

VARIETY

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PRICE 25 CENTS

WORST ACTOR CRISIS SINCE '39

New Tri-Dimensional Pix Touted As Films' Antidote to Television

Tri-dimensional films—the industry's white hope of a development to meet the threat of television—moved a step closer to reality with the disclosure this week of what has been termed the best and most practical method yet devised for achieving images in depth on the screen. A small number of industryites, including reps of the City Investing Co., N. Y., have been given secret demonstrations of the new device at a lab in Oyster Bay, Long Island.

Method, still hush-hush in detail, is understood to require no special film. It employs three regular projectors with special lenses which simultaneously throw the image on a cylindrical-shaped screen.

System has been devised by Fred Waller, of Huntington, L. I., a w.k. inventor of optical and projection equipment. He has set up the Vitarama Corp. to further develop the system, and Cinerama Corp. to promote it. He shares the stock in these corporations with Ogden White and associates, financial organization in Rockefeller Center, which is backing him.

New York film men who have (Continued on page 55)

Commercial Plugs In Grand Central Station Incept RR's New 'Hears'

"Can't dose in here anymore," a traveler remarked in the waiting room of New York's Grand Central Terminal Monday afternoon. With a wave of his hand he expressed disdain at a battery of amplifiers strategically lining the structure's marble walls. At 7 a.m. these speakers started a 17-hour schedule of music, weather reports, news items and commercials.

Piped from a glass-enclosed booth on the terminal's balcony, the messages drew a mixed reaction from the public. Some individuals disapproved, some felt the blarney and tunes added a honey touch, while the majority quizzed were generally indifferent. Music, supplied by Muzak, exuded the appropriate "Casey Jones" or "When That Midnight Choo-Choo Leaves for Alabam" in favor of the languorous "Siboney" and similar melodies.

Railroading's new Hears doesn't proclaim train departures or arrivals but wafts announcements—25 per hour—on the virtues of motor cars, travelers' checks, timepieces, eating establishments and the like. Sandwiched in the schedule are short news bulletins, credited to a local sheet's city desk, as well as an occasional time signal.

Getting a load of the station's p.a. system for the first time, a radio exec paused with his suitcase and wistfully observed, "This sure doesn't sound like the 'Railroad Hour.'" But then glancing at the number of the pampersy intoned, "But what a Hooper!"

Hi-Hat Indeed

Mrs. Harry Carey, widow of the western film star, retains a tender spot for the garb of the wide open spaces.

She showed up at the opening night of the World's Championship Rodeo, at Madison Square Garden, N. Y., wearing a cowboy hat, by John Fred-erick.

Toscy Back To 96C Podium

Arturo Toscanini takes over the baton of the NBC Symphony orchestra for the official preem of the '49-'50 season Oct. 29 under the same pay terms as last year. That means \$6,000 per broadcast for the maestro, and since he's committed to two sets of eight concerts each, his 16-stanza take will come to \$96,000.

As last year, Toscy has scheduled a two-part opera for the windup for a radio-TV simulcast. This year it will be "Falstaff."

NBC's symph. sustaining series carries an overall net of more than \$500,000 for the season, making it the costliest public service show on record. However the web gets slightly off the hook this year because of the summertime sponsorship ride under U. S. Steel auspices.

CBS Tosses in Towel In Bid to Compete With Berle; 'Sugar Hill' Shifts

CBS television, after two weeks of trying to back Milton Berle's "Texaco Star Theatre" on NBC-TV with another variety show, has tossed in the towel.

"Sugar Hill Times" hour-long variety program featuring all-Negro talent which has been aired opposite Berle in the Tuesday night at 8 slot will be trimmed to a half-hour and moved over to Thursday nights at 8:30. Show there will alternate with Arthur Scherz's "Inside U.S.A. With Chevrolet" starting in its new time period tomorrow night (6). Kinship of the new Ed Wynn show starts a half-hour later the (Continued on page 55)

CBS in Jessel Bid

Hollywood, Oct. 4. Harry Arkerman, CBS Coast program head, has asked George Jessel to revive his revue, "Show Time." The net wants the big-time tele show from Hollywood for its eastern outlets.

Jessel is not commenting so far.

AGVA-AFM AND SAG-TV SNAGS

The actor unions are facing their worst crisis in the last decade. Either the jurisdictional battle with the American Federation of Musicians or the interneine dispute within their own ranks is a potential powder-keg to blow up the Associated Actors & Artists of America, the performers' parent organization.

Not since 1939 when George Browne and Willie Ruff, of the International Alliance of Theatrical Stage Employees, tried to raid the performer ranks by taking over the American Federation of Actors, have the thespians been in such a shaky spot. The situation with James C. Petrillo, AFM president, involves the American Guild of Variety Artists which replaced the AFA as the performer affiliate in the vaude-nitery field. The intra-mural row within the actor ranks centers on the question (Continued on page 44)

World Series Tele Audience Biggest Yet

World Series, which took off today (Wed.) at Yankee Stadium, N. Y., will play to the biggest television audience in history. With at least one station in every city on the east-to-midwest coastal cable-carrying the games, 27 cities will be tied in. These have a combined total of 2,000,000 receivers in circulation. At an average of five viewers per set the total audience for the baseball classic should soar well over the 10,000,000 mark.

Cable to date has connected only (Continued on page 55)

Again—TV vs. B.O.

Tremendous demand for tickets for the World Series this year coupled with the fact that the television coverage of the Series will play to the largest single audience in history, has been taken up by TV execs as another wedge in their standing argument against sports promoters who claim that TV cuts into their gate receipts.

Video tappers admit the Series sells out every year and that the red-hot pennant races in both leagues this season probably stirred the demand for seats. Even so, they say, fans can still see the complete Series on TV and the fact that the SRO sign was posted for all games almost as soon as the pennant winners were decided proves that video does not hurt.

Quicker TV Goes Color, the Sooner Will Video Go Black Ink—Stanton

Protocol

Washington, Oct. 4

President Harry Truman last week saw a performance of Sarah Churchill in "The Philadelphia Story" at the Olney (Md.) Playhouse.

Question is whether her father, Winston Churchill, will have to reciprocate by attending a concert of Margaret Truman, the President's daughter.

Washington, Oct. 4

Columbia Broadcasting System proxy Frank Stanton, opening his company's case today (4) for its color video system, told the Federal Communications Commission that the sooner the transition from black-and-white is made, the better for all concerned. An early affirmative decision, he declared, will bring stability to the industry. He urged the freeze be lifted within the next few months so that TV, limited or monochrome, can move ahead.

"I do not think it wise to extend the freeze," he said, "merely to suppress information on color systems from reluctant participants or to permit unnecessarily extensive field tests."

Stanton urged adoption of the CBS system on grounds of its proven performance, availability, low cost convertibility and expectation that new color receivers will cost little more than equivalent black-and-white sets. He rejected (Continued on page 33)

Nitery Biz Up 20% in Key Cities

Nitery takes in New York and elsewhere have increased about 20% during the past two months. Upbeat, coincident with general increase in cafe attendance, has given bonifaces one of the best fall seasons in recent years.

The nitery owners are confident it will continue until around Thanksgiving, when the Christmas shopping season generally dents night club grosses. However, some fear the steel and coal stoppage may cause an economic tailspin that will hit amusement grosses if prolonged for any length of time.

WINNINGER—49 YRS. LATER

Hollywood, Oct. 4

Charles Winninger broke into show biz 49 years ago with a medicine show.

Columbia has now cast him in "A Mother for May" as a medicine show impresario.

Audrey Totter Again Accents Great Need For Stars in Vet Hospitals

Despite the fact that World War II has been over since 1945, the need still exists for Hollywood personalities to visit the bedridden patients in the Veterans hospitals, declared Audrey Totter. Miss Totter made a one-day stopover yesterday (Tuesday) in New York mid-way during a tour of Veterans Administration installations.

One visit from a Hollywood per- (Continued on page 55)

Fall Concert Tour OF The Hour of Charm

ALL GIRL ORCHESTRA AND CHOIR

Under the Direction Of PHIL SPITALNY

OCTOBER

- 7—Chicago, Ill.
- 8—Grand Rapids, Mich.
- 9—Milwaukee, Wis.
- 10—Madison, Wis.
- 11—Mason City, Iowa
- 12—Shawnee, Okla.
- 13—Tulsa, Okla.
- 14—Oklahoma City, Okla.
- 15—Little Rock, Ark.
- 16—Memphis, Tenn.
- 17—Shreveport, La.
- 18—Ruston, La.
- 19—Jackson, Miss.
- 20—Alexandria, La.
- 21—Fort Smith, Ark.

- 22—Kansas City, Mo.
- 23—Omaha, Neb.
- 24—Colorado Springs, Colo.
- 25—Laramie, Wyo.
- 26—Denver, Colo.
- 27—Pueblo, Colo.
- 28—Great Bend, Kan.
- 29—Salina, Kan.
- 30—Lincoln, Neb.
- 31—Sioux Falls, Iowa

NOVEMBER

- 1—Des Moines, Iowa
- 2—Peoria, Ill.
- 3—St. Louis, Mo.

B'way Vauders Chill on Tele; Claim It Affects Stars' B.O. Pull in Theatres

Broadway vaudeville performers are turning sharper attention to television guest shots by artists signed to play the houses. Video has grown and is growing so fast in New York that bookers seem to feel that appearances by name personalities can interfere, boxoffice-wise, with their value to the theatres.

Last week, for example, Connie Boswell, scheduled to go into the Capitol theatre next week, was booked on the "We the People" telecast, following a previous date on the Jack Carter video show (24). Capitol booker, Sidney Piermont, strongly objected and for a while it looked like Miss Boswell might be forced off either the "People" show or out of the Cap. Situation was made more difficult by the fact it arose on short notice prior to the broadcast. It was resolved when Young & Rubicam, agency on the Gulf Oil-sponsored show, agreed to a tagline at the broadcast's end heralding Miss Boswell's Capitol appearance.

Capitol and other Broadway houses have for months been inserting clauses in contracts barring artists from telecasting as much as 31 days before theatre opening. Cap is now insisting on a 21-day before, during and 21-days after a Cap date. Strand insists on a 21-day before and length of run clause barring tele, and the Roxy confines itself to a length of run ban. Paramount is so far not too concerned about it.

Govt. Asks Court To Disavow Plea Of Trumbo, Lawson

Washington, Oct. 4. Department of Justice, in a brief filed today (Tues.), urged the U.S. Supreme Court to uphold the decision of the lower courts in convicting John Howard Lawson and Dalton Trumbo, two of the so-called "unfriendly witnesses" from Hollywood who refused to testify whether they were members of the Communist party. Government asked the High Court not to hear the appeal petition filed by attorneys for the defendants in August, but urged a decision on the single point of whether Government employees could serve on juries in cases of this type.

Government's brief said "Whether or not the (first) amendment embodies a freedom to be silent generally as is urged, it certainly does not accord a privilege to be silent when called upon to testify before a lawful body of inquiry. For no investigation would be constitutional if that were the case. First amendment rights are not absolute. The power to compel testimony for public purposes—legislative as well as judicial—is essential to the existence and operation of organized society."

Brief also denied that the Cristofani case, in which a conviction of perjury was thrown out because the perjury was not committed before a quorum of the investigating committee, had any relevancy to the present case. Justice department contends that any Congressional body has the right to delegate investigatory powers to subcommittees as was the case of the House Un-American subcommittee before which the "Hollywood 10" refused to testify.

'Forsyte' the Command Pic

London, Oct. 4. Metro's "That Forsyte Saga," released in the U.S. as "That Forsyte Woman" has been selected to be screened Nov. 17 at the Command Performance.

Picture stars Greer Garson and Errol Flynn.

Al Jolson Wisecracks With Pres. Truman Who Tops Vet Comedian

Washington, Oct. 4. When Al Jolson visited the White House, he greeted President Truman with a snatch of "I'm Just Wild About Harry," as he made his entrance. He gagged with the Chief Executive that making friends with presidents includes Wilson, Coolidge, Harding and Roosevelt—"and no cracks about me being palsy-walsy also with Abraham Lincoln."

The star here on an exploitation junket to ballyhoo "Jolson Sings Again," asked the President about running again, and Mr. Truman replied, "I once asked a Senator friend of mine the same thing and all he could tell me was, 'I need the job.'"

Jolson met Father Benjamin, now in his 70s, at the St. Mary's Catholic Brothers School in Baltimore where the comedian spent several months when he ran away from his home in Washington at the age of 10. Mrs. Jolson, who was with her husband wanted to know if "Ass was a bad boy" and the cleric-educator replied, "He was like other little boys; some boys run away from Harvard, too, you know." (Rabe Ruth went to St. Mary's.)

Jolson recalled that he ruined (Continued on page 47)

VANDERBILT'S LECTURE TOUR SETS 225 DATES

Cornelius Vanderbilt, Jr., recently returned from a four-month tour of Europe, has launched another swing around the U.S. lecture circuit. He is set for 225 dates. Vanderbilt is supplementing his comments on "Europe—1949" with filmed sequences shot in color during his Continental trek. All taping was done by himself and his wife, Pat. He made a similar tour of the gab circuit last year.

Vanderbilt varies his series of different lecture piz from the celluloid footage, among them being "All Roads Lead to Rome," which has been booked into several Catholic colleges before the end of the year. Two other films on Europe and the southeast has been booked in Orchestra Hall, Chicago, in late October.

GRACIE'S PALLADIUM HIT

London, Oct. 4. Headlining the new Palladium ball Monday (3), Gracie Fields proved a standout and won a tremendous ovation from a packed house.

Delta Rhythm Boys, holdovers again registered strongly. Current show, incidentally, closes the Palladium's 1949 vaudeville season.



KEN MURRAY'S "BLACKOUTS OF 1949" NOW ZIEGFELD THEATRE NEW YORK (Just completed 7-year run at Capitan Theatre, Hollywood)

Buddy Clark An Inveterate Flyer

Buddy Clark, killed in an airplane crash in Hollywood Saturday (1) night, was such an avid flying enthusiast that trips across the country were to him like commuting between home and radio or record studios. For example, last Saturday, less than 12 hours before the crash that took his life as he was returning from the Stanford-Michigan football game at Palo Alto, he called a New York music publisher by phone and asked that if the Yanks and Dodgers won their pennants, would the pub secure him a ticket to one of the games. He'd fly east, see the game, and return west.

Clark made hundreds of trips cross-country. Last year, when his voice was being dubbed into the film "I Wonder Who's Kissing Her Now" (20th) for actor Mark Stevens, and Clark had his own weekly Carnation radio broadcast originating in New York, he commuted between the two coasts weekly. He did his show, flew west and worked on the soundtrack dubbing, then planned back east for his (Continued on page 52)

Oil Royalty Checks 'Best Writup I Ever Want,' Says Phil Regan

Phil Regan has joined the list of show biz names who are striking it rich in oil. As a result of a \$4,000 investment, Regan in conjunction with oilman Ray Ryan and Eddie Barrett, an Oklahoma politico, has become lucky in hitting seven wells out of 22 attempts in Scurry County Texas. Each well is producing the legal limit of 300 barrels daily or \$2.94 per for a weekly revenue of \$5,334. Last month, Regan got an \$8,000 royalty check for his end. "It's the best writup I ever want," says Regan.

Regan joins the ranks of Bing Crosby and Bob Hope who have oil-producing properties a mile and a half away. Four wells are working for them. Don Ameche is working oil properties in that area as is Frank Sinatra, but neither have hit so far. Gene Autry and Randolph Scott, however, have gotten lucky in oil investments.

Regan is set for the Blackstone Hotel, Chicago, Oct. 14 for six weeks. It's his 10th appearance there and for the past seven years he's been on the opening show of that inn.

Regan is also cutting 12 slides for Victor which will include "Eleanor" and "Daddy's Little Girl." "Phil the Fluter's Ball," "When You're in the Heart of a Shamrock." He's also slated for the Thanksgiving show with Milton Berle.

They're Telling Us!

Chicago, Oct. 4. "Mentally unadjusted" actors are the most successful, Northwestern University psychologists declared last week. They said they based their findings on studies of the best student actors at the school. "Invariably," the psychologists declared, "the best of the actors had distinct leanings toward hysteria, depression and split personality."

THIS WEEK'S FOOTBALL

By MARTY GLICKMAN

(WGN, CBS-TV, Paramount News Sportscaster)

COLLEGE EAST

* Games	Selection	Points
Columbia-Yale	Columbia	7
Lions well rounded; Yale untested.		
Penn State-Boston College	Penn State	6
Eagles blow hot and cold.		
Colgate-Boston U	Colgate	13
Red Riders have more speed.		
Harvard-Cornell	Cornell	13
Big Red is fast, tough and deep.		
Dartmouth-Holy Cross	Dartmouth	7
Indians to bounce back after Penn defeat.		
Navy-Duke	Duke	13
Urbani still game; "White Devils" too hot.		
Princeton-Penn	Penn	14
Quakers have new threat in Spaky Graham.		
West Virginia-Pittsburgh	Pittsburgh	13
Panthers are back!		
Rutgers-Lehigh	Rutgers	10
Rutgers play in tougher league.		
Syracuse-Temple (Fri. nite)	Syracuse	7
Bernie Cusis, great passer, makes the difference.		
Villanova-St. Mary's (Fri. nite)	Villanova	20
Wildcats one of the best.		

SOUTH

Baylor-Arkansas	Arkansas	13
Razorbacks a pleasant surprise.		
Alabama-Duquesne (Fri. nite)	Alabama	20
Duquesne out of its class.		
Auburn-Florida	Florida	7
Gators have speed.		
Clemson-Miss. State	Clemson	7
Both clubs lost heavily by graduation.		
Kentucky-Georgia	Kentucky	13
Wildcats showed class walloping Ole Miss.		
LSU-Texas A&M (Sat. nite)	LSU	14
Aggies way below standard.		
Vanderbilt-Mississippi	Vanderbilt	19
Commodores bid for southeastern crown.		
South Carolina-North Carolina	North Carolina	19
North Carolina's Gurnor said: "Abe got Justice on mah side."		
Texas-Oklahoma	Oklahoma	13
Bud Wilkinson has the split T and a great team at Oklahoma.		
Wake Forest-Georgetown	Wake Forest	20
Hoyas bit off more than they can chew.		

MIDWEST

Iowa-Illinois	Iowa	7
Dr. Eddie Anderson's gang squeaks through.		
Michigan-Army	Michigan	7
Game of the Year! Wolverine has edge at home.		
Indiana-TCU	TCU	14
Housiers battered after Notre Dame and Ohio State.		
Colorado-Iowa State	Iowa State	7
Bronco's are super.		
Kansas-George Washington	Kansas	13
Kansans beginning to rebuild.		
Michigan State-Maryland	Mich. State	20
Biggie Munn has a powerhouse at East Lansing.		
Minnesota-Northwestern	Minnesota	13
Northwestern still shocked at Pittsburgh upset.		
Missouri-Oklahoma A&M	Missouri	20
Don Faurot's team ready to win.		
Purdue-Notre Dame	Notre Dame	20
Irish aren't ready to be had, just yet.		
Wisconsin-California	California	7
Badgers not yet ready for one of Coast's best.		

FAR WEST

Oregon-Washington State	Oregon	14
State not good enough for defending northern champions.		
Washington-Oregon State	Washington	20
Howie Odell's team gave Notre Dame a fright last Saturday.		
USC-Ohio State	USC	7
This could be a preview of the Rose Bowl game.		
Stanford-UCLA	Stanford	7
Marchie Schwartz has a brilliant band of sophomores.		

PROFESSIONAL NATIONAL LEAGUE

Redskins-Giants	Redskins	7
Baugh and Gilmer too much.		
Bears-Rams	Bears	14
This could be for western title.		
Eagles-Cardinals (Sat. nite)	Eagles	7
Van Buren, Pritchard, Thompson and Mula best in league.		
Buildogs-Packers (Fri. nite)	Buildogs	7
Packers demoralized since Lambeau quit coaching.		
Pittsburgh-Detroit (Sat. nite)	Detroit	14
Lions are coming.		

ALL-AMERICA CONFERENCE

Dons-Buffalo Bills	Los Angeles	14
Dons tough at home.		
Rockets-Yankoes (Fri. nite)	Yankoes	14
Red Strader has terrific running attack.		
'49-ers-Browns	'49-ers	7
Browns finally take it on the chin.		

SEASON'S RECORD
Won, 60; Lost, 22; Ties, 3; Pct., .723
(Ties Don't Count)

* Home teams listed first.
† Points are selector's prediction, not the gambling odds.
College games are held Saturday unless otherwise stated, pro games on Sunday unless otherwise stated.

Devaluation May Kayo Brisson's Europe Encore

Carl Brisson returned to New York Monday (3) on the Gripsholm after a four-month European tour and immediately planned to Las Vegas, Nev., where he's scheduled to open Friday (7) at the Last Frontier. He starts a six-week stint at Hollywood's Coconut Grove Nov. 1 then moves to the Hotel Statler in Washington, the William Penn, Pittsburgh, and the Statler, Buffalo.

While abroad Brisson headlined at London's Palladium, his first booking at the famed house since headlining there in 1929. Prior to heading west, the veteran entertainer revealed he has some 24 weeks of European engagements lined up for next year. However, he added, it's uncertain whether these dates will all actually materialize in the light of the continental countries' recent currency devaluation steps.

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New York 19, N. Y.

UA PERKS WITH NEW BANKROLL

Because of Devaluation Korda Ups Asking Price for 'Winslow Boy' 30%

Sir Alexander Korda has pushed up by 30% the price he is asking for American rights to "The Winslow Boy" as result of devaluation. Korda for months has been seeking to sell the pic outright to a U. S. distrib for £100,000. He has now upped the ante, following British currency revision, to £130,000. Morris Helfin, Korda's American rep, who has been negotiating for sale of the film, said this week that the figure is based on the anticipated earnings of the film here—which makes its value in Korda's estimation \$400,000. That was the approximate standard rate of exchange of £100,000 at the former price of sterling, and it remains the equivalent of £130,000 under devaluation.

Actually, the picture would cost an American distrib the \$400,000 in dollars, since pounds are available at a more advantageous rate than the \$2.80 price set by the British treasury. Up until devaluation the restricted type sounds held in deep freeze by the American film companies could be had for about \$3, and they are now said to be available at \$2.50 or less.

Coin held by the U. S. distrib brings somewhat less than other blocked pounds, since it is restricted in use to the 27 purposes—all having something to do with films. (Continued on page 9)

Individual Chains Adapting Sullivan's 'Film Festival' Plan

Although Gael Sullivan's film festival plan was smothered at the recent Chicago public relations meet in favor of other all-industry pitches, proposal of Theatre Owners of America's executive director is still detonating in a series of local campaigns. Two big circuits, the 88-theatre Commonwealth chain, and the 48-house American Theatres of Samuel Pinanski are pushing off on film festivals in their sectors. These follow local drives in Baltimore, Nebraska-Kansas and the Rocky Mountain areas.

Commonwealth is getting out 170,000 copies of an eight-page color brochure for circulation among its patrons in Missouri, Kansas and Iowa heralding the film festival. Each page of the pamphlet is devoted to one major dispatch. (Continued on page 18)

16M PREVIEW AS TEST TO FINAL 35M PROD.

Wilkes-Barre, Pa., Oct. 4. Switching film custom and usage, a 16m world preem on a regular theatrical feature is being held here Friday 7:15 at Irem Temple before the pic hits regular 35m distribution. The film, "Pocono," has been turned out by Joe E. Ellicker, former exec with the Comfortford chain. Ellicker will not permit any 35m printing until the 16m showings end an indefinite run at the Pennsylvania Shriners temple.

Audience reaction is to be used for further editing. Film was produced entirely in the Pennsylvania mountains.

U. S. Filmmakers in Israel

Tel Aviv, Oct. 1. Robert Benjamin, head of J. Arthur Rank's U. S. wing, and his law partner, Arthur Krim, erstwhile Eagle Lion proxy, arrived here for a short visit. Benjamin shoves off early next week for a 10-day stopover in England where he will confab with both Rank and his top officials. While in Britain, Benjamin will also participate in a series of board meetings which will discuss forthcoming release of a financial statement covering the Rank film empire.

It is uncertain whether Krim will accompany Benjamin to England. While the latter is due to return to the U. S. in mid-October, Krim will stay on for a considerable stretch on the Continent.

Another Alger Story

Twentieth-Fox prez Spyros P. Skouras returns to the scene of his earliest start in this country Nov. 13, when he'll be the principal speaker in St. Louis at a banquet celebrating that city's "50 Years of Progress."

Banquet will be held in the Hotel Jefferson. It was in that same emporium that Skouras, together with his two brothers, Charles and George, worked as a busboy, when the trio first came to the U. S. from Greece.

Skouras-Zanuck Huddles on Prod. Cuts a la Metro

Presaging a move by 20th-Fox to tighten up its production belt in view of foreign currency devaluation, prez Spyros P. Skouras planned out to the Coast Thursday night (29) for a weeklong series of confabs with production veepee Darryl F. Zanuck and other studio toppers. He was preceded to Hollywood a day earlier by Zanuck, who had returned to New York from Europe two weeks ago.

While the ostensible reason for Skouras' trip was to line up a new production schedule at the studio, it is believed that he and Zanuck will devote primary attention to eliminating whatever waste is to be found in the production setup. Move follows that taken last week by Metro, when studio chiefs Louis B. Mayer and Dore Schary laid it on the line to their producers that devaluation might mean a 30% drop in worldwide grosses and thus all steps possible must be taken to meet this decrease.

With little possibility that the major companies can get increased rentals either at home or abroad. (Continued on page 18)

JARRATT DUE IN U.S. SAME TIME AS KORDA

Sir Arthur Jarratt, head of British Lion, Sir Alexander Korda's distributing company in England and on the Continent, is expected in New York from London at the end of this month. He'll be here at the same time as Korda, although they probably won't arrive together. Korda is expected about Oct. 24.

Jarratt will be in the U. S. two to three weeks studying distribution and confabbing with reps of Republic, whose product BL handles overseas. The length of Korda's stay is uncertain yet. It is anticipated he'll attempt to make deals with American producers for joint production of films in England with frozen funds.

Report Kramer Balking At Paying Schaefer 3%

George J. Schaefer was slated to plane out of Hollywood last night Tuesday for New York following several weeks of confabs with Stanley Kramer. Schaefer has served as sales rep for the indie producer on his last three pics and reportedly inked a new deal to handle "The Men" for him during the recent Coast confabs. "Men" is about to go before the cameras and will be released via United Artists in the spring.

Schaefer has been receiving 3% of the gross as his representation fee. Reportedly, Kramer has been objecting to a continuation of that figure as too high and it is believed a compromise may have been reached.

RENTALS RISING, FILMS ASSURED

Immediate prospect of a loan arrangement whereby United Artists will have funds available for financing indie producers, plus continued weekly operating profits for the domestic department, have given the most optimistic tinge in a number of years to UA's future prospects. The company, which has suffered through one crisis after another during most of its 30 years, appears close to solving its greatest perennial problem—establishment of a means whereby it can assure itself a regular supply of product.

Revolving fund arrangement to finance production has been worked out by prexy Grad Sears. Intricate and highly ingenious, it is almost up to the signing point and may be consummated this week. Sears has kept extremely mum on it, fearing publicity may upset the deal or tip off competitors. Possibility is that for the latter reason it may never be publicly announced, with the only evidence that it has been closed. (Continued on page 18)

AFL's European Rep Palms Hollywood Pix As 'Democratic Weapon'

St. Paul, Oct. 4. Hollywood pix received a tremendous plug at the 60th annual convention of the American Federation of Labor currently in session here. Accolade was delivered by Irving Brown, AFL European rep, who said "American films were the most vital force for democracy on the Continent either side of the Iron Curtain."

He said Hollywood has a powerful impact on the public. "Behind the Iron Curtain," Brown asserted, "U. S. films are so popular that getting tickets to a theatre is as difficult as pulling a strike in the Siberian salt mines." At the same time, he noted that Russian pictures play to empty houses.

Brown said that it was precisely the fact that Hollywood accents entertainment in its pic which make their ideological "by-products" so effective. He declared that it was of vital importance for Hollywood producers to be aware of their importance in the "struggle for men's minds."

National Boxoffice Survey

Fall Trade Perks in Keys—'Irma' Takes Over First, 'Bride,' 2d; 'Force,' 'Jolson' Next Best

Despite avid interest in major league pennant races and start of golfing season on big scale, first-run business is shaping up well this season. New product is adding interest and pushing up overall total in key cities covered in Variety this week.

"My Friend Irma" (Par.) on release to any sizeable extent for first time this frame is pushing up into first place on basis of six consecutive fine sessions. It will edge out "Male War Bride," 20th's top laurels although the Cary Grant starter is a big second after being first for two successive weeks. "Task Force" (WB) again is in third slot with some merely okay weeks and one light session hurting.

"Jolson Sings Again" (Col.) is pushing into fourth position after being fifth several weeks. Fifth money goes to "Fighting Kentuckian" (Rep.) despite it being mainly holiday this round.

"Romana McCoy" (RKO) is finishing sixth, with best all-round showing in many weeks. "Midnight Kiss" (M-G) is down to seventh groove while "Sword in Desert" will take over eighth. "Rope of Sand" (Par.) rounds out the Big Nine. Top runner-up pic are "Come to Stable" (20th), "Steel

Par Distrib Opens Pre-Divorce Drive To Maintain \$1,000,000-Per-Week Take

Arnall Back From Paris

Eliza G. Arnall, prez of the Society of Independent Motion Picture Producers, returned to the U. S. from Paris over the weekend. He had been in France as a member of the American advisory committee on the United Nations Educational, Social & Cultural Organization.

Arnall proceeded to his home in Georgia immediately after his arrival in the U. S. He is expected in New York today (Wednesday) or tomorrow.

10% of H'wood Pix In Next Year Due For Prod. Abroad

Hollywood, Oct. 4. Next 12-month period will see the greatest mass movement of Hollywood film production overseas in the history of the industry. Excess of 35 pictures will be made in 22 countries or more. This is around 10% of the whole year's output. Number is expected to be augmented by other deals now in work, which may bring total figure up to as many as 50.

Program is in addition to current enterprises abroad. These total seven, lensing in four different countries, England, Italy, Germany and Mexico.

Twentieth-Fox is the leader in foreign activity, with eight pictures planned, followed by Metro with six. Republic, usually not mentioned in this category, projects four. At present, no less than 17 companies, both major and indie, have scheduled films abroad, with fully 10 others strong possibilities.

Large number of countries never before utilized by American producers will see extensive forays into their interiors. These include such distant locations as Sweden, Australia, Spain, South Africa, New Guinea, Haiti, Puerto Rico, Brazil, India, Holland, Ireland. Other countries which will see Hollywood activity are England, France, India, East Africa, Tahiti, Italy, Canada, Mexico, Cuba, Japan, China.

Paramount is now fashioning a campaign to bring the distribution end of the company solidly into the black for the balance of the year as a prelude to divorced operations in 1950. As the kickoff to the new drive, Alfred W. Schwalberg, Par's sales chief, has called a full-scale convention of division and district heads plus toppers of the 32 exchanges for New York this week. Playing up the importance attached to the conclave is a cross-continent trek of studio exec Y. Frank Freeman, who will also be on hand.

Homeoffice execs are expected to sit in on the huddles for at least part of the three days, including Par's prexy, Barney Balaban, and board chairman, Adolph Zukor. All meets will be staged at the Hotel Plaza.

After a weak second quarter, an experience shared by other majors, and a somewhat better third semester, Par is now gunning to make up the lost ground in the final three-month stretch. Company, however, still feels the pressure to cop stronger returns on its product before it will feel assured of profitable operations in the 1950 period. Reportedly, its spring and. (Continued on page 18)

L. B. Mayer Reports Ownership of 11,900 Loew's Common Shares

Washington, Oct. 4. Louis B. Mayer has reported to the Securities and Exchange Commission that he owns 11,900 shares of Loew's, Inc. on par common stock, according to the latest SEC report of "insider" transactions and holdings. Since becoming a v.p. of the parent company, Mayer was required to report his stock in it.

Herbert J. Yates, Republic's prez, is buying heavily into his own company. Yates has acquired another 8,500 shares of Rep common in recent transactions. It brings. (Continued on page 18)

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Crosby's 'Morning' Top Grosser For Sept.; 'Male Bride,' 'Heat' 2-3

While admittedly not up to the standard of some of his recent pictures, Bing Crosby's "Top O' Morning" (Par) displayed enough boxoffice draw to be national big winner in September, according to reports from VARIETY correspondents in 24 key cities. The Crosby-Harry Fitzgerald Irish comedy was leagues ahead of its closest rival in grossed-out money but actually was closely pressed by "Male War Bride" (20th) as to boxoffice impact. "Morning," which ran up especially big grosses in many keys on opening weeks, surprisingly enough checked in with some mildish and disappointing sessions.

"Bride," which was out on release really only three weeks to any extent, was a strong second-place winner. The Cary Grant comedy really made stronger individual showings in numerous key cities than the first-place winner. Picture finished first for two successive weeks and did smash to terrific grosses in a majority of its dates.

"White Heat" (WB) took third position, although, finished, in first place only one week. James Cagney starrer was given uniformly strong critic appraisal. "Jolson Sings Again" (Col) topped fourth money largely because of huge grosses rung up in the three or four opening engagements. Film naturally is counted on to climb higher once it gets around more to representative key cities.

Fifth place goes to "Come to the Stable" (20th), which amassed considerable coin but checked in with few smash weeks. Bulk of opening sessions were rated only nice. "Rope of Sand" (Par) finished sixth with better than \$400,000 for the month.

"Fighting Kentuckian" (Rep) wound up seventh in September weekpikes, the John Wayne picture being out on release only two weeks, finishing second both stanzas. "Good Old Summertime" (M-G), which was second in August, captured eighth place last month, indicating its sustained strength and its money-making ability for Metro.

"Roseanna McCoy" (RKO) took over ninth slot with high ratings three out of four weeks last month. "Madame Bovary" (M-G), which garnered considerable revenue from sheer weight of numerous dates, placed 10th. Eleventh position was taken over by "Mighty Joe Young" (RKO), fourth place winner in August. Twelfth spot was won by "Sword in Desert" (UA).

Top runner-up pix were "Slattery's Hurricane" (20th), which took ninth place in August; "Midnight Kiss" (M-G); "Task Force" (WB); and "Great Feeling" (WB). Last-named was August seventh-place winner.

Of the new product, "My Friend Irma" (Par), "Red Danube" (M-G), "Father Was Fullback" (20th), "Task Force" (WB), "Kentuckian" (Rep) and "Pinky" (20th) loom as having biggest potential draws on basis of returns in thus far. "Sword in Desert" (U) already starting out, also shapes as a real earner.

"Thieves Highway" (20th), an other newcomer, does not shape too strongly thus far. Under Capricorn (WB) too looks like a comparatively stout entry on the basis of four weeks at N.Y. Music Hall. "Kid From Cleveland" (Rep) did big biz in Cleveland but not so well elsewhere.

"Great Sinner" (M-G) did not do much last month. "Not Wanted" (FC) was inclined to be spotty although doing sizable business for an indie in some keys. "Mark Magic" (UA) collected some additional nice coin during the month.

"Lone Living" (RKO), just starting out, managed to wind up 12th one week during the month and got RKO substantial revenue. "Last Roundup" (FC), which landed ninth one week, garnered more than \$100,000 during September, according to reports from VARIETY correspondents.

"That's My Baby" (U) only playing scattered dates during the month made a favorable showing in several keys.

September's Top 12

1. "Top O' Morning" (Par).
2. "Male Bride" (20th).
3. "White Heat" (WB).
4. "Jolson Sings" (Col).
5. "Come to Stable" (20th).
6. "Rope of Sand" (Par).
7. "Fighting Kentuckian" (Rep).
8. "Good Summertime" (M-G).
9. "Roseanna McCoy" (RKO).
10. "Madame Bovary" (M-G).
11. "Mighty Young" (RKO).
12. "Sword in Desert" (U).

TOA MUSTERING THEATRE-TV PLANS

Federal Communications Commission will be the target of a barrage of briefs from local Theatre Owners of America branches under a campaign snapped this week by Gael Sullivan TOA exec director. Sullivan is asking the 27 local exhib groups to file briefs asking for a public hearing on theatre television channels behind the petition which national TOA has already deposited with the FCC.

In every local situation, campaign is being shaped along the lines of the national TOA outfit—to play up the public service that theatres can render through large-screen TV and generally to argue "what films can do for television rather than what television can do for films."

Each local brief will develop the ties between theatres in the locality and schools, churches, clubs and universities. Briefs will analyze how flickeries have aided local informational or charity drives and what can be done by these theatres to convert TV into an added public service medium. It is figured that the 27 briefs would document and detail the arguments of the national org.

Meanwhile, TOA through Sullivan has come out before the FCC for adoption of color TV in an orderly fashion but as soon as feasible. Sullivan has been trekking regularly to Washington to attend all hearings on the subject.

2 UA PIX, 1 REP MAY BE FORECLOSED BY BANK

Hollywood, Oct. 4. "Voice in the Wind" and "Three Russian Girls," both UA pix, and "A Song for Miss Julie," Republic, are subject to foreclosure proceedings by Security-First National Bank.

"Voice" was made by Arthur Ripley and Rodolph Monter, and released in 44. "Girls" was produced by Gregor Rabinovitch, released in 43. "Julie" was produced and directed by William Rowland, released in '45.

Approximately \$100,000 is due the bank on the three pix for financing.

Selznick's 'Idol' Stalled By L.A., N.Y. Theatre Logjam

Selznick Releasing Organization is faced with a double-barrelled dudout of its "Fallen Idol" on both coasts as result of unexpectedly long runs of pix currently in the houses for which it is scheduled. In New York Selznick is waiting to prevail at the Sutton, where "Quartet" is in its 27th week and in Los Angeles at the Fine Arts, where "Red Shoes" is in its 35th week.

Both "Quartet" and "Shoes" are Eagle Lion pix. Neither shows much sign of weakening, which is disturbing SRO since its distribution setup is stalled awaiting release of "Idol." Latter was made in England by Sir Alexander Korda in a joint production deal with Selznick. Paul MacNamara, SRO's publicist, chief exec in New York from the Coast last week on campaign plans for the pix.

Sturges Wins Suit

Hollywood, Oct. 4. Suit of William Shapero for \$150,000 plagiarism damages against Preston Sturges, centering about latter's 20th-Fox production of "Unfaithfully Yours," has been dropped.

Complaint was withdrawn when Sturges was able to show he had written a story in 1933 called "Unfinished Symphony," which was the basis for the pic and that Shapero's yarn, "Discord," was not plagiarized.

Theatre TV Seen Too Expensive Right Now, Chi Convention Agrees

Chicago, Oct. 4. "Theatre television is fine stuff, but too expensive right now—that's the prevailing opinion among film supply men here after watching the special demonstration of a boxing match put on by NBC-TV. Joint convention of Theatre Equipment Dealers and Theatre Equipment & Supply Manufacturers sounded hefty applause at the end of a six round slugfest staged live in the NBC studio and flashed to the Stevens hotel.

Some of the conventioners applauded because the scrap was a bout between two rough and ready fighters. Most of the others felt that while the picture wasn't close to perfect on medium and distance shots, it was a sales success for theatre TV, because it showed them the possibilities of carrying any big future events, whether it's sports or news.

NBC went to some trouble to provide an arena atmosphere. Spectators, boxing officials and loud boom all helped create the background of a fight club. Plenty of action in the fight itself, which the cameras caught closeup. But some studio lights had been cut by the production staff, and that's the way it came over the screen—too dark to distinguish any details whenever the lens switched to medium and distance shots.

Earlier in the meeting, St. Fabian of the Fabian theatre chain tossed a warning note regarding theatre TV. He said the estimated cost of \$25,000 for equipment meant that only large houses could afford it. But the film topper looked for cheaper prices in the near future. Meantime, he urged that all progress possible should be made in black and white television, since color TV "isn't practical right now," as far as theatre owners themselves are concerned.

EX-SHOWMEN SPARK L. I. REALTY PROJECT

A new housing project, which will bring a touch of Hollywood to Long Island, is being snapped by a group of show business people, headed by Homer Harman, former pub-ad chief of the RKO theatre, N.Y. Colony of theatrical residences at Great Neck will be styled by Charles Burton, designer for the Paramount theatre circuit. Herbert Coo, formerly on the exec staff of Columbia Pictures, will be the construction engineer under chief architect Arthur Coote.

Site of the project is a tract of 23 acres on the former Grace estate which was purchased recently by Harmon.

H'wood Bowl Needs Coin, OK's Pic for 25% Cut

Hollywood Bowl, one of the landmarks of the motion picture village, is about to be glorified on the screen for the first time. Bowl officials headed by Dr. Karl Director and I. E. Taborian, handed film rights to Jack Preston and Gus Ingels, writers for a 2½ cut. One reason for the change in the Bowl's non-picture policy is that receipts of the longhair musical series during the summer took a nosedive.

Louis Calhern Signed For Metro's 'Annie'

Hollywood, Oct. 4. Louis Calhern signed a term three-year contract with Metro, starting as Buffalo Bill in "Annie Get Your Gun." Role had been assigned originally to the late Frank Morgan.

Arthur Freed is producing the picture with George Sidney as director, starting this week.

Length of Leases a Factor In Theatre Divestiture Negotiations

About Face

Several Paramount theatre partners have been heard voicing an intention of bringing their own anti-trust suits against the majors once they become indie operators through a cutting of the ties with Paramount. Pards have no grievances with Paramount as such but are objecting to certain distrib practices by all of the majors, particularly with reference to drive-ins.

They expect to bring suits challenging the distrib right to give the owners day-and-date bookings with deluxe downtown houses.

MORE STARS HIT THE ROAD TO BALLY PIX

Recent move of industry execs to plug pix, specifically and generally, via the technique of "living trailers" has stepped into high gear with New York as the initial target for the public relations drive. Within the past seven weeks, film companies have blanketed the metropolitan theatres with star junkets at the rate of almost one-a-week.

Latest name player to hit the subway film circuit is Humphrey Bogart, who took off today (5) in a two-day swing of 10 Loew's houses ranging from the Bronx to Jersey City. Bogart, who is riding on the wake of newspaper splash on the El Morocco, N.Y. "panda" case last week, is touring in behalf of "Tokyo Joe," Santana production in which he's starring. Pic is slated to open on Broadway at the Capitol in mid-October.

All of the star junkets in New York have been patterned on that now historic three-day stint by Al Jolson in which the mammy singer covered 18 theatres on the eve of the world preem of Columbia's "Jolson Sings Again." Success of that tour in not only plugging the specific film, but in building general good will for motion pictures, has cued industry execs to repeat the stunt as often as possible with other stars.

Twentieth-Fox used the tactic on a widespread scale to promote "Pinky." Darryl F. Zanuck's production on the Negro theme. Three of the pic's leading players, Jeanne Crain, Ethel Waters and Bill Lundigan, covered among themselves about 40 theatres in the local Skouras chain. Indication of widespread interest among flingers in seeing the Hollywood names in the flesh was evidenced by the unusually heavy attendance on nights when the personal appearances were scheduled.

Sidelight of the stars' whirlwind personalizing is the opportunity it (Continued on page 20)

Dratler Quits WB

Hollywood, Oct. 4. Jay Dratler terminated his producer pact with Warner Bros. yesterday (Mon.), walking out with five months to go. Parting was reported amicable. Dratler says he'll prepare two pix for indie production.

N. Y. to Europe

Louis Armstrong
Howard Foye
Richard Maitland
Norman V. Hitchen
Henry Winkler

Europe to N. Y.

Ellis G. Arnall
Ninetta de Valois
William Dietrich
Margot Fonteyn
Robert Helpmann
Renée Jeanmarie
Elsa Maxwell
Benno Mussettsch
Roland Petit
Tyronne Power
Fritz Reiner
Vernon Rice
Robert E. Sherwood
Ted Strong
Lucia Turcotte

Paramount theatre chain has launched into mass negotiations with a large number of landlords in an effort to boost the value of leases before offering them around for sales as part of its divestiture proceedings under the consent decree. Since many of the leases have only a few years to run, Par theatre execs are renegotiating them while shooting for new 20-year deals on the stock of houses.

Meanwhile, outside parties interested in buying up individual Paramount theatres which the company must unload have been told that Par will not enter such transactions until the renegotiations are complete. It is pointed out that the value of any lease depends on the length that it has to run.

In preliminary soundings, company has come down somewhat in its asking price on the longterm leases, according to exhib reports. Originally, number of the theatres were being peddled at eight times the net for one year. Several soundings now, however, are at a figure of six times net after better resistance was encountered. Some exhibs are objecting to Par's insistence that the net be fixed at the average of three years including the lush 1946 and '47 periods.

At the same time, on the RKO front, company spokesman reports that the "hard core" has been hit in negotiating the breakup of partnerships. Easier ones are now out of the way, it is said, and those involving such pards as George Skouras and Walter Rende are being delayed by the desire of both sides to hold on to the houses and buy off the joint interests.

Present parley of RKO legalities with the Dept. of Justice to win an extension of the Nov. 8 deadline applies only to the plan of reorganization and not partner breakup, it is said. However, if the D. of J. okay is granted on a delay in the plan, RKOers will then ask a postponement in divestiture of the chain with strong hopes of winning approval.

L. A. to N. Y.

Irving Allen
George Breakston
Willett H. Brown
Sid Carroll
Robert Cohn
Kyle Crichton
Richard Derr
Lynn Farnol
Don Feddersen
George Fisher
Y. Frank Freeman
Betty Garde
Charles Glett
Willis Goldbeck
Leonard Goldstein
Stewart Granger
Paul Henreid
Celeste Holm
Burt Ives
Deborah Kerr
Frank King
Hy King
Jesse L. Lasky
William Lasky
Charles Laughton
Julius Levy
David Low
Marius Low II
Gene Mann
Earl McElroy
Vaughn Monroe
James A. Mulvey
Pat O'Brien
Gabriel Pascal
Hans Peters
Mary Pickford
Harry Popkin
Stevell Pye
Meg Randall
Victor Saville
George J. Schaefer
Law Schreiber
Ethel Smith
Ann Sothern
Sam Stiebel
Gale Storm
Lee Van Atta
Lewis Allen Weiss
Al White
Jack Wraith
Paul Yawitz

N. Y. to L. A.

Harry Akst
Pandro S. Berman
Freddie Block
Montgomery Clift
Franklin Gilbert
Constance Hope
Al Jolson
John Joseph
Paul MacNamara
Ted Post

END OF 'LAWYERS' PARADISE'

EL Will Return to Own Production 'At Right Time'; Now Mainly Distrib

Eagle Lion has no intention of depending solely on outside indie pix but plans to get back into its own production "when the time is ripe," says William MacMillen, company's exec veepee. Based purely on the economics of the situation, EL will wait until it has three or more properties lined up for shooting before using its own studios. If one or two pix are made simultaneously, it is cheaper for the company to have them made off the lot, MacMillen said.

Having done considerable talking to indie producers on his recent trip to the Coast, MacMillen believes his company is now well on the way "to a complete lineup of product for the next six months." Meanwhile, he declared, EL's outlook so far as current revenues are concerned have showed improvement for the past eight months "which have averaged out in the black."

No immediate decision on whether the studio should remain open is necessary, MacMillen explained. "Port of New York," last of the Bryan-Fay productions, winds up Oct. 26. On that date, EL must decide whether to keep the lot going by throwing in a number of productions or lock it for the time being.

Pursuing its course of bankrolling indie filmmaking, EL has been leaning heavily on N. Peter Rathvon, former RKO prez, who heads Motion Picture Capital Corp. Mac (Continued on page 20)

Small Indie Prods. Threaten to Quit If Unions Don't 'Co-op'

Hollywood, Oct. 4. Independent Motion Picture Producers Assn. is threatening to dissolve unless a more conciliatory attitude toward the problems of indie producers is adopted by the unions on the picture lots. IMPPA appointed a dissolution committee, headed by Barney Shapiro, to go through the wrecking process. Serving on the committee with him are Harry Thomas, Clem Peoples, Sam Baerwitz and Murray Lerner.

In case of a breakup, the individual indie producers will make their own contracts for each picture.

3 UA PRODUCERS IN N.Y. ON SELLING CAMPAIGNS

Three United Artists producers are currently in New York discussing plans with homeoffice sales and pub-ad chiefs for distribution and campaigns on their pix. They are Harris Popkin, Sam Stiefel and Colin Miller.

Popkin will be east three or four weeks, huddling on three properties he has completed. They are "Champagne for Caesar," "Big Wheel" and "Dead on Arrival." Stiefel has an interest in "Wheel" and in "Quicksand," which he produced in association with Mirkey Rooness and which is also about ready. Miller will be in New York about a week on his "Kiss for Corliss" print of which he brought with him.

Academy Adds 19 New Members

Hollywood, Oct. 4. Nineteen new members, in six different classifications, were admitted into the Academy of Motion Picture Arts and Sciences. Three of them are thespians, Kirk Douglas, Ann Doran and Ed Begley.

Others are: Lelia Alexander, John DeCuir, Mary Kay Dodson, Dorothy Jenkins, William R. Kierman, Ruby R. Levitt, George E. Mason and Renie Brouillet Conley, art directors; Edward R. Morse, executive; John Kirkham Hubley, short subjects; Joe Gottesman, Joseph Hoffman, Polly James, Douglas Morrow and Robert Thomson, writers, and Paul Manning, member at large.

E. J. White Making 10 Oaters for Republic

Hollywood, Oct. 4. Republic handed Edward J. White a production program of 10 pictures, in keeping with the studio's increased schedule of 37 films for 1949-50. In previous years White's program consisted of four Roy Rogers gallopers.

This year he will produce six Rogers and four musicals, one of which, "Belle of Old Mexico," starring Estelita Rodriguez, is now in the cutting rooms.

Heller Co., Chi, Yens Pix Again

Walter E. Heller & Co., Chicago financial outfit, which got burnt in advancing coin for indie production a few years back, is cautiously reentering the field. It has made no deals as yet, but is understood putting out feelers to go back into indie financing in a limited way. It reportedly is ready to make about \$600,000 available.

Heller outfit's principal business is commercial financing and discounting of accounts receivable for all sorts of business firms. It is one of the largest in the country in this type of operation and has been highly successful. Its stock is listed on the N. Y. Curb Exchange.

Company got into film financing during the war and was involved in a number of deals with Ideal Factoring Corp., commercial financing organization in New York. They handled financing of programs of low-budgeters for Screen Guild and other smaller studios and then got into straight indie producer backing.

Profits during the war and immediately afterwards were good. However, they went into a number of films that were made at peak costs and distributed when foreign and domestic markets were sliding. Result was some heavy losses. Sum total of their film adventure will be at best, to break even when all the residuals are finally counted.

Milton Gordon, Heller v.p., who handles the film biz, reportedly now feels that with knowledge gained out of past experience, the time may be ripe for reentry into the field. Gordon expects to give a lot closer scrutiny to any prospective deal than ever before, but if the cost of the pic is reasonable and other elements are attractive, Heller will advance coin.

3 VP's of 20-Fox on 3-Wk. Merchandizing Junkets

Twentieth-Fox's touring trio of veepees, Andy W. Smith Jr., Al Lichtman and Charles Einfield, take off on another three-week junket today (Wed.) for huddles with field personnel in Chicago, San Francisco and Los Angeles. Sessions represent a followup to the two-day meet held at the homeoffice last week with eastern division and branch managers.

Smith and Lichtman will talk over the company's upcoming product, the current branch managers' testimonial drive, etc. Einfield is to concentrate on detailing exploitation plans for the new features, laying particular emphasis on the "Prince of Foxes" campaign. Utilizing national magazine advertising for the first time at point of sale, the campaign will cost 20th over \$300,000, believed to be the most costly in the company's history.

Field execs will also watch a screening of "Pinky" which premiered Thursday '29 at the Broadway Rivoli and which is earmarked for general release shortly after the first of the year.

INTRA-TRADE SUITS DOWN

Past month has seen a distinct drop in the number of anti-trust suits filed by indie exhibs against major distributing companies. Indie industry attorneys feel that the Chicago all-industry conclave at the end of August is too recent to be credited with responsibility for the development, they see it as leading to the end of an era that caused Eric Johnston to call the film industry "a lawyer's paradise."

A number of cumulative reasons—primarily a more enlightened attitude by distributors toward exhib squawks—are credited by attorneys for the break in the regular rhythm of new suits filed against the majors. There are still approximately the same number of actions pending as there were a year ago, which is close to 100, but the drop in new ones during September and the anticipated settling of three more in the next couple of weeks is expected to be felt soon in the totals.

While the anti-trust lawyers feel certain that further waves of suits may be expected, their opinion is that circumstances have now so changed that no great number need be anticipated. Their belief is that the era of calling for a lawyer rather than making efforts at real conciliation is over—and that the majors' greater willingness to conciliate is partially responsible.

The Chicago powwow was, of course, too recent to be credited with any effect that would already (Continued on page 20)

Walkout of 2,500 Due Next Monday By SPG, SOPEG

A walkout of 2,500 collarites in the majors' homeoffices will take place Monday (12), according to present plans of the Screen Publicists Guild and Screen Office & Professional Employees Guild. Fighting for a contract for over a year, both CIO unions finalized preparations for the stoppage at a meeting last night (Tues.). Eleven strike headquarters have been set up around the city from which picketing of distrib-owned theatres will be directed.

Although unions' execs stated that "this time there will be no turning back," possibility still existed for labor peace via the intervention of the Federal conciliation service. Latter agency has set up a meeting between the companies and unions for later this week in a last-ditch effort to reach a settlement.

Unions are asking for a 15% wage increase and tightened union security clauses.

DEPINET MAKING MORE EXHIB ASSN. TALKS

Invitation to Ned E. Depinet by Allied States exhib association to address its annual convention later this month will round out more than a half-dozen appearances by Depinet and Francis S. Harmon on behalf of the all-industry public relations setup conceived in Chicago in August. Depinet is chairman and Harmon secretary of the Conference Committee of the Motion Picture Industry, formed in Chi as an interim body.

Allied's board sent the invitation to Depinet to appear at the sessions to be held in Minneapolis Oct. 24-26. He previously made a similar pitch at the Theatre Owners of America convention in Los Angeles. Harmon likewise addressed the TOA and the Independent Theatre Owners of Arkansas. He is slated to appear at the (Continued on page 18)

RKO Divorcement Postponement Also Defers Hassle With Odium

Par Swings Back Into Production

Hollywood, Oct. 4. Paramount will swing back into activity Oct. 17, after two weeks of idle sound stages, with five pictures slated to start between that time and the end of the month. First to go, simultaneously, will be "An American Tragedy" and "Mr. Music."

No Brit. Ban Likely On U.S. Pix Players

London, Oct. 4. Move aimed at restricting the importation of American stars and feature players in British films is believed to have been scotched as a result of unanimity of opinion by British and American production interests.

Initiative in this issue had been taken by British Actors Equity Assn., which has been concerned for some time at the growing habit of bringing over Hollywood artists to work in British studios. As a result of representations made by it to the Ministry of Labor, a four-way meeting was held in Whitehall last Friday (30), which was attended also by reps from the Motion Picture Assn. of America and the British Film Producers Assn.

While Equity did not specifically ask for a limitation of the number of stars imported from Hollywood, it is known that had they had more favorable reception, this point would probably have been pressed. Instead, they were content to ask for fullest consultation and detailed information on all applications. At first, they spotlighted the number of stars being brought over, and subsequently emphasized that they were mainly concerned with feature players.

Both the British and the American producers at the Ministry talks stressed the need for a maximum amount of freedom in star selection and asked for similar privileges so far as feature players were concerned.

Although the meeting itself was inconclusive, it is understood the Ministry spokesman leaned toward the producers, by his comment that the most important factor was the financial effect of employing the right star.

Commerce Sec'y Sawyer's Film Arbitration Proposal

Washington, Oct. 4. Secretary of Commerce Charles Sawyer is waiting out a final decree in the Government anti-trust suit against the majors before coming forward with a proposal that the industry adopt a standard system of arbitration for trade disputes. Sawyer originally intended to present the plan before the Theatre Owners of America's Los Angeles convention where he was a guest speaker. He postponed the proposal because he felt the presentation would be premature.

Government official, it is said, intends to send out an invitation to industry leaders for a conclave on the arbitration plan. Accompanying the invitation would be brochures setting forth the Commerce Dept.'s proposed system and the reasons behind the move.

RUTH HUSSEY'S BING PIC

Hollywood, Oct. 4. Ruth Hussey will leave the east of "Goodbye My Fancy" at the end of this week to take the co-starring role with Bing Crosby in "Mr. Music." Pic will roll late this month.

Possible litigation between Howard Hughes, dominant stockholder of RKO, and Floyd B. Odium over the latter's option to the Hughes' stock holdings in the RKO theatres elsewhere is tabled for another six months as an incident of the Government's okay this week to the major's plea for an extension to wind up divorcement. In agreeing to postpone enforcement of the plan of reorganization from Nov. 8, original deadline date, to April 8, Hughes also gets the same grace period to dispose of his theatre holdings.

Extension agreement has other important facets which were not revealed in the bare announcement. These are:

1. Joint partnerships are unaffected. Under the present consent decree entered between RKO and the Government, Nov. 8 date still holds. However, RKO plans to make individual applications for extensions of the breakup date in all partnerships in which it fails to reach an amicable agreement before the November deadline.

2. Sale of wholly-owned houses to comply with the partial divestiture provisions of the consent decree is still set at Nov. 8. Again, RKO will likely ask Dept. of Justice consent to postponements on individual houses if it is found necessary.

3. Provision of the decree requiring RKO to sell theatre-by-theatre and without discrimination (Continued on page 18)

Final Touches Given To Divorcement Of Malco, Paramount

Memphis, Oct. 4. Division of assets in the 50 houses owned by Malco Theatres, Inc., and Paramount was given the final legal touches here by execs of both companies. The legal documents signed here last week were in step with the U. S. High Tribunal's orders to divide assets and divorce major film companies from theatre holdings.

Under settlement Malco obtained full ownership of 41 of 50 theatres it formerly owned jointly with Par in Arkansas, Tennessee and Kentucky. Barney Halsham, Par's exec., has notified his stockholders that the firm is receiving nine theatres and more than \$1,700,000 in cash in the settlement. The houses include one in Jackson, Tenn., two in Hot Springs, Ark., two in Owensboro, Ky., two in Fort Smith, Ark., the Strand, Memphis, and two in Fulton, Ky.

Leonard Goldenson, veepee of New York, represented Par here, while M. A. Lightman of Memphis, presy., and M. S. McCord, veepee, Little Rock, were on deck for Malco.

FILM DIVVIES WAY OFF 1948, GOVT. REVEALS

Washington, Oct. 4. Film industry dividends are falling considerably behind what the stockholders got a year ago, according to figures released by the U. S. Department of Commerce.

During the first eight months of 1949, the industry stockholders received \$23,781,090, contrasted with \$36,267,000 for the same period in 1948. The August dividends announced over the weekend by the Government department show one important reason for the dip. This year the August month was only \$11,000. Last year it amounted to \$7,716,000. Big change here is that Stanley Co. of America, Warner Bros. subsidiary, paid nothing this August. In August, 1948, the dividend was a fine \$7,240,000. Department of Commerce reminds that the publicly reported dividends in any industry amount to about 60 or 65% of all the dividends paid.

Nationwide in all industries, August dividends reported were about 12% short of the 1948 figure.



BATTLEGROUND

ON A SILVER PLATTER TO CLIMAX M-G-M's SILVER ANNIVERSARY!

"The picture will stand as an epic for this or any year. Flawless direction. Mounting tempo grips its audience relentlessly." —MOTION PICTURE HERALD

"A remarkable picture with terrific emotional impact, relieved by choice comedy. A masterpiece. One of the outstanding attractions of the year."
—BOXOFFICE

"The picture for which the industry and the public have been waiting. Loaded with exploitation ammunition, a natural boxoffice winner. Only William Wellman could have directed it."
—HOLLYWOOD REPORTER

"Topnotch! Crammed with suspense, comedy, melodrama and everything needed to make it potent at the boxoffice."
—THE EXHIBITOR

(continued)

"The cutting humor of 'What Price Glory,' the eloquence of 'Journey's End,' the pathos of 'All Quiet on the Western Front,' the adventure of 'Hell's Angels,' the sentiment of 'The Big Parade' have all been combined in this truly extraordinary celluloid achievement. Dore Schary rates a vote of thanks from every industryite."

—DAILY VARIETY

"Here is the big film of the war made since the firing ceased. Hard-hitting, realistic and dramatic."

—MOTION PICTURE DAILY

"From the studio that made the unforgettable 'Big Parade' comes an equally unforgettable 'BATTLEGROUND.' Bold, brash, bawdy, frank, the script furnished by Robert Pirosh is stacked with incident."

—FILM DAILY

"Far and away THE picture of World War II. It will thrill men and women alike. The campaign being put behind it by M-G-M, probably the company's strongest in years, should insure top grosses in all situations."

—SHOWMEN'S TRADE REVIEW

"The first great picture to come out of Hollywood treating World War II. A memorable motion picture emerges as a super entry."

—VARIETY (Weekly)



M-G-M presents

"BATTLEGROUND"

starring

VAN JOHNSON • JOHN HODIAK • RICARDO MONTALBAN • GEORGE MURPHY
 — MARSHALL THOMPSON • JEROME COURTLAND • DON TAYLOR • BRUCE COWLING • JAMES WHITMORE
 DOUGLAS FOWLEY • LEON AMES • GUY ANDERSON • THOMAS E. BREEN • DENISE DARCEL
 RICHARD JAECKEL • JIM ARNESS • SCOTTY BECKETT • BRETT KING

Story and Screenplay by ROBERT PIROSH, Associate Producer

Directed by WILLIAM A. WELLMAN • Produced by DORE SCHARY

A METRO-GOLDWYN-MAYER PICTURE

Shamed

Will serve as entertainment here. humorous story of a would-be czar, who finally gets his girl by faking six kidnappings of other girls. O. W. Fischer does some good acting and supporting cast does quite well. Max Thurner's use is so-so, while Horst Winter

ed his orchestra are fair

Bogey-Man to Public Relations

Industry public relations experts were ready to weep last week when the Humphrey Bogart incident at El Morocco, N. Y., broke into the press, but they were cheered by the happy ending. According to the early stories, the star had shoved a girl who tried to put one of a pair of toy pandas which the actor and a friend, Billy Seeman, had seated at a table with them in the nitery at 3:30 a.m. The gal, a pretty model, went sprawling on the floor and Bogart was admonished by El Morocco management never to darken its doors stripes again.

In a subsequent magistrate's hearing on the affray, the model's charges were thrown out with a remark from the bench that the whole thing looked like a publicity frameup by the club's press agent. Immediate effect was to transfer public sympathy to Bogart. Net effect, pub relations men felt, was a score for the industry since it pointed up the hazards an actor can be subjected to while quietly sipping an early morning drink with a panda. Nevertheless, they wish the whole thing hadn't happened.

Has the coiffed "Bogey" understanding, incident could have turned into a damaging mess for Hollywood—with a big score for Allied's "Finnerman Plan" for punishing bad-boy actors. Motion Picture Industry Council, co-op pub relations setup in Hollywood, attempted to counteract the early bad reaction on the industry by sending out a story labeled "Which Headline Do You Read?" As against the affaire Morocco, it presented a list of charitable and other commendable work by Hollywoodites.

Other Latinos May Follow Peron's Devaluation; \$13,000,000 Affected

Argentine's sweeping devaluation decree, handed down this week, is likely to carry along a parade of Latin American nations in which some \$13,000,000 in U. S. film revenues are currently held in deep freeze. By cutting the peso's dollar value by 46%, sharpest slash of any country to date, Argentine government effectively reduced some \$6,000,000 in American distrib funds by that percentage. Pix monies have been frozen in the Latino country for the past 14 months.

Immediate industry reaction to the Argentine devaluation move was not alarmist. Hopes had been virtually abandoned anyway for extracting hard dollars from that country as well as a number of other south-of-the-border nations. As in the sterling block, if devaluation changes the situation, industry believes the distributors will ultimately be the gainers.

Aside from the Argentine, two chief countries with large accumulations of film cash are Brazil and Chile. There is no freeze in Brazil but remittances are made on a quota basis. Remittances are nine months behind with a resultant 100,000,000 cruzeiros (\$5,000,000) of Yank pix cash now tied up. In Chile funds are blocked and 60,000,000 pesos (\$1,200,000) is now owing the companies.

Effect of devaluation on other Latino markets is regarded as minor. While Colombia has imposed a freeze, film companies have been able to work a number of deals which bring most of the dollars out of the country. Bolivia and Ecuador are relatively unimportant markets with a few hundreds of thousands of dollars tied.

Venezuela, Cuba and Panama have no remittance restrictions. Important Mexican outlet is not likely to be affected because its government put through devaluation last year.

Ryde Sees \$1,680,000

Nick to U.S. Distributors on

Sydney, Sept. 27. Recent devaluation of the Australian and New Zealand pounds will mean a potential loss of about 750,000 pounds (\$1,680,000) to U. S. distributors, according to Norman B. Ryde, head of Greater Union Theatres. He pointed out that the dollar shortage in the past permitted American companies to remit only 30% of their Aussie earnings, and predicted the Yanks would soon seek a review of the freeze agreement in light of new economic developments.

These new problems, Ryde averred, will occupy a lot of time and attention of the U. S. film toppers. Remittances to Britain, he noted, are unaffected, since the relationship of the British and the local pound remains constant. However, he added that devaluation obviously would affect the cost of raw stock, Technicolor prints, advertising accessories and equipment.

Meanwhile, the U. S. distributors' association, comprising the eight majors in Aussie territory, has declined to make any official statement on the effects of devaluation. It understood the group's reticence stems from its dislike to do anything that might arouse gov-

(Continued on page 22)

Painters Vote Oct. 13

Hollywood, Oct. 4

NLRB has set Oct. 13 as date for bargaining election among studio painters. Total of 500 are eligible, with IATSE or Painters Brotherhood, Local 644, to be chosen as bargaining agent.

Election will be only among major studio workers, with similar polling now going on by mail among painters at indie lots.

Int'l Day-Datings For 'Foxes' Augurs Fastest Playoff of Any U.S. Pic

Scheduled preem of 20th-Fox's "Prince of Foxes" in 15 foreign cities simultaneous with its U. S. opening at the Romy, N. Y., indicates that "Foxes" will have one of the fastest playoffs ever accorded a top-budgeted film. Move follows announcement of a similar global preem of Metro's "Battle Ground," with both companies believed attempting to recoup negative costs as rapidly as possible in view of the recent currency devaluation abroad.

Twentieth is making available a record 300 prints on "Foxes," with the picture slated for mass saturation bookings throughout the U. S. and Canada during the Christmas holiday season. Subsequent run and nabes theatres will follow through 11 accordance with standard clearance pattern. While the foreign openings will be by no means so widespread, with the 15 cities located in 10 foreign countries, "Foxes" will similarly be moved through the subsequent runs abroad.

Mass launching, scheduled for the first two weeks in November, has been in the works for some time, according to 20th execs. They said the plans were laid following reports from abroad of interest in the film because it was produced entirely in Italy against original backgrounds. But it is believed that basically the company hopes to boost attendance in foreign countries by opening the film there simultaneous with its U. S. preem and giving it the same triphammer exploitation campaign it is being given in this country.

While several films have teed off in London's West End within a few weeks after they opened in the U. S., "Foxes" will mark the first time any picture has been given such a worldwide sendoff. Ten foreign countries to get the picture are Argentina, Belgium, Brazil, Ecuador, Egypt, England, China, Venezuela, Columbia and France.

Ainsworth's Sweet-Talk Pitch for Lower Terms

Pitch for lower rentals on a film because it is a dog is nothing new to the industry, but William L. Ainsworth, National Allied pres., is reversing the field by asking Columbia to cut its terms on "Jolson Sings Again" because it is so good. Ainsworth makes his novel plea in an open letter circulated by the Associated Theatre Owners of Indiana. Cal has a "big chance," he says, of "improving public relations" with both the patrons and exhibitors if it acts reasonably in its demands.

Ainsworth sweetens the pill by lavish praise of "Jolson," which he caught in Chicago while waiting plane connections. Even if it hurts, Allied pray said, he must concede that this is a pic "to be proud of." "It is not filled with cheap sentiment. It is a down to earth human story of every day life."

Since this pic "will definitely re-sell the motion picture to many millions throughout this great country of ours," Ainsworth contends Cal has a big chance for a

(Continued on page 20)

Lesser-Coltow's Pic

Julian Lesser returned to the Coast from New York over the weekend after a week of confabs with Lewis Coltow with whom Lesser's Thalia Productions will co-produce. "Headhunters of the Amazon," Coltow, wealthy New York insurance man and explorer, recently returned from three months of shooting native tribes in Latin America.

Coltow will appear as the principal member of the cast of the documentary in color which Lesser's outfit will edit from the footage. It is expected that the finished pic may run as high as \$150,000 or \$200,000 in cost. Lesser is the son of Sol Lesser.

TOA's Top Cast May Ask Distribs For Roundtable Meet On Pix Terms

Par-Berger Peace

Paramount and Bessie Berger, head of North Central Allied, are expected to bury the hatchet publicly at National Allied's convention in Minneapolis Oct. 24-26. Alfred W. Schwalberg, Par's distribution veepee, has accepted an invitation to attend the conclave as a guest speaker. His invitation came from Berger as chairman of the convention committee.

Berger, who has been feuding with Par for a number of years, had kind words to say about the company at the recent New Jersey Allied convention. Reportedly, he is currently dickering with J. J. Donohue, Pa.'s midwest division chief, to reach satisfactory terms for renewal of trade relations with the major.

Roundtable confab with sales toppers of the major companies may be called by Theatre Owners of America as the opening wedge in the group's fight for reform of trade practices. That action was under consideration this week after Samuel Pinanski, TOA president, named a headliner committee of top exhib names to push the battle for open competitive bidding and uniform clearances. Since acceptance by all majors of the TOA proposals is essential, the general huddle is being favored over individual visits to distrib.

TOA's demand will be for standard operational procedures in competitive selling. An all-industry set of rules to be drafted by representative exhib and distrib groups is the goal now set by the theatre unit. Among these would be a provision requiring disclosure of a winning bid for a film and fixed clearances carried out by all distrib.

Before naming the committee, Pinanski personally checked with each designee to make certain of his presence in New York when the confabs are called. Hence, those tabbed are committed to put in an appearance when the word is given.

Publication of the list bears out predictions that TOA's main drive in the next year will be on trade practices. Those now named are Pinanski himself, Leonard Goldenson, Si Fabian, Ted Gamble, Robert Wilby, Walter Reade, Jr., Carl Sullivan, Arthur H. Lockwood, Harry Vinickoff, Max Connert, E. Russell Hardwick, R. D. Cockrill, Sam Kirby, Lewen Pinar, Sidney Lust, Albert Pickus and Tom Edwards.

TOA's drive is predicated on the thesis "we're stuck with competitive bidding so let's make some fair rules," a top spokesman for the unit said. It will be that argument used with distrib execs who have openly declared themselves against revealing winning bids.

'Shoes' Ballyhoo Snag as Sadler's Ballet Nixes Co-op

While major U. S. studios have been sending their stars around the country on tub-thumping tours to plug their pix, Eagle Lion and J. Arthur Rank have been having a problem involving the film, "Red Shoes," and the Sadler's Wells Ballet of London.

Moir Shearer, one of the pic's stars, and Robert Helpmann, who staged the dances as well as appearing in the film, are leading dancers with the Sadler's troupe, which arrived in N. Y. over the weekend for its U. S. debut at the Metropolitan Opera House Sunday (9). Visit of the troupe, one of Europe's top companies, has excited an unusual amount of interest in the dance world. Troupe will appear four weeks in N. Y. and five more on the road, in principal U. S. cities.

Eagle Lion, through Rank's London office, has been trying for months to line up an exploitation tie for its pic while the London troupe was here, hoping to get Moir Shearer and Helpmann for interviews, picture setups, etc. So far, according to the E. L. office, although there's been a lot of work involved, it's been time wasted. The Sadler's management hasn't been interested, and although E. L. will try again while the ballet execs are here, it isn't too hopeful.

The Sol Hurok office, which is managing Sadler's U. S. visit and has been publicizing it for months, has been given orders not to take advantage of the film, "Red Shoes," in its publicity. Moir Shearer, who is not considered by Sadler's on a dancing par, for instance, with Margot Fonteyn, the troupe's leading ballerina, isn't being given any more roles than usual to dance in.

(Continued on page 22)

REAGAN AGAIN UP FOR SAG PRESIDENCY

Hollywood, Oct. 4

Ronald Reagan was named by the Screen Actors Guild's nominating committee to head a slate of 21 thespians as candidates in the annual election Nov. 13. Independent nominations will be accepted until midnight Oct. 13.

In addition to Reagan, as presidential nominee, the official candidates are: William Holden, George Murphy and Paul Harvey, first, second and third veepee; Walter Pidgeon, secretary, and George Chandler, treasurer. Candidates for the board of directors are Leon Ames, Warner Anderson, Les Barker, Ward Bond, David Brian, MacDonald Carey, Joan Caulfield, William Demarest, Stephen McNally, Ricardo Montalban, Ames Monroehood, Kent Taylor, Audrey Totter, Robert Walker and Richard Carlson.

Class A-J nominees for three-year terms on the board are: Ludwig von Borrom, Anne Corbett, Kay Garrett, Paul Gaitline and Kermit Maynard.

Firstruns in L.A. Down Less 6% From Last Yr.; 'River' Biggest Grosser

Los Angeles, Oct. 4

First-run theatres in Los Angeles finished the 1948-49 season with a \$14,563,500 gross, a drop of only 5.2 3/4% from last year. Slumps ranged from 15 to 25% in other key cities. Fox West Coast four-house unit took \$2,000,700 in first-run money, down about \$500,000 from last period "Snake Pit" was ace money film in this group, grabbing \$161,500 in three weeks.

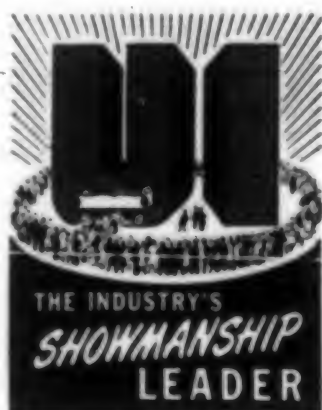
Warner's three-house unit grossed \$1,882,800, slightly under the preceding year. Best film here was "Johnny Belinda," getting \$165,000 in three weeks. Three-house Metro unit took \$1,795,900, with Los Angeles theatre grossing \$844,800 alone. Best film for Metro was "Three Musketeers" with \$151,200 in three weeks and four days. RKO's Hillstreet and Pantages snared \$1,553,000, with "Enchantment" doing top \$116,000 biz.

Two Paramount houses did \$1,367,500 with "Paleface" best at \$135,000 for four weeks. Four Music-Halls took in \$1,203,700 with "Red River" doing \$228,800 in nine weeks. Four houses in Universal group grossed \$1,179,000. "Tap Roots" capped weeks doing \$82,900 in two weeks for unit. Four theatre independent unit hit \$1,139,000 with "Blood On Moon" doing \$105,400 in two weeks and five days.

U Pub-Ad Heads Plan Campaigns on the Coast

Universal will map its ad-pub campaigns on the company's November-February releases in a series of studio huddles called for this week. Heading west from the h.o. for the conclave which starts Friday (7) are Henry A. Linet, eastern ad manager, Charles Stumwell, exploitation chief, and Phil Gerard, eastern publicity manager.

Studio will be repped by David A. Lipton, national ad-pub topper; Al Horvath, studio publicity chief, and Archie Herroff, ad manager at the lot. Ben Katz, midwest field rep, and Cliff Brown,



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The most

1. World premiere Victoria Theatre, N. Y. following an invitational premiere sponsored by The Seaman's Church Institute of N. Y.
2. B & K Roosevelt, Chicago, Ill.
3. Orpheum Theatre, San Francisco, Cal.
4. Lafayette Theatre, Buffalo, N. Y.
5. Paramount Theatre, Syracuse, N. Y.
6. College Theatre, New Haven, Conn.
7. Keiths Theatre, Cincinnati, O.
8. Keiths Theatre, Baltimore, Md.
9. Adams Theatre, Detroit, Mich.
10. Mayfair Theatre, Portland, Ore.
11. Coliseum Theatre, Seattle, Wash.
12. Circle Theatre, Indianapolis, Ind.
13. Loews Grand, Atlanta, Ga.
14. State Theatre, Minneapolis, Minn.
15. Loews Pool, Hartford, Conn.
16. Loews Valentine, Toledo, O.
17. Strand Theatre, Des Moines, Iowa
18. Allen Theatre, Cleveland, O.
19. RKO Memorial Theatre, Boston, Mass.
20. RKO Palace Theatre, Rochester, N. Y.
21. RKO Keiths Theatre, Washington, D. C.
22. Loews Theatre, Houston, Tex.
23. RKO Albee Theatre, Providence, R. I.
24. Kariton Theatre, Philadelphia, Pa.
25. Loews Regent, Harrisburg, Pa.
26. Loews Colonial, Reading, Pa.
27. Malco Theatre, Memphis, Tenn.
28. Loews Majestic, Bridgeport, Conn.
29. Orpheum Theatre, New Orleans, La.
30. Miami Theatre, Miami, Fla.
31. Miracle Theatre, Miami, Fla.
32. Lincoln Theatre, Miami Beach, Fla.
33. Loews State, Norfolk, Va.
34. Loews, Richmond, Va.
35. Loews Theatre, Louisville, Ky.
36. Strand Theatre, Niagara Falls, N. Y.
37. State Theatre, Cedar Rapids, Iowa
38. Center Theatre, Charlotte, N. C.
39. RKO Keiths, Grand Rapids, Mich.
40. Times Theatre, Sacramento, Cal.
41. Del Paso Theatre, Sacramento, Cal.
42. Tower Theatre, Sacramento, Cal.
43. Loews Ohio Theatre, Columbus, Ohio
44. Playhouse Theatre, St. Petersburg, Fla.
45. Garrick Theatre, Duluth, Minn.
46. Esquire Theatre, Oakland, Cal.
47. Cambria Theatre, Johnstown, Pa.
48. Rex Theatre, Baton Rouge, La.
49. Academy Theatre, Fall River, Mass.
50. Nona Theatre, Lafayette, La.
51. Loews Majestic Theatre, Evansville, Ind.
52. Rockland Theatre, Nyack, N. Y.
53. Don Theatre, Shreveport, La.
54. Riverside Theatre, Milwaukee, Wis.
55. RKO Keiths Theatre, Lowell, Mass.
56. Strand Theatre, Muncie, Ind.
57. Granada Theatre, Reno, Nev.
58. Loews Pool, Waterbury, Conn.
59. Regent Theatre, Dunkirk, N. Y.
60. Lincoln Theatre, Decatur, Ill.
61. Palace Theatre, Akron, O.
62. Weis Theatre, Savannah, Ga.
63. 5 Points Theatre, Jacksonville, Fla.
64. Strand Theatre, Waterloo, Iowa
65. RKO Virginia Theatre, Champaign, Ill.

most exciting the year!

Columbus Day with "Christopher Columbus"

66. State Theatre, Eau Claire, Wisc.
67. State Theatre, Eureka, Cal.
68. Esquire Theatre, Davenport, Iowa
69. Granada Theatre, Spokane, Wash.
70. Tivoli Theatre, Richmond, Ind.
71. Ritz Theatre, Birmingham, Ala.
72. Hollywood Theatre, Atlantic City, N. J.
73. Drive in Theatre, Daytona Beach, Fla.
74. Dodge Theatre, Fort Dodge, Iowa
75. Rafael Theatre, San Rafael, Cal.
76. Center Theatre, Portsmouth, N. H.
77. Grand Theatre, Terre Haute, Ind.
78. Esquire Theatre, Stockton, Cal.
79. Palace Theatre, Huntington, W. Va.
80. Riviera Theatre, St. Paul, Minn.
81. Vogue Theatre, Salinas, Cal.
82. Prairie Lake D.I. Theatre, Orlando, Fla.
83. West Bend Theatre, West Bend, Wisc.
84. Roxy Theatre, Everett, Wash.
85. Avon Theatre, Dubuque, Iowa
86. Manor Theatre, San Mateo, Cal.
87. Rocket Theatre, Rock Island, Ill.
88. Avenue Theatre, Yakima, Wash.
89. Broadway Theatre, Haverstraw, N. Y.
90. Berkeley Theatre, Berkeley, Cal.
91. Vaska Theatre, Lawton, Okla.
92. Pitt Theatre, Lake Charles, La.
93. Hanlon Theatre, Vallejo, Cal.
94. Michigan Theatre, Escanaba, Mich.
95. Loews Theatre, Dayton, O.
96. Loews Poli, Norwich, Conn.
97. Roxy Theatre, Springfield, Ill.
98. Downtown Theatre, Mobile, Ala.
99. Hollywood Theatre, Sioux City, Iowa
100. Rivoli Theatre, La Crosse, Wisc.
101. Park Theatre, Tampa, Fla.
102. Rialto Theatre, Charleston, W. Va.
103. Nu Luna Theatre, Sharon, Pa.
104. Paramount Theatre, Anderson, Ind.
105. Holly Theatre, Medford, Oregon
106. Lafayette Theatre, Suffern, N. Y.
107. Trail Theatre, Colorado Springs, Colo.
108. State Theatre, Rhinelander, Wisc.
109. Court Theatre, Wheeling, W. Va.
110. Bayview Theatre, Biloxi, Miss.

111. Lawler Theatre, Rochester, Minn.
112. Esquire Theatre, Medford, Ore.
113. Indiana Theatre, Marion, Ind.
114. Lafayette Theatre, Lafayette, Ind.
115. El Camp Theatre, Antioch, Cal.
116. Wance Theatre, Kewanee, Ill.
117. Roxy Theatre, Bremerton, Wash.
118. Parker Theatre, Parkersburg, W. Va.
119. Majestic Theatre, Chillicothe, O.
120. State Theatre, Springfield, O.
121. Elwha Theatre, Port Angeles, Wash.
122. Manor Theatre, Wilmington, N. C.
123. Viking Theatre, Appleton, Wisc.
124. Esquire Theatre, Klamath Falls, Ore.
125. Illini Theatre, Moline, Ill.
126. American Theatre, Bellingham, Wash.
127. Gateway Theatre, Kenosha, Wisc.
128. Ringling Theatre, Baraboo, Wisc.
129. Esquire Theatre, Modesto, Cal.
130. Fischer Theatre, Danville, Ill.
131. Nordic Theatre, Marquette, Mich.
132. Hellig Theatre, Eugene, Ore.
133. Bibb Theatre, Macon, Ga.
134. Vista Theatre, Negaunee, Mich.
135. Vanlee Theatre, Bloomington, Ind.
136. Butler Theatre, Ishpeming, Mich.
137. Palace Theatre, Bryan, Tex.
138. State Theatre, Pittsfield, Mass.
139. State Theatre, Ithaca, N. Y.
140. Majestic Theatre, Hornell, N. Y.
141. Palace Theatre, Jamestown, N. Y.
142. Playhouse Theatre, Princeton, N. J.
143. State Theatre, State College, Pa.
144. Florida Theatre, Pensacola, Fla.
145. Bradley Theatre, Columbus, Ga.
146. Palace Theatre, Ft. Wayne, Ind.
147. Strand Theatre, Kingsport, Tenn.
148. Capitol Theatre, Ashland, Ky.
149. Kuhl Ave. Drive-in Theatre, Orlando, Fla.
150. Des Moines Theatre, Des Moines, Ia.
151. Coon Theatre, Granger, Ind.
152. Sterling Theatre, Greeley, Colo.
153. Catalina, Tucson, Ariz.
154. Ritz Theatre, Texarkana, Ark.
155. Paramount Theatre, Newport, N. I.

156. Penney Theatre, Boise, Idaho.
157. Community Theatre, Catskill, N. Y.
158. Florida Theatre, Tallahassee, Fla.
159. Strand Theatre, Kingsport, Tenn.
160. Gem Theatre, Abbeville, La.
161. Star Theatre, Lima, O.
162. Midway Theatre, Alhambra, Cal.
163. Colonial Theatre, Erie, Pa.
164. Empire Theatre, New Bedford, Mass.
165. College Theatre, New Bedford, Mass.
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Columbus Day openings.**

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'Sword' Standout in Dim L.A., \$35,000; 'Kentuckian' Tall 28G, 'Doctor' Fair 33G, 'Fullback' Same, 'Grant' 28G

Los Angeles, Oct. 4

First-run pace is very slow this stanza, but being offish in nearly all spots. Despite eight new bills, trade is not being given any lift. Best showing of newcomers is being made by "Sword in Desert," which looks lively \$35,000 in four theatres.

"Fighting Kentuckian" shapes nice \$28,000 in two Paramount houses but "Doctor and Girl" is slow \$33,000 in three situations. "Grant Takes Richmond" is modest \$28,000 in two spots. "Trapped" shapes thin \$14,000 in five locations and "Barbery Pirate," with vaude, is near \$20,000 at Orpheum. "Father Was Fullback" is mild \$33,000 in four spots.

Estimates for This Week

Beverly Hills, Downtown, Hawaii, Hollywood Music Halls (Prin-Cor) (334, 802, 1,106, 512, 55-51)—Sun Never Sets (Indie) and "Fury At Sea" (Indie) reissues. Slim \$18,000. Last week, "Red Light" (UA) (2d wk 9 days), \$16,300.

Chinese, Loew's State, Loyola, Uptown (F&M) (2,048, 2,404, 1,248, 719, 60-51)—"Father Was Fullback" (20th) and "Treasure Monte Cristo" (Indie) Mild \$33,000. Last week, "Thieves Highway" (20th) and "Jackpot Jitters" (Mono) (10 days), slim \$31,700.

Downtown, Hollywood, Wiltern (WB) (1,757, 2,756, 2,344, 60-51)—"Task Force" (WB) (2d wk) Near \$33,500. Last week good \$50,000 but below hopes.

Egyptian, Los Angeles, Wilshire (F&M) (1,538, 2,086, 2,296, 60-51)—"Doctor and Girl" (M-G) and "Enchanted Garden" (M-G) Slow \$33,000. Last week, "Madame Bovary" (M-G) (2d wk 6 days), \$16,400.

Million Dollar, Brimont, El Rey, Iris, Culver (Downtown) (F&M) (2,093, 1,332, 861, 828, 1,145, 60-51)—"Trapped" (EL) and "Down Memory Lane" (EL) Drab \$14,000. Last week, "Desperadoes" (Col) and "Renegades" (Col) (reissues), \$17,000.

Pantages, Hillstreet (RKO) (2,812, 2,890, 50-51)—"Miss Grant Takes Richmond" (Col) and "Holiday in Havana" (Col) Mild \$28,000. Last week, "Roseanna McCoy" (RKO) and "Strange Bargain" (RKO) (2d wk), \$18,200.

Los Angeles, Hollywood, Paramounts (F&M) (3,398, 1,451, 50-51)—"Fighting Kentuckian" (Rep) and "Flame of Youth" (Rep) Nice \$28,000. Last week, "Top O' Morning" (Par) and "Casinova" (Rep) (LA only) (2d wk) small \$15,700.

United Artists, Ritz, Studio City, Vogue (UA) (F&M) (2,299, 1,370, 880, 885, 60-51)—"Sword in Desert" (U) Strong \$35,000. Last week, "That's My Baby" (U) and "Arctic Manhunt" (U) (2d wk), \$11,500.

Orpheum (Downtown) (2,210, 50-50)—"Barbery Pirate" (Col) (2d wk) with vaude headed by Sportmen (2d wk) (Gisella & Francis Szonyi) Off at bit at \$20,000. Last week, shorts and newsreels plus eight acts of vaude headed by Sportmen, \$23,300.

Pine Arts (F&M) (679, \$120-2,401)—"Red Shoes" (EL) 40th wk Near \$4,000. Last week \$4,100.

Four Star (LA F&M) (900, 74-51)—"Last Boundaries" (FC) (9th wk) Down to \$3,000. Last week \$3,500.

'Brave' Rousing \$15,000 In Cincy, 'Living' Lusty 11G, 'Lagoon' Okay 9G

Cincinnati, Oct. 4

RKO Theatres is restoring solo feature policy at six downtown locations this week after questionable returns with duals for several months. Of three new bills, "House of Brave" is the frontier "Easy Living," also is favorable and "Blue Lagoon" okay. Holdovers of "Male War Bride" looks very stout.

Estimates for This Week

Albee (RKO) (3,100, 55-75)—"House of Brave" (UA) Solid \$15,000. Last week, "Task Force" (WB) and "Rusty's Birthday" (Col) okay \$12,000.

Capital (RKO) (2,000, 55-75)—"Blue Lagoon" (U) Satisfactory \$9,000 or near. Ballyhoo stunt of lifesaver-type youth perched on theatre's marquee for week as "Blue Lagoon Boy" in South Sea Isle trimmings landed news and art breaks in three dailies. Last week, "Doctor and Girl" (M-G), \$8,000.

Grand (RKO) (1,400, 55-75)—

(Continued on page 22)

'House'-Vaude Torrid \$27,000, Cleve. Topper

Cleveland, Oct. 4

Vaudeville is putting local RKO Palace back on its feet again. Fortified by a N. Y. Palace stage unit topped by Fred Sanborn and Leni Lynn, "House Across Street," will give this deluxer the week's top gross. "Task Force" is doing extra good for Hipp although a shade under "Rope of Sand" at State.

Broadway Grosses

Estimated Total Gross
This Week \$393,207
(Based on 18 theatres)
Last Year \$382,800
(Based on 15 theatres)

'Pigeon'-Vaude \$19,000, St. Loo

St. Louis, Oct. 4

Intermittent rains Sunday and Monday, along with natives huddling to get last game of National League race is causing dip at all first runs this week. "Johnny Stool Pigeon" with vaude is box-office leader but not smash. "Midnight Kiss" is in second slot at Loew's but also no great shakes.

Estimates for This Week

Ambassador (F&M) (3,000, 50-75)—"Come To Stable" (20th) and "Big Steal" (RKO) (2d wk) Down to slow \$9,000 after okay \$11,000 first stanza.

Fox (F&M) (5,000, 50-75)—"Johnny Stool Pigeon" (U) and vaude Good \$19,000. Last week, "Doolins Oklahoma" (Col) and vaude, \$18,000.

Loew's (Loew's) (3,172, 50-75)—"Midnight Kiss" (M-G) and "Blondie Hits Jackpot" (Col) Near \$18,000. Last week, "Anna Lucasta" (Col) and "Low Barbary Coast" (Col) thin \$14,500.

Missouri (F&M) (3,500, 50-75)—"Task Force" (WB) and "Devil's Henchmen" (Col) Good \$15,000. Last week, "Big Steal" (RKO) and "Mr. Soft Touch" (Col) \$11,000.

St. Louis (F&M) (4,000, 50-75)—"Male War Bride" (20th) and "Post Office Investigator" (Rep) (2d wk) Holding nicely at \$11,000 after first week's big \$14,000.

Indpls. Still Slow But

'Pigeon' OK at \$10,000

Indianapolis, Oct. 4

Ideal autumn weather drew weekend crowds away from theatres here with result that most grosses, with moderate, "Johnny Stool Pigeon" is tops with okay stanza at Circle. "Nighty Joe Young" at Indiana and "Mr. Soft Touch" at Loew's are accepted.

Estimates for This Week

Circle (Gambie-Dolfe) (2,800, 44-65)—"Johnny Stool Pigeon" (U) and "Once More, My Darling" (U) (Col) \$10,000. Last week, "Slatters Hurricane" (20th) and "Jackpot Jitters" (Col) \$8,000.

Indiana (G-D) (3,300, 44-65)—"Nighty Joe Young" (RKO) (Indis) \$8,500. Last week, "Meet the Killer" (U) "Trail Yukon" (Mono), same.

Loew's (Loew's) (2,427, 44-65)—"Mr. Soft Touch" (Col) and "Doolins Oklahoma" (Col) Thin \$8,000. Last week, "Home of Brave" (UA) and "Devil's Henchmen" (Col) opened great but tapered to \$12,000.

Lyrle (G-D) (1,600, 44-65)—"Kid From Cleveland" (Rep) and "Hellfire" (Rep) Modest \$4,500. Last week, "Fighting Kentuckian" (Rep) and "Flame of Youth" (Rep) n.a., oke \$5,000.

'Kiss' Loud \$15,000 in L'ville; 'Rope' Tight \$12,000, 'Kid' Potent \$6,000

Louisville, Oct. 4

Nice choice of product at three of the town's firstruns, and big pace is brisk. Conder evenings are helping, top play going to "Midnight Kiss" at the State. Combo of "Kid From Cleveland" and "Down Dakota Way" at the Strand, also looks neat. "Rope of Sand" at Rialto is about average. National, 2,400-seat house block off main stem, goes dark temporarily Thursday (6) after two months of straight vaude films.

Estimates for This Week

Mary Anderson (People) (1,400, 45-65)—"Task Force" (WB) (2d wk) Satisfactory \$6,000. Last week good enough \$7,000.

National (Standard) (2,400, 50-75)—"Chicken Pyrry Sunday" (20th)

Estimates for This Week

Allen (Warners) (3,000, 55-70)—"Miss Grant Takes Richmond" (U) Stout \$10,500. Last week, "Meet the Killer" (U) \$9,500.

Hipp (Warners) (3,700, 55-70)—"Task Force" (WB) Nice sailing at \$18,500, and getting h.o. Last week, "Come To Stable" (20th) (2d wk) \$13,500.

Ohio (Loew's) (1,305, 55-70)—"Home of Brave" (UA), Average \$4,500 in 6 days. Last week, "Red Menace" (Rep), ditto in six days.

Palace (RKO) (3,300, 60-95)—"House Across Street" (WB) plus vaude unit with Leni Lynn, Senator Murphy and Fred Sanborn. Excellent \$27,000. Last week, "Easy Living" (RKO), okay \$15,500.

State (Loew's) (3,450, 55-70)—"Rope of Sand" (Par), Tight \$20,000. Last week, "Home of Brave" (UA) (2d wk), oke \$12,000 in 6 days.

Stillman (Loew's) (2,700, 55-70)—"Once More, My Darling" (U) Fair \$6,000. Last week, "Bride of Vengeance" (Par), average \$6,000 in 6 days.

'Jolson' Wham \$37,000, Philly

Philadelphia, Oct. 4

"Jolson Sings Again" is making most of boxoffice music this week, with terrific session at Aldine. Best of other newcomers is "My Friend Irma" solid at Goldman. "Easy Living" looks okay at Kariton. "Last for Gold" looks not too lousy at Earle.

Estimates for This Week

Aldine (WB) (1,303, 60-51) 25—"Jolson Sings Again" (Col) Liked prices and big draw landing terrific \$37,000. Last week, "Miss Grant Takes Richmond" (Col), \$13,000.

Boyd (WB) (2,300, 50-69)—"Midnight Kiss" (M-G) (5th wk) Solid \$18,500. Last week, \$23,800.

Earle (WB) (2,700, 50-69)—"Last for Gold" (Col) Mild \$15,000. Last week, "House Across Street" (WB) with Billy Eckstine, Henny Youngman on stage, big \$32,000 but below hopes.

Fox (20th) (2,250, 50-69)—"Male War Bride" (20th) (3d wk) Fine \$17,000. Last week, \$23,000.

Goldman (Goldman) (1,200, 50-69)—"Friend Irma" (Par) Boff \$23,000. Last week, "Sword in Desert" (2d wk), keen \$12,000.

Kariton (Goldman) (1,000, 50-69)—"Easy Living" (RKO) Okay \$9,000 or over. Last week, "Johnny Stool Pigeon" (U), \$8,000.

Matheson (WB) (4,300, 50-69)—"Task Force" (WB) (2d wk) Down to \$17,000 after good \$25,000 opening week.

Stanley (WB) (2,950, 50-69)—"Rope of Sand" (Par) (2d wk) Okay \$18,000. After nice \$23,500 break-in.

Stanton (WB) (1,475, 50-69)—"Africa Screams" (UA) Weak \$8,500. Last week, "Fighting Kentuckian" (Rep) (2d wk), solid \$8,000.

and "Where There's a Life" (Par) reissues; with six-act vaude bill. Modest \$6,500. Last week, "Perils of Pauline" (Par) and "Shaggy" (Par) reissues, same.

Rialto (Fourth Avenue) (3,000, 45-65)—"Rope of Sand" (Par) and "Sky Liner" (SG) Oke \$12,000. Last week, "Come to Stable" (20th) Near \$14,000 and m.o. to Brown.

State (Loew's) (3,000, 45-65)—"Midnight Kiss" (M-G) and "Devil's Henchmen" (Col) Big \$15,000. Last week, "Johnny Stool Pigeon" (U) and "One Last Fling" (WB) \$11,000.

Strand (PA) (1,000, 45-65)—"Kid From Cleveland" (Rep) and "Down Dakota Way" (Rep) Potent \$6,000. Last week, "Window" (RKO) and "Roughshod" (RKO), \$4,000.

'Treasure'-Contino Sock \$30,000, Hub; 'Bride' Hot 23G; 'Kentuckian' 17G, 2d

Boston, Oct. 4

Biggest turnstile activity here this stanza is reported at RKO Boston, with "Treasure of Monte Cristo" getting big assist from Dick Contino show on stage. Of the new p.k., "Male War Bride" at Met shapes solid but "Once More, My Darling" at Memorial looks not much more than average.

Estimates for This Week

Astor (Jaycox) (1,200, 40-85)—"Roseanna McCoy" (RKO) (5th wk) Down to \$4,000 after big \$4,500 for fourth week.

Boston (RKO) (3,200, 55-85)—"Treasure of Monte Cristo" (SG) plus Dick Contino unit on stage. Sock \$30,000. Last week, "Mr. Soft Touch" (Col) and vaude, okay \$21,000.

Fenway (NET) (1,373, 40-85)—"Fighting Kentuckian" (Rep) and "Post Office Investigator" (Rep) Oke \$5,000 for second session after nice \$7,500 opener.

Memorial (RKO) (3,000, 40-85)—"Once More, My Darling" (U) and "Mysterious Desperado" (RKO) Fair \$18,000. Last week, "Come To Stable" (20th) and "Make Mine Laughs" (RKO) (4th wk), stout \$15,000.

Metropolitan (NET) (4,367, 40-85)—"Male War Bride" (20th) and "Grand Canyon" (Indie) Near \$23,000. Last week, "White Heat" (WB) and "Counter Punch" (Metrol) (2d wk), fair \$17,000.

Orpheum (Loew) (3,000, 40-85)—"Red Danube" (M-G) and "Rusty's Birthday" (Col) (2d wk 4 days), About \$9,000 after nice \$22,000 for first week.

Paramount (NET) (1,700, 40-85)—"Fighting Kentuckian" (Rep) and "Post Office Investigator" (Rep) (2d wk), Holding in satisfactory \$12,000 after sturdy \$15,800 first.

State (Loew) (3,500, 40-85)—"Red Danube" (M-G) and "Rusty's Birthday" (Col) (2d wk 4 days) Will wind at near \$5,500. Last week, trim \$14,000.

'Force' Steady \$18,000, Balto; 'Kentuckian' Big \$8,000, 'Sword' Oke 11G

Baltimore, Oct. 4

Action here continues steady with Stanley's "Task Force" leading the current downtown parade in nice style. Also in top brackets is "Fighting Kentuckian," big at Mayfair. Very strong also is "Male War Bride" in third round at New.

Estimates for This Week

Century (Loew's UA) (3,000, 20-60)—"Sword of Desert" (U) Fairish action at \$11,000. Last week, "Midnight Kiss" (M-G), solid \$14,200.

Hippodrome (Rappaport) (2,240, 35-90)—"Jolson Sings" (Col) (5th wk) Winding up run at about \$8,000, making grand \$85,000 for the five weeks.

Keith's (Schanberger) (2,400, 20-60)—"Once More, My Darling" (U) Opened today (Tues) after second week of "Rope of Sand" (Par) added \$7,700 to good opener of \$13,300.

Mayfair (Hicks) (980, 20-65)—"Fighting Kentuckian" (Rep), Drawing top response to land big \$8,000. Last week, "Kid from Cleveland" (Rep), \$3,900.

New (Mechanic) (1,800, 20-60)—"Male War Bride" (20th) (3d wk) Starting third round today (Tues) after adding fine \$11,000 to big preem at \$17,400.

Stanley (WB) (3,280, 25-75)—"Task Force" (WB) Biggest thing in town at good \$18,000. Last week, "Top O' Morning" (Par) (2d wk), down badly at \$7,300.

Town (Rappaport) (1,500, 35-65)—"Gunga Din" (RKO) and "Last Patrol" (RKO) (reissues) Not so big at \$7,000. Last week, "Easy Living" (RKO), \$8,300.

'Force' Sturdy \$11,000, Omaha; 'Baby' Okay 10G

Omaha, Oct. 4

Although Orpheum and Paramount are topping the town grosses with big sessions on "Yes Sir, That's My Baby" and "Task Force," respectively the Omaha, a moverover house, took "Male War Bride" from Paramount for second week and is doing nearly \$10,000. Holds for third week. Brando with "Roseanna McCoy" looks sock also.

Estimates for This Week

Orpheum (Tristates) (3,000, 16-65)—"That's My Baby" (U) and "Jiggs, Maggie in Court" (Col) So-so \$10,000. Last week, "House" (Continued on page 22)

Key City Grosses

Estimated Total Gross
This Week \$2,599,000
(Based on 24 cities, 198 theatres, chiefly first runs including N. Y.)
Total Gross Same Week
Last Year \$2,870,000
(Based on 23 cities and 213 theatres)

'Gatsby' Great \$20,000, Frisco

San Francisco, Oct. 4

Standout here this session is "Great Gatsby," which is landing a big week at Paramount with nice boost from smart bally. Personal by Farley Granger on opening day apparently did not help "Roseanna McCoy" much at Golden Gate, with only a fairly good week likely. "Male War Bride" still is strong at Fox in second week. "Quartet," day-dating in two houses, looks terrific for small-seaters.

Estimates for This Week

Golden Gate (RKO) (2,844, 60-85)—"Roseanna McCoy" (RKO) and "Follow Me Quietly" (RKO) Good \$16,000. Last week, "Last Boundaries" (FC) and "Old Fashioned Girl" (EL) (2d wk), \$11,000.

Fox (F&M) (4,651, 60-95)—"Male War Bride" (20th) and "Brother Jonathan" (Mono) (2d wk) Strong \$19,000 or over. Last week, sock \$27,500.

Warfield (F&M) (2,856, 60-85)—"Red Danube" (M-G) (2d wk) Down to \$13,000 or near. Last week, fine \$21,500.

Paramount (Par) (2,646, 60-85)—"Great Gatsby" (Par) and "Grand Canyon" (Indie) Big \$20,000. Last week, "Great Feeling" (WB) and "Mr. Hex" (Mono) (2d wk), oke \$11,000.

St. Francis (Par) (1,400, 60-85)—"Rope of Sand" (Par) (3d wk) Good \$10,000. Last week, big \$11,000.

Orpheum (No Coast) (2,448, 55-85)—"Miss Grant Takes Richmond" (Col) and "Prison Warden" (Col) Nice \$14,000. Last week, "That's My Baby" (U) and "Woman Hater" (U) \$10,500.

United Artists (No Coast) (1,207, 55-85)—"Red Light" (UA) (2d wk) Way off to \$5,000. Last week, good \$11,000.

Esquire (No Coast) (955, 55-85)—"Roughshod" (RKO) and "Trail Mounties" (SG) Oke \$6,000. Last week, "Torture Ship" (Indie) and "Hell's Devils" (Indie) \$4,000 in 4 days.

Clay (Roosner) (400, 65-85)—"Quartet" (EL) Smash \$4,500. Last week, "Never Give Sucker Break" (Indie) Can't Find Honest Man" (Indie) (reissues) (2d wk), nice \$3,100.

Larkin (Roosner) (400, 65-85)—"Quartet" (EL) Terrific \$4,500. Last week, subsequent-run.

'Pigeon'-Vaude Droopy \$18,000 in Dull Wash.

Washington, Oct. 4

Predominance of holdovers is pulling down current boxoffice average along main stem. Sole newcomers, "Johnny Stool Pigeon" plus vaude at Capitol and "House Across Street" at Metropolitan, are shaping mildly.

Estimates for This Week

Capitol (Loew's) (2,434, 44-85)—"Johnny Stool Pigeon" (U) plus vaude Slow \$18,000. Last week, "You're My Everything" (20th) plus vaude fine \$25,000.

Keith's (RKO) (1,300, 44-85)—"Roseanna McCoy" (RKO) (2d wk) Slipped to \$10,000 after solid \$15,000 last week.

Palace (Loew's) (2,370, 44-74)—"Male War Bride" (20th) (2d wk) Very steady \$19,000 after sturdy \$20,000 last week.

Playhouse (Lopert) (432, 50-85)—"Spring in Park Lane" (EL) (2d wk) Well below house average at \$4,000 after \$4,500 opener.

Metropolitan (WB) (1,182, 44-74)—"House Across Street" (WB) and "Princess O'Rourke" (WB) (reissue) Mild \$6,000. Last week, "Rope of Sand" (Par) (2d wk), \$5,500.

Warner (WB) (2,164, 44-74)—"Task Force" (WB) (2d wk) Firm \$14,000. Last week, strong \$18,000 but not up to hopes.

National (Herman) (1,000, 44-74)—"Devil in Flesh" (Indie) (2d wk) Hucky \$12,000 after hot \$14,000 last week.

Chi Lags But 'Sword' Socko \$23,000; 'Capricorn' Lofty 25G, 'Grant' Fair 16G, 'Roseanna' San Juan Solid 40G

Chicago, Oct. 4 — Chi boxoffice is being hurt slightly by lack of strong new product. Best of the incoming releases appears to be "Under Capricorn" at State-Lake, with nifty \$25,000 likely. "Miss Grant Takes Richmond" and "Crime Doctor's Diary" at the Palace is only fair \$16,000.

"Sword in Desert" at Grand looks socko \$23,000. "Roseanna McCoy" at Oriental lumps on disappointing side with Olga San Juan in person. Only \$40,000 is in prospect.

"My Friend Irma" coupled with Jo Stafford personal at the Chicago, looks crisp with \$50,000 for second round. Also in second week is "Thieves Highway" and "The Creeper" at United Artists, trim \$12,000. "Fighting Kentuckian" at Roosevelt shapes well also with \$13,000.

"Johnson Sings Again" continues to ring the bell with \$25,000 for sixth stanza.

Estimates for This Week

Chicago (B&K) (3,900, 50-98) — "Friend Irma" (Par) with Jo Stafford and Dick Baker onstage (2d wk). Might hit nifty \$50,000. Last week, \$42,000.

Garrick (B&K) (900, 50-98) — "Mr. Soft Touch" and "Kazan" (Col) (2d wk). So-so \$3,000. Last week, \$8,000.

Grand (RKO) (1,500, 50-98) — "Sword in Desert" (U). Smash \$23,000 mark. Last week, "Lost Boundaries" (FC) (4th wk) \$17,000.

Oriental (Esaness) (3,400, 50-98) — "Roseanna McCoy" (RKO) with Olga San Juan topping stagershow, solid \$40,000. Last week, "Male War Bride" (20th) with Pearl Bailey (2d wk), \$37,000.

Palace (RKO) (2,500, 50-98) — "Miss Grant Takes Richmond" (Col) and "Crime Doctor's Diary" (Col). Okay \$16,000. Last week, "Easy Living" (RKO) and "Women Hater" (U) (2d wk), \$12,000.

Rialto (Indie) (1,700, 50-98) — "Daughter of Jungle" (Rep) and "Hellfire" (Rep). Light \$7,200. Last week, "Slave Girl" (U) and "Black Bart" (U) (reissues), \$6,800.

Roosevelt (B&K) (1,500, 50-98) — "Fighting Kentuckian" (Rep) (2d wk). Looks bright \$13,000. Last week, big \$17,000.

Selwyn (Shubert) (1,000, 50-98) — "Red Shoes" (EL) (42d wk). Heading for \$5,300 due. Last week, nice \$5,100.

State-Lake (B&K) (2,700, 50-98) — "Under Capricorn" (WB). Matinee trade hyping to fine \$25,000. Last week, "Task Force" (WB) (2d wk), \$18,000.

United Artists (B&K) (1,700, 50-98) — "Thieves Highway" and "The Creeper" (20th) (2d wk). Staunch \$12,000. Last week, \$17,000.

Woods (Esaness) (1,075, 90-81 25) — "Johnson Sings Again" (Col) (6th wk). Bulky \$25,000. Last week, \$28,000.

World (Indie) (587, 80-80) — "Symphonie Pastorale" (Indie) (3d wk). Handsome \$5,200. Last week, \$8,000.

'BRIDE' WOW \$20,000, MONT'L; 'IDOL' \$13,000

Montreal, Oct. 4 — Plenty of convention trade is offsetting the Little World Series which opened here over the weekend. RKO's "Mighty Young Joe" is still doing sensational business at Princess after great first week, new record for this house. Reissues of the old Marx Bros effort "Night at the Opera" looks good at the Ace new pic "Male War Bride" is smash at Capitol. "Fallen Idol" lumps good at the Palace.

Estimates for This Week

Loew's (CT) (2,855, 40-65) — "Top O' Morning" (Par) (2d wk). Still nice at \$12,000 following rousing \$20,000 in first.

Capitol (CT) (2,412, 34-60) — "Male War Bride" (20th). Smash \$20,000. Last week, "Great Feeling" (WB) (2d wk), fair \$9,000.

Palace (CT) (2,625, 34-60) — "Fallen Idol" (SRO). Good \$13,000. Last week, "Sorrowful Jones" (Par) (2d wk), happy \$14,000.

Princess (CT) (2,131, 34-60) — "Mighty Young Joe" (RKO). Sock \$11,000 after \$18,000 opener.

Imperial (CT) (1,839, 26-45) — "Night at the Opera" (M-G) and "Piccadilly Incident" (M-G) (reissues). Giant \$11,000. Last week, "Meet Killer" (U) and "Devil's Henchman" (Col) (3d wk), fair \$5,500.

Orpheum (CT) (1,046, 34-60) — "Nick Beal" (Par) and "Own True Love" (Par). Okay \$6,000. Last week, "She" (RKO) and "Pumpkin" (RKO) (reissues), same.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Bride' Boff 16G, Prov.; 'McCoy' 15G

Providence, Oct. 4 — Everything is looking up here this week with Maebette's "I Was a Male War Bride" leading the list and with sock total. Close behind is RKO Albee's "Roseanna McCoy" State's "Madame Bovary" does not loom big.

Estimates for This Week

Albee (RKO) (2,200, 44-65) — "Roseanna McCoy" (RKO) and "Arctic Man Hunt" (Indie). Strong \$15,000. Last week, "Meet the Killer" (U) and "Temptation" (Mono), \$12,000.

Fay's (Fay) (1,400, 44-65) — "Wake of Red Witch" (Rep) (reissue) and Butterfly McQueen heading vaude. Fair \$7,500. Last week, "Down Dakota Way" (Rep) and Elton Britt heading vaude, same.

Majestic (Fay) (2,200, 44-65) — "Male War Bride" (20th). Nifty \$16,000. Last week, "White Heat" (WB) and "They're Off" (WB) (2d wk), swell \$11,000.

Metropolitan (Snider) (3,100, 44-65) — "Too Late for Tears" (EL) and "Angels Disguise" (EL). Slow \$6,500. Last week, "Black Book" (EL) and "Miranda" (EL), \$6,000.

State (Loew) (3,200, 44-65) — "Madame Bovary" (M-G) and "Blondie Hits Jackpot" (M-G). Fairly good \$15,500. Last week, "Home of Brave" (U) and "Circus Kid" (U) (A), \$16,500.

Strand (Silverman) (2,200, 44-65) — "Mr. Soft Touch" (Col) and "Holiday in Havana" (Col). Fair \$10,000. Last week, "Top O' Morning" (Par) (2d wk), thin \$8,000.

H.O.'s Slow Up Del. But 'Irma' Nice at \$25,000; 'Brimstone' Trim \$9,000

Detroit, Oct. 4 — Biz is off from recent peaks mainly because of rash of hold-overs but still fairly brisk. "My Friend Irma" at Michigan looks best. Second weeks of "Come to Stable" at Fox and "Fighting Kentuckian" at Palms are doing well. "Brimstone" at Madison looks trim.

Estimates for This Week

Fox (Fox-Mich) (5,000, 70-95) — "Come to Stable" (20th) (2d wk). Okay \$23,000. Last week, solid \$31,000.

Michigan (United Detroit) (4,000, 70-95) — "Friend Irma" (Par) and "Follow Me Quietly" (RKO). Nice \$25,000. Last week, "White Heat" (WB) and "Make Mine Laughs" (RKO) (2d wk), \$18,000.

Palms (U) (2,900, 70-95) — "Fighting Kentuckian" (Rep) and "Flame of Youth" (Mono) (2d wk). Okay \$10,000. Last week, solid \$19,000.

United Artists (U) (2,000, 70-95) — "Roseanna McCoy" (RKO) and "Holiday in Havana" (Col) (2d wk). Nice \$10,000. Last week, big \$17,000.

Madison (U) (1,800, 70-95) — "Brimstone" (Rep) and "Doolins of Oklahoma" (Rep). Trim \$9,000. Last week, "Initiation of Life" (Indie) and "Magnificent Obsession" (Indie) (2d wk), \$7,000.

Adams (Balaban) (1,700, 70-95) — "Great Sinner" (M-G) (2d wk). Dull \$6,000. Last week, \$9,500.

Downtown (Balaban) (2,900, 70-95) — "Black Book" (EL) and "Sleeping Car Triest" (EL). Okay \$11,000. Last week, "That's My Baby" (U) and "Grand Canyon" (SG) (2d wk), \$8,000.

'Roughshod' Vaude Fine 18G, Buff; 'Gal West' 12G

Buffalo, Oct. 4 — Pacing field currently is "Male War Bride" with smash session at Paramount. "Roughshod" with vaude shapes sturdy at Century while "Gal Who Took West" looms fine at Lafayette. "Midnight Kiss" is midish at Buffalo.

Estimates for This Week

Buffalo (Loew) (3,500, 40-70) — "Midnight Kiss" (M-G). Midish \$13,000. Last week, "Home of Brave" (U) rousing \$16,500.

Lafayette (Basil) (3,000, 40-70) — "Gal Who Took West" (U) and "Behind Locked Doors" (U). Fine \$12,000 or better. Last week, "Sword in Desert" (U) and "In This Corner" (Mono) (2d wk), held well at \$8,000.

Century (20th Cent.) (3,000, 40-70) — "Roughshod" (RKO) plus 8 vaude acts onstage. Sturdy \$18,000 or close. Last week, "Tarzan's Desert Mystery" (RKO) and "Tarzan's Triumph" (RKO) (4 days), okay \$6,500.

Paramount (Par) (3,000, 40-70) — "Male War Bride" (20th). Smash \$20,000 or near. Last week, "Hope of Sand" (Par), solid \$21,000 in 10 days.

Center (Par) (2,100, 40-70) — "Come to Stable" (20th) (2d wk). Down to \$11,500 after great \$18,500 opener.

'Kentuckian' Aces In Toronto, \$12,000

Toronto, Oct. 4 — With heavy diet of holdovers, many in third weeks, business is still satisfactory here. "Fighting Kentuckian" is most important newcomer, topping town with sock gross. "Good Old Summertime" "Hope of Sand" and "Irma" still are doing well on subsequent weeks. "Love of Mary" shapes light.

Estimates for This Week

Capitol, Nottown, Show's (FP) (1,075, 959, 2385, 40-70) — "Friend Irma" (Par) (2d wk). Okay \$7,500 after last week's good \$10,500.

Downtown, Glendale, Sarsboro, State (20th) (1,059, 955, 688, 694) — "Doolins of Oklahoma" (Col) and "Harpoon" (SG). Good \$12,000. Last week, "Cracked Way" (U) and "Air Hostess" (Col), \$10,500.

Eglinton, University (FP) (1,000, 1,566, 40-70) — "Fallen Idol" (SRO) (2d wk). Steady \$8,000 after last week's \$11,000.

Imperial (FP) (3,373, 40-70) — "Hope of Sand" (Par) (2d wk). Still okay \$11,000 after last week's good \$14,000.

Loew's (Loew) (2,093, 40-70) — "Good Old Summertime" (M-G) (2d wk). Holding big \$11,500 after last week's \$13,000.

Odeon (Rank) (2,380, 35-81 20) — "For Love of Mary" (U). Light \$9,000. Last week, "Gone With Wind" (M-G) (reissue) (3d wk), sock \$12,000.

Uptown (Loew) (2,740, 40-70) — "Fighting Kentuckian" (Rep). Big \$12,000. Last week, "That's My Baby" (U) (2d wk), light \$6,000.

'Roughshod' Vaude Tall \$23,000 Tops K.C.; 'Irma' 14G, 'Fullback' \$15,000

Kansas City, Oct. 4 — Big money of week goes to Missouri playing second Palace vaude bill with "Roughshod" for whopping session. "Father Was Fullback" has lead of straight-film at three houses. "My Friend Irma" is doing well at Paramount and stays a second week. "Midnight Kiss" is moderate at Midland.

Estimates for This Week

Esquire (Fox Midwest) (2,820, 45-65) — "End of River" (U) and "Arctic Manhunt" (U). Medium \$9,000. Last week, "True Glory" (Indie) and "Burma Victory" (Indie) (reissues), \$4,000.

Midland (Loew's) (3,500, 45-65) — "Midnight Kiss" (M-G) and "Air Hostess" (Col). Mild \$12,000. Last week, "Scene of Crime" (M-G) and "Mr. Soft Touch" (Col), \$13,000.

Missouri (RKO) (2,650, 34-74) — "Roughshod" (RKO) with second Palace-type vaude bill onstage. Rousing \$23,000. Last week, "Easy Living" (RKO) and "Sky Dragon" (Mono), fairish \$9,500.

Paramount (Par) (1,900, 45-65) — "Friend Irma" (Par). Nice \$14,000. Last week, "Song of Surrender" (Par), \$9,000.

Roxy (Durwood) (900, 45-65) — "Black Book" (EL) and "Lady Midnight" (EL) (2d wk). Not bad \$2,800. Last week, nice \$4,900.

Tower-Uptown (Famous) (Fox Midwest) (2,100, 2,043, 70-95, 45-65) — "Father Was Fullback" (20th). Snappy \$15,000. Last week, "Fighting Kentuckian" (Rep), ditto.

B'way Brisk; 'Pinky' Terrif \$72,000, Martin-Lewis Lift 'Irma' Torrid 88G, 'Force' - 'Shoes' Tab Big at \$62,000

Five new bills plus Vom Kippur on Monday (3) are helping to overcome the intense baseball competition this season on Broadway. Result is that the overall total at big firstruns will show a nice pickup over a week ago. Final two games between the Red Sox and Yankees in N. Y. last Saturday-Sunday, plus interest in Brooklyn's drive for the National League flag, took a heavy toll at matinees last Saturday and Sunday. Trade picked up sharply both nights, and coupled with crowds Monday, shapes very well in the face of this red-hot pennant interest.

With a number of houses getting in extra shows by opening at 9 o'clock Monday morning, some of larger firstruns reported today for day as being equal or better than Sunday (2), top day for current season. Deluxers also had to contend with heavy continued rain last Thursday (29) night.

Both Rivoli and Paramount are checking in with sock weeks currently. "Pinky" at former, is soaring to terrif \$72,000, greatest at Rivoli in many months. Par was strong from start, opening big despite Thursday rain.

"My Friend Irma" with Dean Martin-Jerry Lewis, from film, heading stagershow with Dick Stabile hand, looks to hit rousing \$88,000 at Par flagship. House had long lines over weekend and Monday.

"Task Force" with new policy of condensed musical shows, first big "Button Shoes" shapes big \$62,000. Novelty of abbreviated legit musical is taking credit for much of draw. "Blue Lagoon" is midish \$15,000 at Globe. "Strange Bargain" with vaude shapes fairly nice \$22,000 at Palace.

Ace second-week bill is "Thieves Highway" with Ed Sullivan his TV revue and "Harvest Moon" dancers at Roxy. Combo is holding up near fast \$70,000. "Sword in Desert" is holding fine at \$14,000 for sixth week at Criterion.

"Johnson Sings Again" continues very much in the chips with \$29,000 for seventh stanza at State, with eighth week starting today (Wed.).

Estimates for This Week

Astor (City Inv) (1,300, 60-\$1 50) — "Lost Boundaries" (FC) (14th wk). Not far off recent gain with \$11,000 likely after nice \$12,000 last week.

Bijou (City Inv) (580, 50-80) — "Red Shoes" (EL) (30th wk). Still very fine profit at \$9,000 after \$9,600 last week.

Capitol (Loew's) (4,820, 35-\$1 50) — "Midnight Kiss" (M-G) with Gene Krupa orch. Kitty Kallen, others, onstage (2d wk). Shaping to hit \$49,000 after nice \$45,000 opener, albeit below expectations. Stays a third.

Criterion (Moss) (1,700, 50-\$1 75) — "Sword in Desert" (U) (7th final wk). Sixth week ended last night (Tues.) held up nicely at \$14,000 after \$15,000 last season below hopes. "Abandoned" (U) due in Oct. 12.

Globe (Brandt) (1,500, 50-\$1 20) — "Blue Lagoon" (U). Sexy theatre front and same angle played up in ads spelling nearly \$15,000. Last week, "Once More, My Darling" (U), \$11,000.

Gotham (Brandt) (990, 44-99) — "Dark Soup" (Par) and "Animal Crackers" (Par) (reissues), 6th wk. Doing okay \$7,000 after \$7,800 last week.

Mayfair (Brandt) (1,700, 50-\$1 20) — "Fighting Kentuckian" (Rep), 3d final wk. Down to \$11,000 on blow-off after \$14,000 last stanza. "Fullback" (RKO) opens Saturday (6).

Palace (RKO) (1,700, 35-\$1 20) — "Strange Bargain" (RKO) with vaude. Apparently many Louisville enthusiasts went for (crucial) big league ball games and stayed away from this bill. However, fairly nice \$22,000 or over. Last week, "Steel Pigeon" (U) and vaude, big \$28,000 and over hopes.

Paramount (Par) (3,664, 35-\$1 50) — "Friend Irma" (Par) plus Dean Martin-Jerry Lewis, Dick Stabile orch. 4 Step Bros, others, onstage (2d wk). Initial week ended last night (Tues.) soared to rousing \$88,000, with p.a. of Marie Wilson star of film, opening day a help. This plus spotting of Martin-Lewis from pic, onstage and smart advance campaign put this over in great shape. Last week, "Top O' Morning" (Par) Carmen Cavallaro orch onstage (4th wk), \$30,000.

Park Avenue (U) (580, 50-\$1 20) — "Hamlet" (U) (44th wk). Still fine moneymaker, first week in second year here doing \$7,200 after \$7,000, bit below expectations, last round. Stays on.

Radio City Music Hall (Bookellers) (3,943, 80-\$2 40) — "Under

Capricorn" (WB) with stagershow (4th-final wk). Down to \$105,000 in final round after okay \$115,000, less than hopes, for third week. "Heiress" (Par) opens tomorrow (Thurs.).

Rialto (Mage) (594, 44-98) — "I Married Savage" (FC) (2d final wk). Still big at \$9,000 after smash \$13,000 opening week. Open two foreign reissues, "Carnival in Flanders" (Indie) and "Rubens" (Indie) on Friday (7).

Rivoli (UAT-Par) (2,092, 60-\$1 25) — "Pinky" (20th). Soaring to terrif \$72,000 after smash terrif last Thursday (29) despite rain. Bright teaser ad campaign, personal by three stars of film in N. Y., nabes, radio spot campaign and plenty of publicity helping to get such a big week. Fact that house upped scale early over weekend and Monday (3) helped. Last week, "Come to Stable" (20th) (9th wk), \$9,000.

Roxy (20th) (5,806, 60-\$1 50) — "Thieves Highway" (20th) plus Ed Sullivan TV revue and his "Harvest Moon" dancers (2d wk). Initial holdover session doing fancy \$70,000 after big \$90,000 opener. Stays over 5 days, past second week in order to open "Father Was Fullback" (20th) and Benny Goodman orch on Wednesday (12), Columbus Day.

State (Loew's) (2,450, 50-\$1 80) — "Johnson Sings Again" (Col) (6th wk). Seventh frame ended last night (Tues.) continues very much in chips at \$29,000 after big \$34,000 last week. Stays on indefinitely.

Strand (WB) (2,756, 50-\$1 25) — "Task Force" (WB) with condensed version of "High Button Shoes" onstage. Both stage and screen fare drawing solidly with big \$62,000 probable. Holds. Last week, "White Heat" (WB) with Xavier Cugat orch (4th wk), stout \$41,000.

Sutton (R&B) (561, 70-\$1 20) — "Quartet" (EL) (20th wk). Held nicely in 27th stanza ended last Monday (3) night at \$6,500 after \$7,000 in preceding week.

Victoria (City Inv) (1,060, 95-\$1 50) — "The Window" (RKO) (9th wk). Still not far from recent weeks with about \$4,500 after \$7,500 last stanza. Holds six-day 10th week, with "Christopher Columbus" (U) opening Oct. 12.

'BABY' BRISK \$11,000, PORT.; 'ROPE' \$15,000

Portland, Ore., Oct. 4 — Biz is down a bit this week at firstruns even though product is good. "Hope of Sand" and "Yes Sir, That's My Baby" look like the best bets. "Madam Bovary" and "Johnny Stool Pigeon" are mild.

Estimates for This Week

Broadway (Parkers) (1,832, 50-85) — "That's My Baby" (U) and "Bird of River" (U). Solid \$11,000 or near. Last week, "Abandoned" (U) and "Arctic Manhunt" (U), \$8,800.

Mayfair (Parkers) (1,500, 50-85) — "Johnny Stool Pigeon" (U) and "Wouldn't Want Be in Shoes" (Mono). Mild \$5,000. Last week, legit show.

Oriental (H-E) (2,000, 50-85) — "Hope of Sand" (Par) and "The Hunters" (RKO) day-date with Orpheum. Good \$5,500. Last week, "Come to Stable" (20th) and "Air Hostess" (Col), weak \$7,000.

Orpheum (H-E) (1,750, 50-85) — "Hope of Sand" (Par) and "The Hunters" (RKO) also Oriental. Fine \$5,500. Last week, "Top O' Morning" (Par) and "Forgotten Women" (Mono) (2d wk), good \$7,000.

Paramount (H-E) (3,400, 50-85) — "Come to Stable" (20th) and "Air Hostess" (Col) (2d wk). Good \$9,500. Last week, sock \$11,000.

United Artists (Parkers) (895, 50-85) — "Madam Bovary" (M-G) (3d wk) 4 days. Mild \$3,000. Last week, okay \$7,300.

'Force' Rugged \$16,000

Seattle; 'Highway' 5G

Seattle, Oct. 4 — Fifth Avenue is holding "Male War Bride" four days of the 6th week, and now goes on moveover to Blue Mouse. Outstanding currently is "Task Force", great at Orpheum. "Thieves Highway" at Paramount is very thin in 6 days, and won't stay longer.

Estimates for This Week

Coliseum (H-E) (1,877, 50-85) — "Dan Patch" (U) and "Buffalo Bill Rides Again" (SG). Thin \$4,500 in 6 days, and pulled. Last

EVERYBODY'S STEAMED UP AS PARA



WHAT A SEND-OFF FOR ITS NATIONWIDE PLAY-OFF!

Cash in on the local-level benefits that "Irma Week" will mean to *your* gross. Play "Irma" as millions listen to these CBS plugs and to "Irma" on the air. Play it as Martin & Lewis return to their big-time NBC show. Sing out that "Irma" is yours as America sings "My Own, My Only, My All," the topper-tune of its 4 great numbers by "Buttons & Bows" composers, Livingston & Evans.

MOUNT SETS "IRMA WEEK"—OCT. 10-16

152 Key Engagements Will Celebrate It As
152 Key CBS Radio Stations Plug

HAL WALLIS' production

"My Friend Irma"



starring

JOHN LUND · DIANA LYNN

DON DEFORE · MARIE WILSON

and introducing

(as Irma)

DEAN MARTIN and JERRY LEWIS

Directed by GEORGE MARSHALL

Screenplay by Cy Howard and Parke Levy

Based upon the CBS radio program
"My Friend Irma" created by Cy Howard



New Yorkers are crowding the Paramount to enjoy its "dazzling outpourings of mirth" (N. Y. Times) because "Irma" is "as amusing before the cameras as she is on the kilocycles" (N.Y. Journal-American). And Variety, scanning other pre-release spots, reports it "Best in Denver" and "Topping Chicago"!

U.S.-Pix Import Situation in Arg. Still Snafued; Hopes Pinned on Griffis

Buenos Aires, Sept. 27
Still another week gone and no word on import permits for U. S. film distributors in Buenos Aires. Meanwhile the stocks of material for release are at their lowest ebb and film fans must either seek other forms of entertainment or content themselves with the disappointing supply of Italian, other European or Argentine-made pictures currently showing at first-run houses.

Film interests, as well as most U. S. business men in Argentina, are anxiously awaiting arrival of newly-appointed U. S. Ambassador Stanton Griffis. It's hoped his longtime connection with Paramount will impel him to aid the film industry, and that his representations in Argentine official circles will be more effective than his predecessors'.

Not a solitary can of U. S. film material has entered Argentina since March and distribution offices are mulling need to shutter some of their more expensive agencies in cities in the interior. The small store of pictures not yet released by the more important distributors is being slowly eked out, with material already booked being held over from week to week as long as the public shows the slightest interest.

One bright spot for U. S. distributors during the week was the final making of a new labor contract with the film workers' union, granting 25% wage increases all along the line. Terms were considered highly favorable to them in these inflationary times.

'Fabiola,' Italian Film Claimed Anti-Jewish, Now Okayed in Israel

Tel Aviv, Sept. 20
"Fabiola" Italian pic which was banned in Haifa on the eve of its public release, has now been re-released by the Board of Censors. Investigations undertaken by the authorities have revealed that all letters of protest received had been signed with fictitious names and addresses.

The film had been viewed and licensed before its presentation in Haifa was announced, but a flow of letters later reached the film Division of the Ministry of the Interior protesting against the presentation. The writers explained that they were D.P.s who had seen the film in Italy and stated that "Fabiola" was full of misdeeds—misdeeds and anti-Jewish spirit. The Rabbinate also intervened, and permission for the showing was temporarily suspended.

Mex Flares Up at 'Carson'

Mexico City, Oct. 4
Capacity audience, mostly students and soldiers, took such umbrage to "Kil Carson" (U.S.) during its first exhibition at the Cine Variedades, big Puebla City cinema, that show was stopped and pic yanked. Claimed pic disparages the Mexican army and the Mexican flag as well as Mexicans in general because "Carson" makes mischievous of Mexico responsible for his loss of California to the U. S.

Officials ordered the pic suspended pending investigation. A student leader mounted the stage and told the applauding audience that "Carson" would never again be exhibited in Puebla City or Puebla state, of which it's the capital, and the national government would be urged to ban pic in Mexico.

"Carson" booking for the Cine Constantino in Puebla City was cancelled. Pic had passed the Mexican censors in 1941.

Ritchey's Overseas O.O.

Norton V. Ritchey, prez of Monogram International Corp., planned to Europe yesterday (Tues.) to study the effects of the devaluation of the pound and other continental currencies on his company's foreign operations.

Sam Seidelman, Eagle Lion foreign chief, left by plane Saturday (1) on first leg of his Caribbean tour. His first stop was Havana. Seidelman will visit all Central American offices during the five weeks he is away.

1,000 Mile Inter-Theatre Quiz Prems in S. Africa

Cape Town, Sept. 27
An inter-theatre quiz claimed to be the first of its kind in the world, was held Sept. 21 between teams on the stages of the Alhambra, (Cape Town and the Coliseum, Johannesburg. Theatres, 1,000 miles apart, were linked by telephone and line, with the outlets wired to the sound systems so that the audiences could hear the questions and the replies of each team.

Quiz will be repeated as a weekly event.

U.S. Canada Plugs Ease Pix Setup

Washington, Oct. 4
Canada was widely publicized on U. S. film screens during the year ending March 31 last, according to the first annual report of the Canadian Cooperation Project. The promotion in this country is helping to prevent the Canadian government from placing restrictions upon American films, explained Nathan D. Golden, chief of the Commerce Department motion picture photographic branch, today. CCP estimated that 134 items concerning Canada were seen by almost 1,000,000,000 filmgoers in the U. S. Golden explained.

"Initiated by the Bank of Canada and undertaken by the Motion Picture Assn. of America in cooperation with the Canadian government, the project was started as an experiment in an attempt to protect the industry against possible restrictions arising out of Canada's shortage of U. S. dollars. It proved so successful that, before the close of 1948, arrangements were made to place it on a more or less permanent basis."

COPA, LAST RIO FAMED CASINO, DOES EL FOLDO

Rio de Janeiro, Sept. 20
Four years ago, when gambling was outlawed, the Urea, Quitandinha, Atlantico and Icarahy casinos closed immediately. The Copacabana resisted all these years, even though in the red. In the good old days night club operators used to have a deficit of over \$10,000 a week, but balanced this at the next door gambling tables. Reducing the budget to a minimum they managed somehow to square their books waiting for better times to come.

Today (20) the Copa, the last of Rio's famed casinos, is closing. That leaves only a few night spots, Casablanca and Night and Day have already changed management three or four times and are also threatened with closure. Corasco, Jacquiti, Vogue, Chez Almee, Moue Carlo and a few other small casinos are deep in the red and drawing local habitués only when international attractions are added to their shrunken shows and expensive cover charge.

Austrian Tuner Fined For Forging Pgm. Lists

Vienna, Sept. 27
A fine of 5,000 Austrian schilling (official bank rate \$200) was imposed by the A.K.M. (Austrian Assn. of Authors, Composers and Music Publishers) on publisher-lyricist-composer Ferdinand Wilhelm Gebauer. Though the publications of the latter are practically unknown here, the case involved created much attention. Gebauer forged the official programs of A.K.M. A.K.M. obliges pianists and orchestra leaders to hand in their programs monthly, calculating after a certain point system the annual royalties to its members.

The accused confessed having persuaded various musicians to give him their programs and he filled them out himself, naturally marking down mostly his unknown compositions. A.K.M. announced that it is looking into similar incidents lately and will prosecute programs more carefully.

Sam Burger's Globe Trot

Samuel N. Burger, Metro's foreign sales manager, planes off over the weekend for a three-month, world-girdling trip. Burger will hit three continents and stop off at the Philippines, Hong Kong, Straits Settlements, Indonesia, Thailand, India, Egypt, Israel, South Africa, Portugal, Italy, France, Belgium and Germany.

Metro exec will set back sales policies and ad-pub campaigns for the 1949-50 season.

Ice Show, First Time for Brazil, Sock Boxoffice; Beer Promotion Tieup

Rio de Janeiro, Sept. 20.

Ice shows came to Brazil for the first time when "Holiday on Ice" recently opened in Sao Paulo. Now here at the Coliseum, the unit is finding Rio solid boxoffice with weekly grosses in excess of \$50,000. Before the blade spectacle could be presented it was necessary to spend \$50G to rebuild the old Boxing Center and pump water from the bay for the rink.

Helping the show is a tieup with a local brewery, Companhia Antarctica Paulista. Company also had a similar promotion deal with Xavier Cugat when the handleader appeared here several months ago. Following "Holiday's" local stand, the outfit will go to Buenos Aires and expects to return to the U. S. by Christmas. Scale at the Coliseum varies from \$1.75 to \$25.

JAP TOHO FILM BRASS IN DRASTIC RESHUFFLE

Tokyo, Sept. 27.

Tetsuro Watanabe, president of the Toho Motion Picture Co., who has been under fire from the company union ever since last year's disastrous Toho strike, which closed the studio for five months, resigned this week, along with all but one of the firm's directors. Toho, once Japan's biggest motion picture producer, hasn't turned out a film under its own label for more than a year. Company has kept its theatre chain going by releasing indie productions, many of them turned out in its own idle studios.

Before their resignation, Toho directors named Ukichi Yonemoto as the new president. Yonemoto, banker and financier of the Maruya Security Co., will probably effect a major reorganization to get Toho out of the red.

Maas' E. Europe Trek

Iring A. Maas, vicepre and general manager of the Motion Picture Export Assn., leaves New York late this month on a semi-annual swing through the eastern European market. His itinerary includes Poland, Czechoslovakia, Hungary, Bulgaria and Austria.

Russia may also be visited by Maas, "depending on further developments." In addition, he hopes to take in Rumania despite inability to obtain a visa to that country.

Current London Shows

(Figures show weeks of run)

London, Oct. 4
"Annie Get Gun," Col'm (122)
"Brav Stratem," Lyric (23)
"Brigadoon," Majestic (25)
"Black Chiffon," West (23)
"Daphne," Wyndham (28)
"Death of Salesman," Phnx (10)
"Edwina Black," Amba (12)
"French Without Tears," V (16)
"Harvey," Prince of Wales (48)
"Hellfire," Haymarket (36)
"Her Excellency," Saville (15)
"Ice Vortex," Stoll (12)
"King's Rhapsody," Palace (3)
"Lady's Burning," Globe (22)
"Latin Q. Revue," Casino (28)
"Love Albania," St. James (12)
"Male Animal," New (15)
"Master of Aria," Strand (5)
"Oklahoma," Drury Lane (122)
"On Monday Next," Comedy (18)
"One Wild Out," Garrick (44)
"Sore Tartare," Cambridge (20)
"Summerday's Dream," St. Mart
"Third Visitor," York's (17)
"Tobacco Road," Playhouse (8)
"Together Again," Vic. Pal (130)
"Tough at Top," Adelphi (12)
"Treasure Hunt," Apollo (3)
"Traveler's Joy," Criterion (60)
"Worm's View," Whitehall (128)
"Young Wives Tale," Savoy (12)

British Offer Complete TV Color System at 70G; to Show in U. S.

London, Oct. 4.

Filipino Radio Stations May Be Nationalized

Manila, Sept. 27.

Radio stations in the Philippines may be nationalized in accordance with plans now under consideration by the office of the people's counsel of the Republic.

Reasons advanced for considering only the licensing of Philippine-owned stations are that (1), Allied-controlled establishments may influence the Filipino way of life; (2), Stations subsidized by foreign interests may manipulate trading in currencies and stocks and (3), Non-Filipino stations may be used to create monopolies for certain brands of merchandise to stifle competition.

Banner Brazil Yr. In Pix Production

Rio de Janeiro, Sept. 20.

Current year is a banner one for Brazilian film production. Some nine pictures have already been released and at least six more are scheduled for completion before Jan. 1. Ordinarily only about 10 pix are made in Brazilian studios over a 12-month period. Despite a shortage of raw stock, filmmakers predict that the production up-beat will continue next year, when more than 20 pictures are expected to go before the cameras.

Healthy situation is largely due to the industry's 1948 profits. While a top budget in Brazil once was \$50,000, figure now runs around \$100,000 and up. Pixers are so eager to film their yarns that there is no studio space available at the moment. Most producers are impatiently waiting their turn, with each readying two or three pix for lensing.

Among the more ambitious Brazilian films is David Serrador's "Vendaval Maravilhoso" ("Marvelous Storm"), which is based on the life of poet Castro Alves. Directing a Portuguese cast, Leitao de Barros made half the pic in Portugal, while the balance was shot in Brazil. Although budgeted at \$100,000, the film's ultimate cost is expected to exceed \$250,000. It's slated for 1949 release. Also in the \$250,000 budget bracket is "O Guarany," made in Italy with a Portuguese-Brazilian Italian cast.

WARNERS LEADS IN U.S. PIX IMPORTS IN ITALY

Rome, Sept. 27.

Warners is leading U. S. film companies in the number of pix imported into Italy for the 1949-50 season. Company has 32 pictures here, with Metro next with 30 and 20th-Fox following with 27. Warners headed the list last season (1948-49) with 40 films being shown here. 20th was in second place with 34 pix and Metro was right behind with 33.

Local producing outfit, CEIAD, topped the list in 1947-48 with 43 pictures getting play-dates here. RKO followed with 35 and Universal with 27.

Rio Studio in 150G Fire; Megger's Second Mishap

Rio de Janeiro, Sept. 20.

A loss of \$150,000 in film and studio equipment was suffered when the negative of Raul Roulien's recently completed picture, "Jangada," went up in flames. Roulien, Brazilian-born former Hollywood actor, was cutting the film when the mishap occurred. Nelson Schultz, pic's editor and lenser, M. Jaku received 1st and 2nd degree burns in trying to save the negatives. Neither the picture nor the Pan-Film Studios, where the accident took place, were insured.

This is the second of Roulien's pictures to be involved in fires. In 1939 his production of "Aza do Brasil" caught fire during the shooting of the final scene, completely demolishing the Sonobina Studios where it was being lensed.

A complete color TV system, the surprise of Radiolympia, which opened in London last Wednesday (28), is being offered for commercial use immediately. Its manufacturers are prepared to sell a complete outfit, including transmission equipment cameras and a group of about five receivers for an all-in-all price of £25,000, equal to \$70,000.

A complete unit will be shipped by the manufacturers, Pye Ltd., to their Canadian organization, of Canada, Ltd., via the U. S., and it is hoped to demonstrate the system in New York while the gear is enroute to the Dominion.

While the use of a colored TV system at the present time is naturally restricted, Pye is hopeful that there will be sufficient interest both in Britain, the Dominions and America to enable the equipment to be used for publicity and scientific purposes. Organizations or commercial concerns, who might regard color TV as an aid to their work, will be given the option of either outright purchase, or loan on reasonable rental terms.

The new color system demonstrated to the press prior to the opening of the exhibition, and now on view to the trade and public, can be compared in efficiency with the average color motion picture. It isn't perfect, but it's a commercial proposition.

With the BRC-TV studio dominating the show, the emphasis at Radiolympia is naturally on television, and apart from the new color exhibit, a complete range of home receivers varying in price from \$160 to \$1,400 are on display.

According to official estimates given at the exhibition, it's anticipated that the number of TV home receivers will rise from the present 200,000 to 500,000 by end of 1950. The impetus will come, it's expected, from the opening of the Midlands station before the end of this year, and the Northern station in Manchester sometime in 1950.

Ballerina Bounced For Nitery Guesster; Loss To Paris May Be U. S. Gain

Paris, Sept. 27.

The French ballet world is buzzing with inside stories on the Yvette Chauvire case, and ultimate result may be that what is Paris' loss is the U. S.'s gain. Mile. Chauvire, prima ballerina of the Paris Opera House Ballet, was suspended Sept. 22 for eight days, on the claim that she danced at a Riviera night club "like a music hall artist."

Her contract is up Oct. 1 (hence the eight-day suspension), and it's not being renewed, with the dancer having requested a year's leave of absence. There is talk here that she may go to the U. S. to dance with the Ballet Russe de Monte Carlo. She appeared in N. Y. last season with the Paris Opera House Ballet, and though the company received poor notices, the dancer herself got rave reviews.

The suspension, unprecedented in French ballet, which the management called "a disciplinary measure," has stirred dance circles, who feel the night club appearance wasn't the real reason for the ban or Mile. Chauvire taking a year off. Leading dancer of the company, she guested in London in August with a "Stars of the Ballet" program, this time also without director Georges Hirsch's permission. But there was no suspension then.

The most plausible reason given for the break between the Opera House and its leading dancer is the jealousy of another ballerina, who is the protégée of a highly-placed French government official. It is reported these two have eased Mlle. Chauvire out.

Lasky, Jr., Scripts 'Thief'

Rome, Sept. 27.

Venezia Films will make "The Thief of Venice" in Italy, starring Marjia Montez and Paul Christian. Jesse Lasky, Jr., has been in Rome the past few months readying the story, which will be directed by John Brahm. Venezia Films is headed by Nat Wachsberger.

No. 3 IN A SERIES

TIME:**8:42 P.M.****6th NIGHT AFTER OPENING****NIGHT AND DAY IT'S THE LINE THAT NEVER ENDS!**EVENT:**'PINKY'****ENGAGEMENT AT THE RIVOLI, N.Y.C.**

There's No Business Like **20** Business!

CENTURY-FOX

Plan First-run Bookings for Brit. Pix On Loosely-Knit N. Y. Nabe Circuit

An attempt to set up a loosely-knit circuit of indie houses in metropolitan New York and other large cities to play quality British pix, first-run nabe, is being mapped by William J. Heineman, Eagle Lion's distribution veepee. Heineman is looking for a particularly strong Anglo film to lead off the experiment. He will use "Quartet," J. Arthur Rank's adaptation of four short stories by Somerset Maugham, if it does not get a Loew's or RKO circuit booking.

Heineman's scheme calls for slotting the pioneering pic in 30-75 indie houses for day-and-date runs. EL and the exhibs would then chip in for one giant cooperative ad in the New York dailies listing all the houses.

Plan is already in effect in Philadelphia where EL has skirted the Warner Bros. circuit for "Quartet" in favor of indies. After a downtown first-run "Quartet" is opening in 18 local houses day-and-date.

Heineman's plan is aimed at commercial houses which afford an opportunity of mass bookings rather than art theatres. More important of the latter will continue getting the first-run play in the Times Sq. sector.

\$10,204,000 Admish Tax for 9 Major Cities

Washington, Oct. 4

An admissions tax—including admissions to picture theatres—brought nine of the nation's largest cities a fat \$10,204,000 last year, reports the U. S. Bureau of Census. The taxes were kept low because of the Federal 20% bite, but this indicates what would likely happen in the event the Government tax were to be discarded.

Philadelphia led the parade with \$4,297,000 of revenue. Others were: Chicago, \$2,018,000; Cleveland, \$614,000; Pittsburgh, \$1,590,000; St. Louis, \$225,000; New Orleans, \$448,000; Cincinnati, \$322,000; Seattle, \$335,000; and Columbus, \$155,000.

None of the other 37 largest cities in the country has an admissions tax at this time.

U-I PLENTY BUSY

Hollywood, Oct. 4

Universal-International's cutting rooms are working at top speed for the year.

Seven film editors are busy on 14 productions.

L. B. Mayer

(Continued from page 1)

his common stock holdings to a high of 87,500 shares.

Additionally, Yates holds a block of 1,000 shares of Rep preferred.

Jack Cohn made a gift of 300 shares of Columbia Pictures no par common, but report is that he still held on to 48,568. At the same time, Cohn bought 200 shares of the stock for a trust account which he controls. This account now has 19,357 shares.

Herman Rifkin, Monogram of feet and director, purchased 300 shares of his firm's \$1 par common, upping his bundle to 17,083 shares. He also has an interest in Monogram Pictures, Inc. which owns 11,825 shares of Monogram common. Alexander Frieder bought 100 shares of Republic no par common and also reported an interest in 27 shares owned in the name of Frieder Bros. There are similar holdings of Republic's \$1 cumulative preferred.

Jay Emanuel added 500 shares of Translux \$1 common to the 7,500 he had owned previously. On behalf of a partnership in which he is interested, Herbert E. Herrman also a Translux director bought 200. In July another director, Jacob Starr, upped his total to 3,500 shares (10 the acquisition of 300 shares).

Walter A. Beck reported to SEC that he and his wife jointly bought 100 shares of RCA no par common. Joseph Lieberman, director of Columbia Broadcasting System, bought 200 shares of CBS \$2.50 par Class B common during the month. Now he has 600 shares of that stock plus 2,600 shares of the Class A common.

Sureseater Spread

Rally currently being registered by British films in the U. S. is showing up in a rapid growth of art houses featuring first-runs of these pix. Those attending to the comeback point to the Los Angeles situation as a prime illustration. In 12 months, it is said, L. A.'s sureseater operations have expanded from three houses to 13.

Original trio were the Laurel, Reprise and Studio. Joining these now are Fox-West Coast's Fine Arts, Marcal, Picfair, Ueland, Arlington, Congress and Sunset. On Oct. 20, Beverly Canon, New Paris Hollywood and Art Vista will switch with day-and-date openings of J. Arthur Rank's "Passport to Pimlico."

Ray Bolger Sues RKO For 75G; Action May Set Legal Precedents

Los Angeles, Oct. 4

Ray Bolger filed a precedent-setting suit against RKO in Federal court, asking \$75,000 on charges of breach of contract and unfair competition. Action involves a dance sequence once performed by Bolger for "Four Jacks and a Jill" and incorporated eight years later in "Make Mine Laughs." His two-picture contract with RKO closed with "Four Jacks."

Studio lawyers are watching the case closely as a test of the Lanham Act, which prohibits any act contrary to commercial good faith. It was ratified by the Government two years ago as a protective measure for U. S. nationals in Pan-American countries, and it also applies to this country. In addition, the case may have an effect on reissues and the resale of pictures for television.

N.Y. FILM CENTER BLDG. REFINANCED BY INS. CO.

Housing personnel from Metro, RKO, Paramount, Universal and National Screen Service, New York's Film Center building has been refinanced with a first mortgage loan of \$1,300,000 for 15 years from the Prudential Insurance Co. of America. Built in 1929, the property was initially financed by S. W. Strauss with a bond issue of \$2,200,000.

According to the Samuel Kronsky Co., broker on the current deal, the original bondholders are receiving full payment together with accrued interest.

Warn's Westrex Shift

With Westrex Corp. assuming the motion picture activities of the ERP Division of Western Electric Co. as of Saturday (1), R. E. Warn has been named manager of the former company's new Hollywood division. He joined ERP in 1938 and last year became Westrex's engineering chief.

Another new Coast staffer is Percy Shean. Transferred from New York, he'll oversee the technical work of Westrex's theatre reproducing equipment.

Depinet

(Continued from page 1)

committees of the Motion Picture Industry Council of Canada in Ottawa, Oct. 11, probably at the Pacific Coast Conference of Independent Theatre Owners in Sun Valley, Idaho, Oct. 14-17, and at the Independent Theatre Owners of Mississippi, Arkansas and Tennessee in Memphis, Oct. 19.

Depinet will be accompanied to the Allied session in Leon J. Rosenberg, RKO exhib relations chief. Rosenberg will also talk at the Memphis exhib meeting at which Harmon is slated to appear. He'll plug the public relations aspect of the Children's Film Library set up by the Motion Picture Assn. of America in cooperation with distributors to provide prints for midget showings.

RKO Divorce

(Continued from page 1)

will apply to the company's own circuit as of the original November date. At that time, company must treat its chain at arms' length, giving it no better break than its competitors.

4. Formal application to the three-judge New York Federal court for approval will be made in a matter of three or four days. RKO's order extending the time is already prepared. No public hearing is likely on the application.

Meyer, Fox, West & Co.

Odlum and Hughes are said to be feuding over the validity of an offer made several months back for Hughes' stock interest in the circuit by a syndicate headed by Stanley Meyer, Mally Fox and Cliff Work. Under the terms of the Odlum option, the Atlas Corp. head has the right to meet a legitimate offer within 10 days. Hughes gave Odlum notice but the latter refused to make a counterproposal claiming the bid was not on the up-and-up.

Reportedly, when the Hughes time expires, Odlum will seek to pick up the Hughes stock at a price of \$4,500,000 under his option. This date, however, is stalled because Hughes has freedom of action until the time the stock is traded on any recognized stock exchange. That contingency has now been postponed six months.

As for the theatre partnerships, no difficulty is expected in securing required extensions. Government has already approved one which gave RKO nine months instead of three to end its ties with Loew's in Denver.

Although there is a likelihood that RKO may have to bring suit against certain of its partners, notably Walter Reade, the major will probably secure at least one extension before throwing the dis-solutions into the hands of the court.

Final approval by the court of the extension this week or next is expected to galvanize Hughes into new activity in seeking a purchaser of his theatre stock. RKOer suddenly called off his dickerings with Meyer et al. when he decided in favor of seeking an extension. This syndicate expects to renew negotiations following the court approval. Other potential buyers including Malcolm Kingsberg, head of RKO theatres, are also waiting this step.

Skouras-Zanuck

(Continued from page 1)

to meet the lower value of foreign currency, the burden lies squarely on the studios. What steps Skouras and Zanuck will take have yet to be determined but it's expected that they'll press for a general tightening up while striving to maintain picture quality. Zanuck previously explained that devaluation would mean no cutback in 20th's ambitious foreign production plans, since the company has always had to match with American dollars the frozen currency used in licensing abroad.

Skouras stopped over in Denver en route to the Coast for talks with F. H. Ricketson, prez of Fox-Intermountain Theatres. He is expected back at the homeoffice early next week.

Hold Quality, Cut Costs

Hollywood, Oct. 4

There are only two kinds of pictures today—those that do bust and those that don't. There is no such thing as a "get-by" picture any more. That was part of the dictum laid down by Darrel F. Zanuck, 20th-Fox studio chief, after 10 weeks of observation in European film fields.

Studios here, he added, must maintain top quality, although it is necessary to reduce production costs as a result of devaluation of currencies abroad. "Hollywood-made films," he declared, "are keeping the theatres of the world open particularly in England. Ten per cent at least of the annual profit of the British can hold its own in grosses in the British Empire, but 90% of the American product will outgross British-made films. Therefore it is necessary to keep the quality of our pictures high so that we can hold onto the exhibitors we have won in the open competitive world market."

Inside Stuff—Pictures

Despite a gloomier foreign market due to global currency devaluation, scrippers as yet haven't been affected. Some 312 scribes are now toiling in the industry according to an announcement made in Hollywood last week by the Screen Writers' Guild. Total represents a 20% boost over the 428 registered as employed on Jan. 10, 1948.

Breakdown shows that 217 writers are grinding out yarns for the eight majors while 170 more are laboring for the independents. Some 45 are working in the documentary and TV fields, writer-producers and writer-directors account for another 47, and 33 writers are employed in miscellaneous capacities. Metro has the most scribes with 44, 20th-Fox follows with 41, Warners 28, Columbia 26, Paramount and RKO 22 each, Universal-International 21, and Republic 13.

Warner Bros. is holding a unique simultaneous three-language preview of its special short, "For All the World's Children," at the United Nations Lake Success, N. Y., headquarters today (Wed.) Three-entry will be run off with the English commentary heard in the conventional manner while the French and Spanish sound tracks will be transmitted through earphones for delegates from non-English-speaking parts of the world. Film was produced by 10 Warner Pathe newsreel camera crews in 17 countries as a Warner public service feature. It was written and produced by Alfred Butterfield, newsreel's editor-in-chief with William K. McClure, chief European correspondent, as principal cameraman and director.

Columbia University Film Society tomorrow (Thursday) inaugurates a series of once-a-week screenings of "exceptional" films produced in some 12 countries. Tagged "The Achievement of Film," the celluloid anthology will be shown for a four-month period at Columbia's McMillin theatre. Opening program includes an American-made cartoon, "Brotherhood of Man," a British documentary, "Night Mail," and a French full-length feature, "Poli de Carotte." An affiliate of Columbia University Educational Films, the film society is "devoted to the advancement of the art of communication through the use of motion pictures."

After a month's long battle, United Artists finally won out last week and got acceptance from the King Bros. and director Joseph Lewis on a new title for their "Gun Crazy." Moniker hereafter will be "Deadly Is the Female." Producers and director were adamant against a switch during week after week of arguing by UA. They said they liked "Gun Crazy" and, in addition, had spent a good deal publicizing the tag. UA claimed it sounded too much like a minor boss-oppy and insisted on something "bigger."

UA's New Bankroll

(Continued from page 1)

being the company's dealings with indie producers.

The coin of co-owners Mary Pickford and Charles Chaplin is not involved nor are they in any way committing collateral to get the fund for UA, it can be authoritatively stated. Money is coming from private sources through a system of participations and limited guarantees.

Not directly responsible, but contributing to Sears' ability to set up the deal has been the surprisingly good showing of UA's domestic distribution department recently. Last week was the 13th in succession that it exceeded \$400,000 in billings. That is higher than they have averaged in years and, with costs lower, means an operating profit of better than \$25,000 a week or \$1,250,000 a year.

Foreign Drain Persists

Unfortunately, the foreign department is still a drain on the company and taking a considerable bite out of domestic profits. Because of the nature of UA's indie producer setup, it can't take the same advantage of opportunities for deals and use of frozen funds that the majors can. Arthur W. Kelly, exec v.p., went to Europe last week in a further effort to bring into balance UA's foreign biz.

Domestic billings have been running between about \$405,000 and \$435,000, with an average of somewhere around \$420,000. Distribution fees are average 27 1/2% or a little better, which means the company's share of the billings take is \$115,000. Expenses vary between \$70,000 and \$75,000, depending upon advertising participations and other factors.

Major portion of the income during the past 13 weeks has been produced by three films—Stanley Kramer's "Home of the Brave" and "Champion" and the Naxos Bros' Abbott & Costello-starrer "Africa Screams."

One of the top factors influencing the UA profit situation has been Sears' insistence in the past few years on higher distribution fees. Where they once were 25%, Sears even now is turning down deals at 27 1/2% and is demanding and getting 30%. Company claims its actual cost is about 25%.

On one of its most recent distribution deals, that with Edward Small for "If This Be Sin," it is getting 32 1/2%. Since Sears is demanding 30% for domestic pix and 35% for foreign, it was finally agreed that "Sin" fell somewhere in between and so the compromise

figure was accepted. Pix was made in England by Gregory Ratoff in a deal with Sir Alexander Korda and stars Myrna Loy, Peggy Cummins and Richard Greene. Small obtained distribution rights via an advance to Ratoff.

Par Distrib

(Continued from page 1)

summer grosses were short of the profit side of the ledger.

Par now reports a strong rally during September which boosted its distrib billings above the \$1,000,000 weekly take for a straight four weeks. Included was Paramount week when the company traditionally works up peak billings and bookings. Schulberg is now driving in an effort to hold the gains at the \$1,000,000 weekly level which would represent a top showing for a major company.

September gain represents a boost of 15% to 20% over last year, Paramount spokesman said. Privately, however, opinion is voiced that the company, as well as other distrib, must get a bigger share of the take on the middle-of-the-road pix if consistently profitable operations are assured after the theatre chain goes its separate way.

Meet must also study selling policy on Par's two upcoming prime entries, "The Heiress" and "Samson and Delilah." As for the latter, while the consent decree bars arbitrary boosting of admission scales, Paramounters feel that size and spectacular nature of the pic would make upped admissions profitable for both exhib and the company. Considerable talking on the problem is scheduled.

'Festival' Plan

(Continued from page 1)

trib in a buildup of big upcoming releases.

For the drive, Jameyson has instructed his aides to be careful on the type of pix booked. Only film suitable for family trade are getting the nod. Crime, sex and blood-and-thunder features are being bypassed, in line with the circuit's big halls that films are the most wholesome entertainment for the entire family.

Pinanski, who heads TOA, has announced a film festival which will feature the top productions of all companies. His circuit covers a good part of New England. He is adapting Sullivan's national plan on a local basis.

NOBODY'S AS GOOD AS BETTE DAVIS WHEN SHE'S BAD!



BETTE DAVIS • JOSEPH COTTEN **'BEYOND THE FOREST'**

Also Starring **DAVID BRIAN • RUTH ROMAN**

Directed by
KING VIDOR

SCREEN PLAY BY LENORE COFFEE
From the novel by Stuart Engstrand
Music by Max Steiner

Produced by
HENRY BLANKE



WARNER BROS. ARE GEARED TO **GO** AS NEVER BEFORE

'Lawyers' Paradise'

Continued from page 8

be noticeable in the reduction of suits. Nevertheless, attorneys on both sides of the fence feel that the good will engendered among all branches of the industry there is having its effect. That is to cause exhibitors who have been thinking of suing to take a try at talking things over with the distributor. In his turn, is a little more willing to give way in an argument. Result is amicable settlement of disputes before the participants get rough with each other.

If the Chi meeting and whatever permanent organization results from it does make the industry any less of a "lawyer's paradise" it will have served at least one of its purposes that the Motion Picture Assn. of America saw for suggesting it. MPAA had hoped for just such a development along the same line if and when an all-industry organization progresses to the point of also taking up trade practices. Chi meet was primarily a public relations session with trade practice discussions outlawed. Intra-industry relations, however, were an integral part of the discussion there, since it was realized that an improved attitude toward each other among the various segments of the industry must be a prelude to better acceptance of films by the public.

Trade practices set up under court order as a result of the industry anti-trust suit and the many individual suits are largely accounting for a decline in recent filings, attorneys think. Patterns has been so laid out by the courts that a distributor can pretty well keep out of trouble by paying attention to his attorney. As a result, while there may be diminution of the "lawyer's paradise" so far as court trials are concerned, the company counsel has become more important than ever. There are few moves now made by any distributor without consultation with the legalities. By following patterns set by the courts, distributor leaves little room for an exhibit to sue—except, of course, in situations of interpretation, which will always exist. Divorcement is expected to

bring even less reason for indie litigation, although there are reports of a number of suits being readied for filing by partnership houses against the major chains with which they were formerly affiliated. However, it is pointed out by the lawyers, any industry that goes through Dept. of Justice anti-trust proceedings can be expected to face a barrage of individual actions based on the D. of J. complaint. The industry has now gone through that period and reduction of litigation should naturally follow.

Ainsworth's Pitch

Continued from page 9

pr. job. "How can Columbia do this?" Ainsworth asks and then answers. "By selling the picture on a basis that will enable every exhibitor, no matter how large or how small, to show it at an admission price that will be within the reach of those in all walks of life, and still make a legitimate profit for both Columbia and the exhibitor."

Columbia has a chance to lead the way in this picture," Ainsworth sums up. "We hope they will take advantage of this rare opportunity. In other words, instead of a large number of contracts at exorbitant percentages and high admission prices, a much greater number of contracts on a live and let live policy. Columbia has a chance to create good will with the public and the exhibitors, and still show a healthy profit for itself."

Stiff 'Johnson' Terms

Minneapolis, Oct. 4

Columbia is asking the stiffest terms ever sought for a non-road show picture on "John Sings Again" in this territory. Even Minnesota Amus. Co. (Paramount theatre circuit) is balking at 60% percentage demand though film is sizzle at 95c top in RKO-Pan here. Harry B. French, Minnesota Amus. prexy, made no effort to buy picture for big Northwest circuit. Columbia is apparently showing no anxiety about selling it.

Chi Release Setup Looks for Snarl Via Oriental Takeover

Chicago, Oct. 4

Chicago system of release already in an uprooted setup, looks for an additional shock if the projected takeover of the Oriental theatre by the Booth Theatre Management Corp. is accomplished.

Lessor, Doubleby Corp., which is controlled by Randolph Bohrer and L. H. Barkhausen, and its subsidiary operating firm, Oriental Theatre Corp., has had the Essaness theatre circuit as manager of the spot for the last three years. Members of the Oriental Theatre management board of directors held an election last June which removed Eddie Silverman, head of Essaness, from the board, along with his associates. Silverman claims that he holds 50% of the stock and the election is therefore void.

Doubleby officials assert they own 54%. Latter are asking, through court suit, return of stock from Essaness topper and his cohorts on general grounds of non "fair consideration offered" for shares. According to Doubleby, Essaness was notified of cancellation of verbal contract 90 days ago with house being run since then on day-to-day basis.

Officials of Booth firm at deadline of 90 days, Friday (30) tried to take over house twice that day, but were refused admittance with guards hovering in the lobby and backstage. It is expected that Doubleby will go into court and ask for a dispensation. Essaness will make some countermove, with whole situation expected to flare forth in court battle.

If the Booth is the winner, it will, for the present, continue the same policy of major pic and vaude. However, it may attempt to turn location into a straight film house, in which case it will be in top position as far as product goes, since it is not affected by Jackson Park decree and with larger seating capacity, 3,400, could outbid all other Loop locations.

As is, it gets most top releases, except those going into sister house, Woods, and few that get into RAK flagship. Chicago are mostly Warner and Paramount issues. However, if under new hands, it negotiates for crack product. Woods only a 1,073-seater could not offer high enough terms against such competition.

Federal Reserve Short Being Made Near Mpls.

Minneapolis, Oct. 4

Federal Reserve Bank system has employed Reid H. Ray Film Industries here to produce a film short for members of system at cost of \$40,000. It would be exhibited in theatres and schools and before civic bodies, and possibly over TV. Through medium of high-school box-girl romance short explains system's workings.

Bank's board of governors is defraying half of cost and assessing balance against members. Professional Hollywood and New York talent, with top salary of \$750 per week's work going to John Gaudet. Other principals include Roy Wailing, New York actor-playwright, who wrote the script. Blair Davies and Susan Thorne. Exteriors and interiors are being shot in and about First National Bank at Anoka, Minneapolis suburb. Bank employees and localities are being used for minor roles. Reid H. Ray is directing.

Federal Reserve System claims to be pioneer in this sort of documentary picture. Will be ready for release Nov. 15. Advent of television making for wider distribution, enhances value of this sort of film and influenced Federal Reserve Bank system to make this second film, initial one having been produced in 1935.

'B' Rating for UA's 2

National Legion of Decency last week tossed two United Artists releases into its Class B "morally objectionable in part" category. Films are "The Big Wheel," a Popkirk Stiel-Dempsey production and "Without House," Haskin. "Wheel" drew a "B" because of a "suggestive sequence" while "House" tends to condone immoral actions. Former pic is a Mirkey Romney story. "House" has Lorraine Day, Franchot Tone and Dana Clark in top roles.

EL's Production Return

Continued from page 8

Millen said. Rathvon's consulting services will be paid by some sort of fee, he added, which has not yet been worked out. "So far he hasn't gotten one cent," EL topper noted that Rathvon is a close friend of Robert R. Young, controlling stockholder of Pathe Industries, EL's parent company, and that relations have been on a personal level. "In our association, we're feeling our way slowly."

Both Rathvon and MacMillen are in agreement that EL should not back any film project unless the producer has some money of his own in the venture. For these ventures, MacMillen intimated that EL still has plenty of coin left out of the \$1,250,000 or so raised from backers of the company. Further money is available from the same sources, MacMillen said. Moreover, company can use the fund as either first or risk money.

Of the five pic recently announced as new releasing fodder for the company, EL is backing only two being made by Ventura Pictures Corp., headed by Frank Melford and John Rawlins. EL is putting in 60% of the nut on these pic and taking the position of the bank. MacMillen disclosed. Depending on casting, budget of each will probably be around \$200,000 apiece.

Plenty of Deals Cooking

There are plenty of producers and money kicking around in Hollywood looking for partners and distrib outlets, according to MacMillen. "You would be amazed at how many producers come up with \$100,000 of their own or someone else's money and a film idea," MacMillen said. "There has been an avalanche of proposals made to both me and Rathvon. Rathvon, for instance, is now looking into 10 more package deals."

"Of course, you can forget 50% of them after one interview," he said. "As for the other 50%, you may wind up with one deal out of 10."

EL does not need a deal today along the lines of the one recently discussed with indie producer Ed-

ward Small. MacMillen stated. That proposal called for Small to take over production and come into the company as a partner. "But if a promising proposition came along in the future, we still would talk it over," MacMillen added. "We've talked with a few producers fairly recently."

EL still has an undrawn balance on a revolving fund set up by the First National Bank of Boston. However, it prefers to work on its present basis, using the coin put up by its backers.

More Stars

Continued from page 4

has afforded the major companies to cement relations with newspaper and radio columnists. Each star junketing around the theatres has been accompanied by a columnist to introduce him to the audiences, both for the name value of the columnists and to preclude the stars' having to walk on cold. Newspaper and radio men, of course, are paid.

Jack Lacey, disk jockey of WINS, N. Y. indie radio station, first accompanied Johnson. N. Y. Daily News columnist Ed Sullivan accompanied Miss Crain. N. Y. Post literary editor Earl Wilson went along with Lindstrom. Major Star WINS radio editor accompanied Miss Waters, and John McClain, N. Y. Sun columnist, is introducing Bogart to the metropolitan theatre audiences.

Pattern of the New York tours is differing widely from the p.a. promotions in other large cities. In the latter places, the stars usually make a single appearance at the theatre where their films are opening with no attempt to saturate the city. Reason is that the impact of a pic on Broadway is considered of major importance in mapping out selling and advertising campaigns in other cities. It is not considered possible, moreover, to put the stars in other localities through the whirlwind pace required by the New York junkets.

FOR A
FAR MORE

Brilliant
Spot



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Portable High Intensity

A. C. CARBON ARC SPOTLIGHT

Produces a steady, sharp, uniformly illuminated snow-white spot.

Silvered glass reflector and two-element variable focal length lens system.

Draws only 10 amperes from any 110-volt A.C. convenience outlet. Adjustable, self-regulating transformer, an integral part of the base, makes the use of heavy rotating equipment unnecessary.

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Horizontal masking control. Can be angled at 45 degrees in each direction. Color boomerang contains six slides and ultraviolet filter holder.

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STREET

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Let us solve your food problem.

We serve the American theatrical

and film colony abroad with all

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Shipped anywhere in the world.

Order from our carefully prepared

selections or specify the foods you

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A very trying food situation still exists

in Europe and Great Britain. You will want

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"Indianapolis Goes For
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"KENTUCKIAN Best New Pic In Seattle!" (Paramount)

"KENTUCKIAN Socko Philly!" (Stanton)

"KENTUCKIAN
Way Out In Front
New York!" (Mayfair)

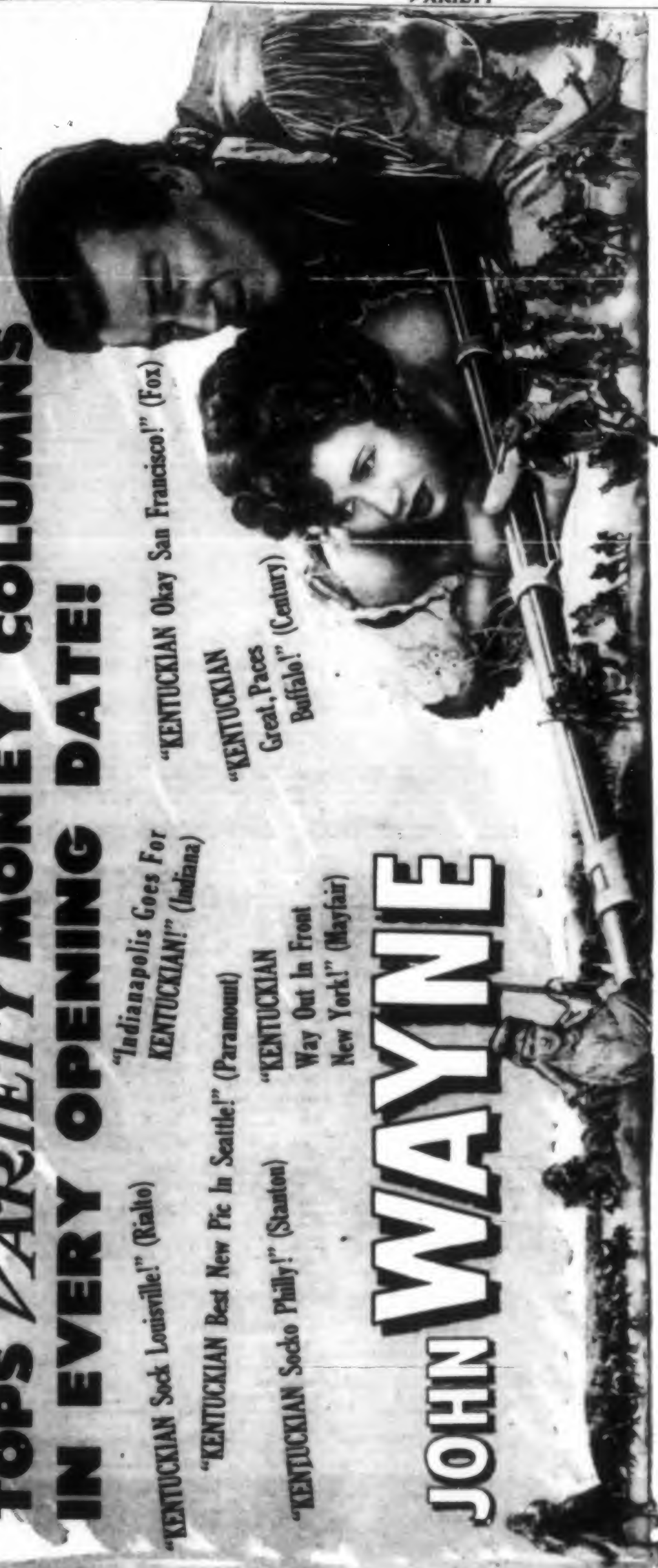
"KENTUCKIAN Okay San Francisco!" (Fox)

"KENTUCKIAN
Great, Paces
Buffalo!" (Century)

JOHN WAYNE

THE FIGHTING KENTUCKIAN

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Made by GEORGE ANTHEIL
 Director of Photography—**LEE GARNES, A.S.C.** • Written and Directed by **GEORGE WAGGNER** • A JOHN WAYNE PRODUCTION • A REPUBLIC PICTURE



Clips from Film Row

NEW YORK

Realtor Pictures holds second annual sales convention Oct. 25-26 at Hotel Warwick. Forthcoming season's releases will be announced.

David Paleyman, former exhibitor relations chief for the Motion Picture Assn. of America, into theatre biz in his home town of Angola, Ind. He has gone into partnership with a local exhibitor and they plan building a new house there. Paleyman, who made his home in Washington during the most recent of his 20 years with the MPAA is in the process of moving his family back to Angola.

Gene Tunick named Indianapolis branch manager for Eagle Lion in a shift from his prior chore as sales manager of N. Y. branch. He replaces Gordon Craddock, who will work out of the Dallas exchange on orders of his doctor.

Metro's three-day sales conclaves has been advanced to Thursday (12:30) from its original Oct. 17 starting point by distribution veepee William F. Rodgers. With all division and branch managers slated to attend date was moved up to permit 12 field staffers to sit in before heading for Europe on a one-month visit to foreign offices with the tab picked up by the company. Sailing date for the junketers is now set for Oct. 17 when they will embark for Naples aboard the S. S. Atlantic.

Jay M. Goldberg, free-lance scribe, joined his father, Lee I. Goldberg, Realtor franchise holder for Cincinnati and Indianapolis, in executive capacity.

Julia Fields winds up special exploitation publicity job for producer Lester Cowan this week. He set "Gil Joe" openings in 23 Pennsy towns last week for the Eagle Lion release and has also been working on Cowan's "Love Happy" via United Artists.

MINNEAPOLIS

Two lower loop houses, Crystal and Loop, under same ownership, new triple featuring and indie exhibitor circles are peeved.

Eddie Ruben and Joe Floyd starting construction of new drive-in at Grand Forks, N. D.

Although indications are the house may not have more than a total of six weeks of legit shows all season, Lyceum abandoned its 28-day picture policy for the present. Policy was instituted with the idea of filling the empty time with films.

Anxiety because virtual attainment of its goal has brought higher film rentals and because competitive bidding persists despite its blasts against it a number of North Central Allied members have announced their intention to quit the independent exhibitors' organization.

Local independent neighborhood and suburban exhibitors continue to fight for earlier clearance over each other. Another house, the Nile, owned by Volk Bros., has

just been granted the newly created 35-day slot previously held only by the St. Louis Park and Edina. Warners and RKO are the two distributors granting this clearance.

Second step to be taken by Minnesota Amus. Co., Paramount theatre circuit subsid this territory, in carrying out terms of consent decree is to dispose of one of its two theatres in Madison, S. D. Chain will keep the State and divorce itself of the Lyric. Previously Minnesota Amus. had relinquished one of its two theatres at Fairmont, Minn.

Ben Friedman, who with his brother own theatre circuit and this summer launched a drive-in at Albert Lea, Minn., says he is disgusted with the owner operations, calling the drive-in theatre "the worst project I've ever been connected with."

Harry Chapman rejoined Paramount sales staff.

GREENSBORO, N. C.

Spencer Wester, manager of National here since last year, will become manager of Paramount in Charlottesville, Va. W. J. Evans, manager of Carolina, Wilmington, succeeds him at the National.

Wester is taking charge of one of several houses recently acquired by North Carolina Theatres. Transfer is a promotion for him.

Three other managerial changes for North Carolina Theatres also announced. Bob Roberts, manager Paramount, High Point, promoted to city manager in Mt. Airy. Joe Abernethy, manager of Broadhurst, High Point, moves into Robert's old spot. Paul M. Jones, Rialto manager, takes over Broadhurst job.

Carl Dobbins named manager of the new Center here. Had been manager of the Carolina here, another North Carolina theatre house.

SEATTLE

George Blair, vet film row cafe operator here, is now associated with Dwight Spracher, who operates two drive-ins, and Rex Thompson, who operates theatres in Port Orchard, in the operation of a new drive-in near Bremerton.

Independent Theatre Owners Assn. here beefed to City Council on free musical entertainment planned by the Park Department for next summer. Park Dept. put on all fresco operettas and concerts last summer and is asking for bigger budget for similar series next summer. Exhibitor organization pointed out that picture business here has better than \$12,500,000 investment, with more than 1,000 employees. Also cited that free musical shows the Park Dept. are assuming a function for which it was not intended.

ATLANTA

Harris Robinson, president of the Dixie Drive-In Theatres, appointed H. P. Rhodes, g.m. of the company. Dixie Drive-Ins has theatres in North Carolina, Georgia and Florida, with headquarters in Atlanta, and operate in latter city the Piedmont and Stewart Avenue theatres. For the past 10 years associated with Georgia Theatre Co., Rhodes resigned to assume g.m. post of Dixie Drive-In Theatres.

J. D. "Woody" Woodward, publicist for Warner Bros., named manager of Peachtree Art theatre here.

TORONTO

N. A. (Nat.) Taylor, head of Twentieth Century Theatres (some 80 houses), appointed president and general manager of International Film Distributors, Canadian outlet for product of Associated British Pathé. Moved up to spot held by David Griesdorf, who quit to become general manager of Odion Theatres of Canada, Ltd.

Jack Bernstein, Toronto branch manager for RKO, takes over company's Cleveland branch, succeeding Harry H. Walders, resigned. Bernstein's Toronto post will be filled by Jack Labow, former RKO salesman.

KANSAS CITY

Fiesta, centrally located subsequent-run, sold by Herman Illmer to Harvey Stinson and Melvin Wilson. Latter two are new to exhibition. Illmer continues to operate the Southtown.

Tom Wolf, city manager for Durwood circuit in Leavenworth, Kans., headed Lions Club committee which conducted contest to choose "Miss Leavenworth." Winner represents the city at American Royal here week of Oct. 15.

Dickinson circuit planning re-

openings in late October for three houses which it recently purchased and will seek first-run biz in two southern Missouri towns. Tower and Granada recently were bought from Frederick & Neal, Springfield, Mo. Both have been subsequent-runs. Late in October it also will reopen the Glen, in Joplin, Mo., recently purchased from James Nutz. Formerly called The Show.

Paul Ellsbury moved from Dickinson, Topeka, Kans., to the Joe, St. Joseph, Mo., as manager for Dickinson circuit.

Fox Midwest Theatres set Oct. 12 as date for opening remodelled Orpheum here. House has been closed since early summer after it was taken over by Fox Midwest from RKO which took the Missouri.

Two suits, seeking \$20,000 damages, filed against Fox Kansas Theatre Co., operator of Granada, Kansas City, Kans., in Wyandotte County District Court. Suits filed by Solomon Cates and Miss Gladys M. Burks, negroes. Plaintiffs charge they were refused admittance to the theatre because of "distinction made as to color and race."

Rydge Sees

Continued from page 9

ernment ire. Playing ball with the government on the sudden monetary readjustment, they're all hopeful that the 50% freeze will be eased in the future.

Lisbon Devaluates

Lisbon, Sept. 27.

Devaluation of the Portuguese escudo is expected to result in a 50% reduction in U. S. film companies' remittances when the government works out a new quota for dollar withdrawals for fiscal year 1949-50. American industry as a whole was permitted to take out \$540,000 from August, 1948, to July, 1949. Since the latter date, however, no dollar remittances whatever have been authorized.

U. S. distributors will also get fewer dollars for their pix, trade observers point out, inasmuch as all contracts always specify payment in escudos. Old parity was 24.9 escudos to the dollar whereas it is now 28.75 escudos per dollar. Other factors complicating the situation include a 60% boost in the import duty on films, a 30% hike in the tariff on advertising material and a declining boxoffice.

India Distributors Rise

Madras, Sept. 27.

Any action on the part of distributors to raise percentage terms on American pictures is expected to be vigorously fought by exhibitors. If present receipts are to be maintained in the wake of the rupee's devaluation, percentage pix would rise astronomically and flat rentals would be upped 30%.

Theatremen already have expressed strong resentment against percentage rates above 30% and exhibitors who take product on flat rentals in the "C" class feel they're being fleeced. In addition, some key city operators charge that the rent on "government approved" films which they are compulsorily made to screen every week is in the nature of a tax, and as such should be deducted from the gross revenue before being shared.

'Shoes' Ballyhoo

Continued from page 9

America to exploit the film buildup, although the ballet company, it's believed, would benefit by the publicity. Met boxoffice reports many customers asking "what ballets is Moira Shearer dancing in?"

Sadler's directors are believed not interested in "Red Shoes" or any other pic. or to lending the troupe for any outside exploitation. There's a sort of caste system in the troupe that's usual with European companies, and Sadler's doesn't want it disturbed. Ninette de Valois, one of the three artistic directors, and the troupe's spark-plug, is noted for strict rules and conservative thinking. Miss Shearer is in the second line of lead dancers, and has to keep her place. Hotel accommodations in N. Y., for instance, differ in setups for leads, second leads and corps de ballet.

Miss Shearer is reported to have panned "Red Shoes" in a music lecture in London, saying that making the pic had been a mistake, and that display advertising had made her look like "a Jane Russell in black tights."

Picture Grosses

SEATTLE

(Continued from page 13)

week. "That's My Baby" (U) and "Loved Too Long" (FF), good \$8,000.

Fifth Avenue (H-E) (2,349; 50-84) — "Male War Bride" (20th) and "Follow Me" (RKO) (5th wk) Sock \$4,000 in 4 days; moves to Blue Moose. Last week, terrific \$8,000.

Liberty (Theatres, Inc.) (1,650; 50-84) — "Soft Touch" (Col.) and "Barbary Pirate" (Col.) Big \$9,000. Last week, "Top O'Morning" (Par) (3d wk-6 days), oke \$6,000.

Music Box (H-E) (850; 50-84) — "Fighting Kentuckian" (Rep) and "Flame of Youth" (Rep) (3d wk), Excellent \$3,500 after nice \$3,800 last week.

Music Hall (H-E) (2,200; 50-84) — "Father Was Fullback" (20th) and "Treasure Monte Cristo" (SG) (2d wk), Good \$4,500 after big \$10,300 last session.

Orpheum (H-E) (2,600; 50-84) — "Task Force" (WB) and "Holiday Havana" (Col.) Immense \$16,000 or near. Last week, "Scene of Crime" (M-G) and "Angels Disguise" (Mono), slow \$6,800.

Palomar (Sterling) (1,350; 40-60) — "Great Gatsby" (Par) and "Sky-liner" (SG) (2d runs) with vaude topped by "Miss Washington 1949." Libby Aldrich, Fair \$5,000 or close. Last week, "Cover Up" (UA) and "Last Thing" (WB) with Roscoe Ates onstage, \$4,800.

Paramount (H-E) (3,039; 50-84) — "Thieves' Highway" (20th) and "Down Dakota Way" (Rep) Very dim \$5,000 in 6 days. Last week, "Meet Killer" (U) and "Masked Raiders" (RKO), about same.

'Doctor' Surprises Pitt, Hep \$15,000; 'Grant' 11G

Pittsburgh, Oct. 4

Penn's "Doctor and Girl" looms as nice surprise package this week, doing as well as many more importantly regarded pix here. "Male War Bride" is still showing plenty of strength in second Fulton stanza. "Miss Grant Takes Richmond" doing moderately well at Harris.

Estimates for This Week

Fulton (Shea) (1,700; 45-85) — "Male War Bride" (20th) (2d wk), Laugh picture still getting big play, crack \$11,000. Last week, \$16,000.

Harris (Harris) (2,200; 45-85) — "Miss Grant Takes Richmond" (Col.) Comedy got nice notices and may do okay \$11,000. Last week, "Sword in Desert" (U), \$10,500.

Penn (Loew's-UA) (3,300; 45-85) — "Doctor and Girl" (M-G), Brisk \$15,000. Last week, "Home of Brave" (UA) (2d wk), \$10,500.

Stanley (WB) (3,800; 45-85) — "Task Force" (WB) (2d wk), Light \$10,000 or less. Last week, \$15,000.

Warner (WB) (2,000; 45-85) — "Green Promise" (RKO) and "Roughshod" (RKO), Dull \$5,000. Last week, "Mighty Joe Young" (RKO), solid \$11,600.

OMAHA

(Continued from page 12)

of Strangers" (20th) and "Forbidden Street" (20th), \$10,000.

Paramount (Tristates) (2,800; 16-65) — "Task Force" (WB), Fancy \$11,000. Last week, "Rope of Sand" (Par), \$12,200.

Brandeis (RKO) (1,500; 16-65) — "Roseanna McCoy" (RKO) and "Devil's Henchman" (Col.) Sock \$8,500. Last week, "Mighty Joe Young" (RKO) and "The Clay Pigeon" (RKO), \$8,000.

State (Goldberg) (865; 16-65) — "Portrait of Jennie" (SRO) and "Massacre River" (Mono) started Sunday (2). Last week, "Johnny Stool Pigeon" (U) and "Hold That Baby" (Mono), okay \$4,500.

CINCINNATI

(Continued from page 12)

"Male War Bride" (20th) (5d-wk), Pleasing \$7,000 after sock \$10,000 second round.

Kelth's (City Inv.) (1,542; 55-75) — "Rope of Sand" (Par) (2d wk), Holding fast \$8,500 on heels of smash \$13,000 unrolling.

Palace (RKO) (2,800; 55-75) — "Fase Living" (RKO), Favorable \$11,000. Last week, "Slattery's Hurricane" (20th) and "Leave To Henry" (Mono), disappointing \$7,500.

Shubert (RKO) (2,100; 55-75) — "Come to Stable" (20th) and "House Across Street" (WB) (m.m.), Second week here and third downtown round. Good \$5,000. Last week, \$7,500.

'Stable' Paces Mpls. at OK \$16,000; 'Crime' \$9,000, 'Jolson' Torrid 15G, 2d

Minneapolis, Oct. 4

"Come to Stable" will top current array of major newcomers but looks only fairly good at Radio City. "Scene of Crime" looms healthy at State. Bringing up the rear is "Song of Surrender" at Century. In its second week, "Jolson Sings Again" continues to wham 'em at RKO-Pan.

Estimates for This Week

Century (Par) (1,600; 50-70) — "Song of Surrender" (Par), Conflicting opinions on this one and nothing much on names. Light \$5,000. Last week, "You Went Away" (EL) (reissue), \$4,500.

Lyric (Par) (1,000; 50-70) — "Rope of Sand" (Par) (m.m.), Moderate \$5,000. Last week, "Kid From Cleveland" (Rep), slim \$3,000.

Radio City (Par) (4,000; 50-70) — "Come to Stable" (20th), Fairly good \$16,000. Last week, "Rope of Sand" (Par), \$14,000.

RKO-Orpheum (RKO) (2,800; 50-70) — "Abbott-Costello Meet Killer" (U), Very mild at \$9,000. Last week, "Roseanna McCoy" (RKO), good \$11,000.

RKO-Pan (RKO) (1,000; 55-95) — "Jolson Sings Again" (Col.) (2d wk), Boxoffice champ here, still in big money at \$15,000. Last week, tremendous \$22,000.

State (Par) (2,300; 50-70) — "Scene of Crime" (M-G), Probable modest \$9,000 or near looms. Last week, "Midnight Kiss" (M-G), very disappointing \$9,000.

World (Mann) (400; 50-70) — "Roseanna McCoy" (RKO) (m.m.), Fair \$2,700. Last week, "White Heat" (WB) (2d wk), \$3,000.

Seek Missing N.J. Manager

Philadelphia, Oct. 4

New Jersey police sent out a teletype alarm for William F. Guthridge, 25, missing manager of the Victoria, Camden, N. J.

Guthrie disappeared Friday night (30) along with a payroll of \$300 and \$100 in petty cash, according to the complaint filed by Rocco Palese, general manager of Savar Amus. Co., owners of house.

French Pix

Continued from page 9

number of licenses were offered at \$3,500 each. Franco-American agreement permits export of 110 films yearly, which was divided 11 to each of the nine MPAA members and the remaining 11 for all indies. Nothing in the past prevents sales of the licenses. Recently, with the improvement of the French market, asking price has been upped somewhat from the \$3,500 tag.

Number of complaints have been lodged with the French government over the claimed attempts to sell licenses. French officials, however, have refused to intervene. It is their contention that the actual use of the licenses is no concern of the government so long as the 110 total is not exceeded.

Fast adoption or mixing of the MPAA proposal is expected because the French government has informed the Yank distributors that the final quota must be fixed by late October. Period would be retroactive to June 1 when the last quota expired. In the intervening months, French have granted a few licenses to individual companies as a stopgap measure. These will be charged against the final allotment fixed.

Eagle Lion, one of the chief complainants previously, has been assured that it will get a number of licenses, it is reliably reported. Not being a member of MPAA, EL was cut out entirely last year.

Under MPAA plan, 12 licenses would probably go to Metro, 20th-Fox and Paramount.

New York Theatres

My Friend
A Paramount Picture
Starring: ...
DANIEL BOON
DANIEL BOON
DANIEL BOON

"THIEVES' HIGHWAY"
A 1949 Paramount Picture
On Variety Stage — 10 BULLY — No
TOAST OF THE TOWN! Tomorrow Show
HARVEST MOON BALL WINNERS
From 8:15 to 10:15
ROXY

RADIO CITY MUSIC HALL
Starring: ...
OLIVIA DEHAYLAND CLIFF RICHARDSON
to William Wyler's
"THE HEIRESS"
with MARIAN MOPKINS
A Paramount Picture
SPECTACULAR STAGE PRESENTATION

NOW!
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'PRODUCT CONFLICT' NIGHTMARE

Mutual's Crucial Double-Bill

Mutual's top event of the year may be its Gillette-sponsorship of the World Series, which unveils today (Wed.). But the MBS directorate has another Gotham-origination on tap today of even more far-reaching consequence to the network.

Converging on N.Y. over the past couple of days has been the Mutual board of directors who reportedly have come with a lot of gripes and questions concerning the why's and wherefores of the MBS deficit.

This is the meeting that was carried over from last month's board session in Chicago, when it was decided that Mutual's financial problem warranted a special agenda.

It would appear that the five to two split among the directorate (with Don Lee on the Coast and WOR in New York representing the minority division) still prevails. The majority quintet of operators who are helping to carry Mutual along (such as WGN in Chi., Yankee network in New England, etc.) are reported griping, among other things, over mounting charges for N.Y. and Coast-originating costs. In the past many of these charges were carried by the WOR-Don Lee setups.

ABC's 'You Gotta Spend Money To Make Money' Blueprint Rolling

Despite all the confusion and the talk of radio's demise, ABC has been fast to an aggressive strategy and the realization that "you've got to spend money to make money," according to sales veepee Fred Thayer. Latest evidence of the net's willingness to invest in AM's future is its acquisition of "Blondie" and "A Date with Judy," which preem on Oct. 13. "Judy" has already been sold for radio, but client is being kept under wraps.

Program veepee Bud Barry, who negotiated the "Blondie" and "Judy" deals with Wally Jordan of the William Morris office, is spending about \$3,500 weekly on each show. They'll bolster the Thursday lineup at 8 and 8:30 p.m., both airters having had average ratings of 13 in previous years. As is the case with other talent Barry has wrapped up this year—Onzie and Harriet Nelson, Boris Karloff and Buddy Rogers—TV rights are included. Top kinescopes will be made, but it's not likely telecasts will be beamed before the '50-'51 season.

Pointing up the "keep moving" (Continued on page 34)

Luden's in 300G Giveaway Buy

CBS has latched on to an additional \$300,000 in annual gross billings with the sale of an additional quarter-hour of its Saturday night "Sing It Again" giveaway. Luden's, which last year sponsored "Strike It Rich" on Columbia and then pulled out of the medium, has decided to pick up the final 15 minutes of the hour-long program. Initially it had earmarked the coin for spots. Luden's bankrolling starts Nov. 26.

Arrid sponsorship of the third 15-minute segment got under way last Saturday (7), also representing \$300,000 in time sales.

Luden's represents the first major giveaway sale since the FCC crackdown, indicating that in view of the subsequent federal court stay order (which presumably will give the giveaways another year's whirl before a final decision comes down) sponsors aren't shying away from the "freeloading" airters.

Bob Shayon's New Post

Robert Louis Shayon, who pioneered in CBS' documentary unit until he exited the web a few months ago, has joined Fred Smith & Co., public relations and business consultant outfit. Shayon will work on a documentary hour-long show, which will be launched for a major network advertiser early in November. Program is part of a public relations package that will include a follow-through to the public, the company's employees and stockholders.

William D. Patterson, former foreign correspondent and one of the founders of "United Nations World," has also joined the Smith firm.

Hathaway to B&B

Neal Hathaway, who is exiting CBS as director of program promotion, joins Benton & Bowles as assistant executive on the Prudential account.

Charles Oppenheim takes over his CBS job.

WINS Sale Poses Problem on Yanks (200G Biz) Pact

Big question following completion of deal for the Generoso Pope interests to buy WINS, N.Y., for \$515,500 is what will happen to the indie's Yankee ballroads. The Papes, current owners of WHOM, Jersey City multi-lingual outlet, are planning to convert WINS into an Italo-Yiddish operation, in keeping with its present 87% foreign language schedule, into which the sports programs might not fit.

Spokesmen for the Papes told VARIETY that no decision has yet been made on whether to hold on to the Yankee contract, which runs through '51. The prospective owners of WINS have been trying to get out of all existing pacts which the Gotham indie has, but the diamond airters bring in coin that will be hard for Gene Pope, Jr., manager of WHOM and editor of *Il Progresso Italo-Americano*, to turn down. The Yank broadcasts, now backed by Ballantine and White Owl and adjacent programs, earn about \$200,000 annually.

Additionally, the Yankee-Dodger pro grid games contract for which also has two years to run, brings in about \$10,000 yearly. The football play-by-plays are now bankrolled by Canada Dry.

Despite the lure of \$260,000 a (Continued on page 34)

NBC, CBS in State of Foam In Efforts to Grab Off Schlitz Beer Business

Jockeying between NBC and CBS for the Schlitz beer business continues at an unabated pace, with the "get business at any cost" edict occupying No. 1 attention on network—ads network—agenda.

CBS has an oral order for the Friday night 9:30 following Joan Davis time, but Schlitz will buy only if it can spot Don Quinn's newly-created "Halls of Ivy" in the spot. NBC claims the package belongs to it, but Schlitz isn't particularly happy over the Monday at 10 period NBC is offering.

NBC is now trying to vacate either Monday at 8 or Tuesday at 8 to keep the best biz foaming.

NETS, AGENCIES FIND NEW BOGEY

The so-called "product conflict" situation is assuming such major proportions that networks and advertisers alike are frankly worried about it. It has already cost networks some million-dollar accounts. But the real fear lies in the loss of future business in trying to resolve a situation that, at the moment, looks almost insurmountable.

Prior to the era that television reached big league status, penetrating all the major markets in the east and midwest, the webs only had radio to contend with in solving the product conflicts. As an "AM only" problem, the task of preventing, for example, one cigaret account from running back-to-back with another on the same network or being slotted in opposition to the same client's show on another network was a fairly simple one.

But now that the major bankrollers are deeply involved in radio, bankrolling as well, the AM-vs-TV advertiser conflict makes the problem doubly tough. As one network exec pointed out, "after all, there are just so many cream time periods you can play around with."

It's Different Now

Gulf Oil Co.'s sponsorship of "We, the People" as a CBS radio-television simulcast with two-way billings of approximately \$1,500,000 at stake, has served to point up anew to the webs the critical situation. For years Gulf was content to ride along with the radio airters in its Tuesday CBS slot, despite the Bob Hope competition from NBC. But the TV addition changed the picture completely.

Gulf learned that it was running into a Texaco conflict on the video side. Its Tuesday at 9 CBS slot immediately follows the signal of the Milton Berle TV show on NBC. Since the Gulf TV show is also sold (Continued on page 34)

NEGRO-OWNED ATLANTA STATION TAKES TO AIR

Atlanta, Oct. 4

Station WERD, only Negro-owned longwave commercial station in U.S., went on the air Monday (3) at 6 a.m.

J. B. Blayton, Sr., Atlanta University professor and local business man, acquired ownership of station when he bought all the common stock of WERD from Radio Atlanta, Inc. Mill has been off the air for several months.

J. B. Blayton, Jr., is manager of WERD.

Network Premieres

(Oct. 5-15)

Following is a list of the new and returning shows scheduled to tee off on the major radio networks during the next 10 days:

Oct. 5
Groucho Marx, Quiz, Wednesday, 9 p.m., CBS, Elgin-American, Weiss & Geller.

Oct. 6
Aldrich Family, Domestic comedy, Thursday, 8 p.m., NBC, General Foods, Young & Rubicam.

Screen Guild Theatre, Drama, Thursday, 9 p.m., NBC, Camel cigarette, Esty.

Oct. 7
Life of Riley, Domestic comedy, Friday, 9 p.m., NBC, Pabst Beer, Warwick & Loggier.

Jimmy Durante Show, Comedy, Friday, 9:30 p.m., NBC, Camel cigarette, Edy.

Oct. 14
Onie & Harriet, Domestic comedy, Friday, 9 p.m., ABC, H. J. Heinz, Maxon.

Oct. 15
Chandu the Magician, Mystery, Saturday, 8 p.m., ABC, Camp.

Casebook of Gregory Wood, Mystery, Saturday, 8:30 p.m., ABC, Sustaining.

Programming a Secondary Factor

In NBC vs. CBS 'Get Biz' Rivalry

You, Too, Can Be a Dope

SUN has decided to change the name of its University Theatre dramatic series to NBC Theatre.

Network researchers found that the word "University" had academic connotations that were scaring off listeners.

Gulf's 'People's' \$1,500,000 Biz In Moveover to NBC

After a 10-year association with CBS, Gulf, sponsors of the "We, the People," radio-television Tuesday night at 9 simulcast, has succumbed to the blandishments of NBC and is moving the program with its lucrative \$1,500,000 a year in billings, to the latter web.

Switch becomes effective Oct. 25, with NBC offering the Friday night 8:30 segment, which Gulf finds more to its liking, in view of the present Tuesday night conflict with Texaco in trying to push "People" on TV stations around the country.

Switch widens the gap in the NBC vs. CBS competitive sweepstakes on time sales, with Columbia now having about a dozen half-hour segments open in contrast to the six on NBC.

CBS recognizes it won't be a too-easy job disposing of Tuesday night at 9 in view of the stiff Bob Hope competition from NBC.

"People" occupied the Tuesday niche for the past three years. Prior to that it was spotted Sunday nights at 7:30 and later Sunday night at 10:30.

Young & Rubicam is the Gulf agency.

WCBM, Balto, Petitions Supreme Ct. to Ignore Appeal on News Gag

Washington, Oct. 4

U.S. Supreme Court was asked last week not to hear an appeal on Baltimore's crime news gag. Petition came from WCBM, Baltimore, one of several stations which was cited for contempt of the Baltimore city courts for violating a court ruling on broadcasting certain types of crime news.

Case went up on appeal and the Maryland Court of Appeals found that the rule of the Baltimore courts was unconstitutional. However, the state has asked the U.S. Supreme Court to intervene and to determine the question of whether freedom of the press is more important than the guarantee that an accused shall have an impartial trial.

The Baltimore court rule prohibited publication of certain types of news on the ground that it might prejudice the rights of defendants. The rule bars publication that the accused has a previous criminal record or that he has confessed.

CBS Sued for 65G

Hollywood, Oct. 4

Marjorie Knapp is suing CBS for \$65,000 alleging she submitted a script, "Alter Ego," to the network.

She claims that CBS used her format without paying her. In the net's broadcast of "A Mask for Kinsella."

CBS is taking the loss of the Fatima (Liggett & Myers) business pretty hard, particularly since it has come in the wake of the decision of Standard Oil of New Jersey to abandon its \$750,000 budget for the proposed Andrew Kostelanetz show on Columbia.

Time was when NBC or CBS would have shrugged off the loss of a show such as "Tales of Fatima" as a weak programming sister, but the two-network rivalry for his and for top-dog position in billings has grown so intense that the programming element has become a secondary factor.

Fatima last week purchased NBC's "Dragnet" meller, but in an intensified effort to stave off the switchover, CBS pitched up the Groucho Marx Wednesday night show, which Elgin-American is committed to, but wants to relinquish because of the costs involved. Since Marx is slotted back-to-back with the Bing Crosby show, which Liggett & Myers also sponsors on behalf of Chesterfield, it would have permitted a contiguous rate deal, similar to the one NBC effected with "Dragnet," which adjoins Chesterfield's Perry Como Thursday night NBC program.

Fatima would have clinched the deal, but it developed that Marx's partner, as owner of the quiz show, is John Guedel—the same Guedel who is tied down to a rival egg company, Raleigh, with his "People Are Funny" show.

Snafued on the Fatima-Marx deal, CBS went to work in a bid to sell "Escape," with John Lund as star to give it a production hypn. But NBC' prey Niles Trammell was in there pitching personally for his own company, and won out.

Mars Runs Out On Its 'Dr. I.Q.'

Just when things were starting to look up for NBC, with prey Niles Trammell snatching some new business and reducing the web's time availabilities, along comes Mars Candy with a cancellation of its "Dr. I.Q." Friday night half-hour show.

Mars, through its agency, Grant, served notice on the web it was cancelling out at the end of October. However, the agency expressed hope of snatching a new sponsor for the quizzer.

Prospective bankrolling of shows by Schlitz and RCA, now in negotiation, would more than offset the "I.Q." loss.

HUDSON TO ILLINOIS U. AS B'CASTING DIRECTOR

Robert Hudson, whose resignation as director of education and opinion broadcasts for CBS was announced by the web recently, is going to the U. of Illinois as director of broadcasting and a professor in the School of Journalism, in charge of radio instruction. He assumes his new berth Oct. 15. Hudson will also be associated with the university's Institute for Communications Research.

Prior to joining CBS several years back, Hudson headed up the Rocky Mountain Radio Council.

Mrs. Tim Healy's Post

Dallas, Oct. 4

Mrs. Tim Healy has been named women's news editor of KIXL here. She has been named to m.c. the Dallas Federation of Women's Clubs broadcast to be heard each Saturday morning, starting Oct. 8.

Mrs. Healy with her late husband, Capt. Tim Healy, co-starred on "At Home with the Healeys" over the NBC network, later presenting the same program here over WFAA.

Ban Asked on Evangelist in South On Grounds of Preaching Race Hatred

Atlanta, Oct. 4. Savannah Recorder's Court Judge Emanuel Lewis Sat. (1) asked the FCC to bar an evangelist, Mordecai F. Ham, of Louisville, from the air, charging he preached anti-Semitism and race hatred.

Judge Lewis' petition would bar Ham from using the facilities of 32 southern radio stations.

FCC heretofore has declined to pass on contents of a program in advance, but has acted against stations which have violated public interest by revoking licenses. In this case, FCC faces problem of ruling on whether a program, which violates no laws, is in the public interest.

Morris B. Abrams, of Atlanta, attorney for Judge Lewis, said the petition sought to set a standard for the radio industry by establishing the preaching of race hatred as against the public interest.

In his petition Judge Lewis stated that he was reluctant to protest against the "abuse or misuse" of radio speech because of his deep attachment to the constitutional precept of freedom to say what you please.

He contended, however, that he is convinced that it is impossible to have "a free contest of speech and ideas with professional hate-mongers over the limited channels of radio communication."

FCC Okays WOL Sale to WWDC

Washington, Oct. 4. Sale of WOL, D. C., by the Cowles Broadcasting Co. to WWDC, D. C., was approved yesterday (3) by the FCC. Consummation of transfer of the 3kw outlet, for \$300,000, was made contingent on disposition of WWDC by Capital Broadcasting Co., owned by Joseph Katz of the Baltimore and New York ad agency. A time limit of four months is provided for filing an application to sell WWDC.

Deal is in two parts. Capital is paying Cowles \$170,000 for the equipment of WOL and WOL-FM. Freeman Realty Co., an affiliated company, is paying \$130,000 for the land and buildings associated with the stations.

Whether WWDC will renew the current contract for the WOL Mutual affiliation is still undecided. The agreement expires in about six months. WOL call letters will be changed to WWDC when Capital takes over.

Pulse Finds Large Male Audience Outside Homes Needing New Approach

Pointing up the large AM audience which listens outside homes, The Pulse, Inc., is launching a new quarterly service of ratings on non-home dialing. The first experimental report has already been published and a second will be issued in November.

Dr. Sidney Roslow, Pulse exec., said that the August study showed 24.1% of New Yorkers over seven years old did some out-of-home listening. This high figure was obtained even though weather was bad. (It rained five days out of seven) and outdoor listening was cut. The average out-of-home listener on a midweek day tuned in 75 minutes, according to the Pulse data.

"An important discovery," Dr. Roslow said, "was the composition

(Continued on page 34)

SEARLE, PARKS OPEN COAST TEST PROJECT

Hollywood, Oct. 4. Don Searle, former ABC head on the Coast, and Jimmy Parks, former Chicago agent and packager, are now partners in a project for the packaging of radio shows and a service for the testing of product and issuing seals of approval known as National Home Institute.

Parks retains his interest in "The Quiz Kids."

Allen Takes \$81 To Settle 'Odds' Claim

Hollywood, Oct. 4. Steve Allen has settled his claim against Kenneth Herts, packager of "Wizard of Odds" radio show, for \$81. Allen initially asked for \$139 for rehearsals and three shows but accepted Herts' \$81 minimum offer.

At the time of the Allen-Herts dispute, program was being eyed by NBC as a possibility for slotting against Jack Benny on CBS. Deal, however, fell through. "Wizard" is now being packaged for telenovela over KLAC-TV. Leo Guild, creator of the format, will emcee video layout. Herts will produce.

RCA Buys Educ'l Series in Philly

Philadelphia, Oct. 4. RCA Victor, co-sponsor WFIL's educational series of programs "Studio Schoolhouse," which the station has been feeding to classrooms in Philly and its suburbs for the last seven years.

Approved by the Philly Board of Education, the RCA Victor-WFIL presentation marks the first time in local radio history that a national account has made local time available for a daily radio public service show. RCA will forego commercials, using only an identifying mention at the open and close of the program.

"Studio Schoolhouse" is broadcast by WFIL, Monday through Friday at 2:15 p.m. Programs include "What's News," current events and news, Mondays; "Radio-land Express," stories and games for kindergartens and primary grades, Tuesdays; "Magic of Books," classic and contemporary literature, Wednesdays; "The Wiffles," family life in America, Thursdays; and "Three to Make Music," stories of great composers and their works, Fridays.

The 1949-'50 school year series began yesterday (3) in 183 elementary schools in the Philadelphia Public School System and a number of parochial and private schools. Although the shows are geared to elementary grade levels, certain classes in the city's 24 junior and 16 senior high schools tune in on the broadcasts.

RCA Victor sponsorship of the "Studio Schoolhouse" programs will provide continued improvement and enlargement for this ambitious series, according to Roger Clipp, general manager of WFIL. Series has received many educational awards.

Several Hub B'casters Have Narrow Squeak In Marine Explosion

Boston, Oct. 4. Several of the Hub's better-known broadcasters had a narrow squeak with death or injury last week, when a faulty mortar exploded nearby as they were covering war games at Carson Beach. The Marines, who were holding their annual convention here, gave a demonstration of securing a beachhead, which was a natural for radio coverage, and most stations had some of their personnel at the scene.

Nearest the explosion were WEEL staffers Charles Ashley and Art King, who were about 20 feet from veteran newspaper photographer Moe Fineberg of the Boston Post, who was killed instantly by the blast. Others in the immediate vicinity were Fred B. Cole, WHDH announcer, whose wire recorder was knocked out, Joseph Tobin and Charles Erwin of WJDA, and Vin Maloney of WNAC, all of whom escaped injury.

Hub newspapers all carried by-line stories by the broadcasters and raised terrific agitation for an inquiry into use of live ammunition at such a demonstration.

WCOP's Boston U. Sked

Boston, Oct. 4. WCOP, Hub's ABC outlet, has skedded the coverage of all Boston University football games this fall with Atlantic Refining Co. picking up the tab.

Station carried the Philadelphia-Detroit professional game from Briggs Stadium, Detroit, Oct. 3, and the Philadelphia-Chicago pro game will be picked up from Philadelphia Oct. 8.

Horvitz Decries 1st Step Toward 'FCC for Dailies'

Cleveland, Oct. 4. Publisher S. A. Horvitz declared the Government's anti-trust suit against his Lorain Ohio Journal is a "threat to the rights of every newspaper and publication in the United States."

The government, in first action of its kind, will ask for an injunction on Nov. 15 to force the Journal from restraining merchants from advertising on nearby WEOL, and WEOL-FM, Elroya, and from Lorain's Sunday paper, the News. The Journal is the only daily in the city and it has, according to the government, refused to accept ads from merchants buying time on the air. Horvitz also owns the Mansfield Ohio News Journal.

Horvitz, who was named with three other paper executives, said his paper is being used as a guinea pig. "Already, radio is under the thumb of the Federal Communications Commission. Perhaps this is the first step toward an FCC for newspapers."

He promised "to meet any and all charges contained in the action."

Last July the FCC turned down a Horvitz bid for licenses to open stations in Lorain and Mansfield because both dailies suppressed competition in advertising, although two dissenting votes said such offenses did not exist.

Lever Bros.' \$6,000,000 Park Ave. Bldg. in Order To Be Nearer Talent, Etc.

Importance of being near advertising agencies, talent and networks is ruling the shift of Lever Bros. headquarters from Cambridge, Mass., where it has been since 1897, to New York City. New Lever House will be a 20-story building, to cost \$6,000,000, on Park ave. between 53d and 54th streets, site presently occupied by a taxpayer.

On Dec. 1 the Lever organization will move into the just-completed Arabian Oil Bldg. at Park Ave. and 59 St. which it will use until its new office structure is ready. The building has vacancies at present because of the time the oil firms, which will locate there, need to find homes for executives moving east from the Coast.

Lever, one of the largest spenders in radio and tele, has nine agencies, seven of which are in

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Bread Sponsor Set for 10 Vanderbilt Games on WSM

Nashville, Oct. 4. Contract for the broadcast of all 1949 Vanderbilt U. football games over WSM has just been signed by the American Bread Co. of Nashville. Full coverage, at home and away, of all 10 Vanderbilt games will be given by WSM sportscaster Dave Overton and crew.

Irving Waugh, WSM commercial manager, closed the deal just before the season opened, with Bernard Evers, president of American Bread.

Torchlight's 'Things to Come'

Torchlight Productions is mulling a new package show, "Things to Come," a science fiction series being offered by Gene Wyckoff, who will also script. Program will adapt scientific fiction, starting with Jack Williamson's novel, "The Humanoids."

TP, now marketing a dramatic series titled "Conflict," is headed by Dave Kaprielian and Jane White.

From the Production Centres

IN NEW YORK CITY . . .

James Macdonald, former CBS and Toni Rock, takes over as AM-TV publicity director for McCann-Erickson. Jeff Smith, production manager of WOR, N. Y., has been named production manager of WOR-TV. Smith's former assistant, William C. Taylor, moves up into the AM post. Frank Muckenaupt takes over as assistant production manager, with Frank Miller shifting from traffic into production.

Cmdr. Mortimer Loewi, DuMont topper, and ABC sales veeper, Fred Thrower, to address Boston Radio Executives club on TV and AM, Oct. 14. Betty Kay has launched a cross-the-board morning newscast for women, sponsored by Krasdale Foods, on WMCA. WVNJ's Bob Harris to be saluted for his "Latin Casino" ailer at Havana-Madrid tomorrow (Tues.). Arisner Garcia, ABC gather, marks his 10th year on air this week. New Broadcasting Corp. having taken over WLIB from Dorothy Schiff, fired the New York Post-Home News publisher and the station staff last week.

Tony Provost, ex-WNBC now collaborating with Harold Burke in lending class to the WBAL-WBAL-TV operations in Baltimore, is on the prowl for announcers, producers, etc. Edwin Weber, for many years musical director for top vaude acts and general manager for "Can You Top This?" air show for past seven years, marking his 76th broadcast this week. He's the only guy in the troupe that hasn't missed a single stanza.

Jane Allison, wife of Blow's Jack Moorman, playing leads on "Guiding Light" and "Dorothy Dix." Aaron Ruben, of the Henry Morgan scriptery, rewriting pic scenario, "St. Benny, the Dip," for Ed and Harry Damiger. Radio writer Max Ehrlich's first novel, "The Big Eye," has made two book clubs which guarantee the tome sales of 500,000. ABC pianist Earl Wild will give a concert in Carnegie Hall Wednesday (12) evening, before leaving on European tour. "Mr. District Attorney" plug for the Advertising Council booklet, "Miracle of America," brought 10,000 bids in five days. John J. Anthony and Charles Michelson's transcription company are launching a quarter-hour waxed series, "Your Problem, Please." Al Durante to Coast this week for J. Walter Thompson on behalf of Lux Radio Theatre. Alice Reinhart new to the cast of "Lora Lawton." Carl Eastman and Joe Helgeson have joined "Romance Of Helen Trent." Mary Jane Higby, Alexander Scourby, Peggy Stanley and Lawson Zerbe new players on "David Harum." Peggy Allenby added to cast of "Lorenzo Jones." Horace Braham, Leon Janney, James Van Dyke, Karl Weber and Toni Darnay new to "Front Page Farrell." B.B.D. & O. is the agency for John B. Kennedy's Saturday night five-minute newscast for Murine over MBS. O'Neil, Larson & McMahon was erratumed as the agency.

IN HOLLYWOOD . . .

Howard Meighan found his office banked with flowers when he arrived from N. Y. to take over his new duties as chief executive officer of CBS on the Coast. Merle Jones will be delayed a month in making his move from WCCO, Minneapolis, to Hollywood as general manager of KNX and the Columbia Pacific network. Page boys at NBC tossed a party for Gordon MacRae on his moveover from ABC. He used to be one of them. C. B. DeMille made his first mike appearance since "the battle of the buck" to eulogize Sam Wood on Screen Directors Playhouse. Lou Lusty, who knows show biz better than most of the guys writing about it, has framed a new radio series to glorify the unsung heroes of Hollywood. Those who sampled his presentation have briefed their home offices with flattering recommendation. "Pug in the 'Tex Austin' comic strip is called Corny Jackson. They can't mean the Thompson agency headman here because his sports prowess runs to tennis. Bob Hixon and Kai Jorgensen have joined the agency roster of the 4 A's. Dick McKnight, late of the Martin-Lewis scripting staff, is now grinding out gags for Jimmy Durante. Schenck will do six broadcasts from N. Y., where he is committed for a stand at the Copa. True Boardman, who deals in X number of words in his scripting chores, took the count from virus X.

Now that KECA-TV has been launched and the pressure of ABC business eased, Headman Frank Samuels is hopping off for Hawaii for a sorely needed rest. Lloyd Brownfield in N. Y. for publicity huddles with Columbia's George Crandall. Eddie Cantor due back in town Oct. 10 after tramping the country to raise funds for charity. Bing Crosby took ABC engineer, Norman Dewes, over to CBS with him, as did Jack Benny with George Foster, proving that mixers as pretty important fellows. The trade is still chuckling over Bob Hope's definition of television: "Smog with knobs."

IN CHICAGO . . .

Producer Hunt Downs and back Chuck Moses have exited Goldblatt Stores' radio show on WGN. Pair will tour Europe, along with Mickey Downs of Lou Cowan's office, who is Hunt's wife. Singer Louise King bowing out of WBBM, with warbler Elaine Rodgers taking over most of her program stints. Emcee Tommy Bartlett handed Preter & Gamble's check for \$20,000 as first prize on "Welcome Travelers" Skmoos Name It contest to Mrs. Everett Guthrie. Louise Massey, formerly with the Westerners, returns to WLS for guest appearance Oct. 8 on Barn Dance. She's actor Curt Massey's sister. Tom Destelle appointed copy chief of Tim Morrow agency, which is moving to larger quarters. Hal Stark subbing for Mike Flanery as emcee on WBBM's "Rhyme Does Pay." NBC education director Judith Waller to chairman opening session of School Broadcast Conference Oct. 18.

WCFL turned over \$25,000 to polio fund as result of six-hour radio marathon appeal using entertainment and civic leaders. Gwen Griffen of Mutual sales service elected prez of Northwestern U. dramatic club. WBBM producer Skeel Wolff spending vacation in work on novel. Warwick & Legler signed for two years of A. C. Nielsen Index. ABC's Jack Armstrong staging contest to pick baseball champion of the year, winning player to get an oil portrait of himself. Len Truesdell picked as sales manager of Zenith set division. Herb Bennell new WCFL salesman. NBC commentator Clifton Utley back from European tour. Paul Schlesinger bowing out as WBBM sales service manager to join Tatham-Laird agency. Author Louis Zara on WJJD book forum. Thomas L. Thomas taking musical lead in Chi Theatre of the Air Oct. 8.

IN WASHINGTON . . .

Albert Warner, ex-Mutual news chief who has switched to ABC, premed a new program, "Congress Today," sponsored by Bituminous Coal Institute in a five-day a week, 7 p.m. spot, past Monday (3). WOIC, CBS-TV outlet, has obtained D.C. area rights to "Pygmalion" and "Major Barbara" as part of a 13-picture package in "Quality Playhouse." Ben Baylor, Jr., assistant general manager and head of sales for WMAL-ABC off on a midweek trek to powwow with web sales force and agency reps. Marie McGrain, famed WTOP-CBS chief switchboard operator who has appeared on numerous ailers and is a "name" in the business, celebrated her 17th year with the net past week. NBC newscaster Richard Harkness and Mrs. Harkness off for a five-week tour of Europe, with the Harkness spot on the air being filled by Earl Godwin. TV show of pianist Evelyn Tyner over WMAL-TV being shifted from Friday to Tuesday, 10 p.m. NBC commentator H. R. Baukhage debuting on video with a show of his own in the Sunday 7-7.15 p.m. slot beginning next week (9).

'49-'50 INITIAL RATING PAYOFF

Chips Are Down On the New Season

(Hooper Top 15 and the Opposition)
(Sept. 30)

Program	Hooper- ating	Sponsored Network Competition	Total Network Competition
Lux Radio Theatre	20.7	Telephone Hour	4.3
My Friend Irma	16.4	Arthur Gaeth	2.1
		Contented Program	4.2
		Henry J. Taylor	2.0
Talent Scouts	16.4	Johns-Manville	2.7
		Voice of Firestone	5.5
Bob Hope	16.2	We, the People	6.3
Fibber & Molly	16.1	Erwin D. Conham	1.2
Suspense	16.1	Original Amateur Hour	5.4
		Muse Hall	5.8
Walter Winchell	15.0	Meet Curlyss Archer	7.7
Jack Benny	14.7	Theatre Guild On the Air	6.3
		Hollywood Calling	3.4
		Fish and Hunt Club	2.3
Mr. Keen	13.6	Johns-Manville	2.7
		Father Knows Best	6.0
Crime Photographer	13.3	Original Amateur Hour	5.4
		Name the Movie	2.9
Big Town	12.9	Hit the Jackpot	5.7
People Are Funny	12.8	No Sponsored Programs	7.2
Bing Crosby	12.8	Mr. District Attorney	10.8
Inner Sanctum	12.7	Railroad Hour	4.7
		Straight Arrows	2.6
Great Gildersleeve	12.3	Sherlock Holmes	9.2
		Dr. Christian	7.8
		Johns-Manville	2.7

Dealer Co-op Picture Leans Stronger Towards Radio; New Revenue Seen

Additional coin is being rung up on radio's cash register as a result of Broadcast Advertising Bureau's campaign in the dealer co-op field. The dealer, in which the manufacturer contributes to the coin spent by retailers for including mention of his product in their ads are used by many firms who okay them for newspapers but not for radio and tele. Purpose of the BAB is not to hypo dealer co-ops, but to place radio and video on an equal footing with the dailies in existing co-op plans.

Many manufacturers are now seeing the light. Gruen Watch, which in the past turned thumbs down on radio for its dealer co-ops, has voluntarily made a switch on its policy.

Way in which co-ops work is that the manufacturer sets aside a fund to match the retailer's advertising amount. Usually this is a percentage (frequently 2%) of the dealer's purchases. This is sometimes used to give a dealer \$1 for every \$1 he spends plugging the product. Sometimes distributors figure in the deal. Split-up at (continued on page 34)

450G KTSA Sale Gets FCC Okay

San Antonio, Oct. 4. Transfer of KTSA and KTSN-FM from the Sunshine Broadcasting Co. to the Express Publishing Co. was given FCC approval. Consideration in the deal was \$450,000 according to the announcement. The sum will be paid to the Taylor Radio and Television Corp., holder of an option to buy stock in the Sunshine Co., for \$385,751.

Final arrangements for the transfer will be worked out this week. This given the Express Publishing Co. two FM outlets here. They already own and operate San Antonio's first, KYFM. KTSA operates full time with 5,000 watts on 550 kilocycles, and is the local CBS outlet.

Hayes Returns Oct. 30

Helen Hayes is expected to return to the "Electric Theatre" on Oct. 30. Stanza, sponsored by the nation's electric companies via N. W. Ayer, goes into the Sunday 9 p.m. slot.

Miss Hayes and playwright-husband Charles MacArthur are on the New Mexico ranch of artist-friend Peter Hurd, recovering from the shock of daughter Mary's death.

McNeill Stands Pat on AM

Chicago, Oct. 4. Don McNeill and the "Breakfast Club" signing with Swift & Co. for the ninth consecutive year, indicated that TV plans were something McNeill wasn't worrying about until the medium got better established. "Club" will concentrate on radio alone, and let others do the pioneering in TV, at least for awhile.

Swift picked up the tab for 30 minutes of the one-hour show on ABC through J. Walter Thompson agency. Part is effective Oct. 24 for 52 weeks.

FCC Members Due For \$5,000 Boost

Washington, Oct. 4. Members of the FCC were assured of at least a \$5,000 boost in their annual pay as result of Senate action last week on a House bill to raise salaries of top bracket government executives. The Senate voted to give the Commissioners \$15,000 instead of their present \$10,000. The House bill provides \$16,000 with authority given the President to pay the chairman \$18,000. The Senate objected to the higher pay for the chairman, feeling it would give the President too much control of the office. The differences in the two bills must not be ironed out in conference.

The present salaries paid Commissioners has been ascribed as the reason Chairman Wayne Cox was reportedly planning to leave the agency for an industry job. The current scales were severely criticized by the Hoover report on government reorganization as being too low to attract competent administrators.

The McFarland bill to speed up FCC procedure which passed the Senate and now awaits action in the House, also provides for increases in Commissioner's pay. Because of objections by FCC to mandatory reorganization provisions of the measure, it is doubtful if the bill will be acted on this session.

DON LEE UPS ADAIR

Hollywood, Oct. 4. J. Carlton Adair has been added to program director of the Don Lee Network, succeeding Charles Bulotti Jr., who was in the post since '46. Adair joined the Coast web in August '48, as sales service manager.

CBS TAKES LEAD IN HOOPER BATTLE

Initial ratings on some of the fall's major entries would seem to bode to the NBC vs. CBS pattern anticipated for the '49-'50 season, giving every indication of Columbia's newly-established program dominance. On the new Hooper Top 15 (Sept. 30) just released, CBS cops nine, NBC five and ABC one.

Monday shapes up as the same CBS walkway as last year, with the web's "Lux Radio Theatre" anchor show again in the leadoff position with a 20.7 rating and the carry-over audience giving "My Friend Irma" a nifty 16.4. The pre-Lux "Talent Scouts" shared 16.4 with the Monday night CBS parlay copping the three top ratings.

Of particular interest are the initial Sunday night Hoopers (though with the auxiliary CBS big guns, Amos 'n' Andy, Edgar Bergen and Red Skelton still to be heard from). Jack Benny opened with a 12.9, putting him No. 8 on the Top 15. On the other hand, NBC's competing "Hollywood Calling" giveaway fared no better than a 3.4. Surprising element, too, is NBC's new Sunday night dramatic acquisition, "Theatre Guild on the Air" which topped an initial 6.5, whereas the competing CBS sustainer "Life With Luigi" grabbed off a 10.1. (Skelton has since succeeded to the "Luigi" spot.) Walter Winchell ABC's competition to "Theatre Guild" scored a comfortable 14.1. No. 7 on the Top 15, with Eddie Cantor's "Take It Or Leave It" putting a 10.5 in the NBC Sunday columns. Horace Heidt's initial rating in his new CBS time is 10.4. Phil Harris, with a 9.2, outrated the CBS "Call the Police" summer entry, which got 5.5, but from here on it's Harris vs. Amos 'n' Andy in the 7:30 sweepstakes.

With "Sam Spade" now holding down the Sunday at eighth berth on NBC, map: Sabbath interest centers on to the crime show will hit into the competing Edgar Bergen on CBS. (Latter premed last Sunday.)

Bob Hope's 16.2 and Fibber & Molly's 16.1 came as no surprise, assuring NBC's continued hold on the Tuesday night audience, and only outstripped by Monday night on CBS.

Total impact of the new CBS Wednesday night lineup of Bing Crosby, Groucho Marx and Burns & Allen is still to be determined. Crosby opened with a 12.8, with Burns & Allen settling for 11.6.

Columbia looks set to ride herd again on Thursday night with its suspense-crime lineup despite the NBC parting of "Screen Guild Players." "Duffy's Tavern," Perry Como and "Dramat" Here's the initial CBS payoff. "PHI in Peace and War" 15.9. "Mr. Keen" 13.6. "Suspense" 16.1. "Crime Photographer" 13.3 and "Hallmark Playhouse" 11.7. Later is competing with Chasefield new Como show on NBC, which feed off with a 6.0.

Small Town Stations' Sluffoff of Patter Shows Pains Diskers

Chicago, Oct. 4. Transcription outfits here are crying about the lack of interest shown by small town stations in what the platter firms call "bed-rock prices on freestanding shows." Evidence so far is that even with shows peddling for as low as 40¢ the rural Indies aren't interested.

The screwball aspect of the situation is that the platter firms can't figure out why there aren't more nibbles. They've already cut down their own profit to a point "where it isn't decent to talk about it," according to a major outfit.

One reason mentioned is that the Indies rely on their own record libraries and figure to keep their costs down that way. But as a platter peddler put it, "we can ship out a surplus of top-notch shows."

(Continued on page 34)

Richards' Three 50 Kw Stations Put On a Temporary Basis by FCC

What! Skip Dessert?

Berlin, N. H., Oct. 4. A new network show has crowded the Berlin city government off the air. Station WMOU informed the Mayor and City Council that the network commitment would make it impossible to continue to broadcast the council meetings at 8 o'clock. The city fathers were offered the 7:30 to 8 spot, however, but they decided it was too early to arrive at City Hall.

SO Blows 750G Kosty Musical

CBS hopeful of a \$750,000 billings windfall with the sale of the newly-auditioned Andre Kostelanetz program to Standard Oil of New Jersey for a Sunday afternoon showcasing suffered an unexpected setback last week when the SO board of directors decided to nix the whole project and stay out of radio.

It was a case of bad timing, as far as the CBS program pitch was concerned. Since it's involved in international commerce with interests in Britain, Canada and other countries affected by the devaluation of the pound, SO decided that the time was not propitious to indulge in radio programming. Company intimated that it might change its mind at the end of the year.

BACK STABLE APPT. TO LANGHAM RWG JOB

New York Council of the Radio Writers Guild voted last Wednesday (20) to back the appointment of Jim Stable secretary of the eastern region to the post of national executive secretary, which Roy S. Langham is resigning effective Jan. 1. Naming of Stable will have to be passed by the Council and Midwest regions and the national executive committee and national council.

Part that Stable will hold the national and N. Y. positions, and also serve as eastern region attorney, will save the RWG around \$5,000 annually in salaries.

CBS' O.&O. Switches

St. Louis, Oct. 4. Wendell B. Campbell, general manager of KMOX local CBS outlet, has been shifted to WCTD, the CBS station in Minneapolis, and has been replaced by Ervin H. Shumo of the Chicago CBS organization. The switch was made by H. Leslie Atlas, CBS v.p. in charge of the Central Division.

Shumo, former Chicago newspaperman, was formerly sales manager for WBBM in Chicago.

Changes follow the announcement last week of the appointment of Merle Jones, formerly WCTD g.m., as general manager of KNX, Columbia-owned station in Los Angeles.

In a further shift of personnel Robert Livingston, WBBM's representative in the New York office of Radio Sales, Radio and Television Stations Representative CBS, becomes WBBM sales manager with John Akerman, member of the WBBM sales force replacing Livingston in New York.

Ben Park's Own Setup

Chicago, Oct. 4. Ben Park, producer of WMAQ's prize-winning "It's Your Life" program, will head up The Documentary Co., radio-television package firm. Associated with Park in the new venture are Don Herbert and John Leonard, both now on the production staff of "Life."

Washington, Oct. 4. Indication that FCC means to pursue its news-slanting case against G. A. Richards was seen last week when the agency put all three 50 kw stations controlled by the broadcaster on temporary status. The Commission previously had refused regular license renewal to WGAR, Cleveland. It has now placed KNPP, Los Angeles, and WJR, Detroit in the same category. Action was taken when the latter two stations filed routine applications for three-year licenses. Instead FCC renewed only until next Dec. 1.

Hearings have been ordered on both the news slanting charges and a proposal to transfer voting control to a group of trustees, but time and place of proceedings have not yet been specified. Recently, the Commission granted Richards' special counsel, former Sen. Burton K. Wheeler, a 30-day time extension to file a motion to change issues. There's speculation Richards might be contemplating outright sale of his controlling interest.

Richards' proposal to transfer voting control, while retaining his financial holdings, was strongly opposed by a group of Jewish organizations. In a petition to the Commission they maintained the plan offered no assurance Richards' policies would not still prevail and contended he should be required to divest himself of his interests.

Hearings on the news slanting charges were originally scheduled to be held last March in Los Angeles where Commission staff were preparing for the proceedings. Within a week of the date set, Richards petitioned for a postponement, presenting affidavits from physicians that his health would be endangered if the hearings were held and asking that he be given time to submit an application to transfer voting control of his stock.

The Commission thereupon cancelled the date of hearings, pending submittal of the application. It later resumed the transfer proposal and news slanting case for future investigation.

Brice 6G Sale Marks Cut Trend

NBC's sale of Fannie Brice to Tuma for Tuesday night sponsorship as a \$6,000 a week package points up the drastic downward trend in talent prices.

Several years back when Miss Brice was bankrolled on CBS by General Foods her "Baby Snooks" characterization represented a \$12,000 talent deal. Subsequently the comedienne went un-sponsored, refusing to come down in her price.

Similar price-slashing situation applies to other top talent packages involved in new contracts, such as Ozie & Harriet on ABC.

Yankee Net Transfer Of WAAB, WMTW Okayed

Washington, Oct. 4. Yankee Network transfer of WAAB, Worcester, and WMTW, Portland, Me., on a rental arrangement were approved yesterday (3) by the FCC with a dissenting vote by Commissioner Paul Walker. Stations will be taken over by Radio Enterprises Inc. headed by John A. Harbott.

Plan of payment calls for a lease of the facilities at \$40,000 per year, with the purchaser given the right to terminate the rental arrangement after six years upon payment of \$50,000.

GILLETTE'S CUFFO SPOTS

Gillette is donating some of its World Series time to the Advertising Council for 30-second public service spots. Spots will plug schools, community chests, highway safety, preventing forest fires, etc., one subject per game.

Nets Likely to Follow NBC in Time Charges Boost; WNBT, N.Y., Up 33%

—Boost in network time charges this week by NBC-TV is expected to force the three competing webs to follow suit. NBC's new rates, topped by a 33½% increase for WNBT, key N.Y. flagship station, take effect Nov. 1 and, despite the feeling among the top brass at the other three webs that the market might not be ready for the boost, the multi-network affiliations of many stations will compel them to take similar action.

Anticipated move is dictated by the fact that so many of the TV outlets now take their choice of programming from all four major webs. As a result, they'll naturally deal with the network which returns them the most money. If NBC can sell a network show at its upped rates, then the other webs, to compete on favorable terms, must up their time charges commensurately. CBS-TV sales chief David Sutton declared this week he had no rate boost in mind but sales toppers at both ABC-TV and DuMont have called staff meetings to discuss NBC's move and plan their future action.

NBC's increase is based on a set formula, which calls for the charges to go up periodically as set circulation increases and forces the cost per thousand viewers down. Under this line of reasoning, rates can be increased indefinitely, so long as that cost per thousand figure still compares favorably with competing media. And, as NBC veepee Harry C. Kopf pointed out, the web's interconnected stations will deliver nearly four times as many TV homes as a year ago and at a cost per thousand 26½% lower.

During the last year, Kopf said, the interconnected web rose from 14 to 25 stations and the available families from 603,000 to 2,225,000. By April 30, those families are expected to top the 3,000,000 mark. Total rate increase during the year has been 43%, while the increase in receiver circulation was 78%. From November, 1947, to November, 1949, according to Kopf, the cost per thousand on NBC's interconnected web will have dropped from \$6.31 to \$3.15, a decrease of nearly 50%. By April 1, 1950, the cost per thousand is estimated at \$2.44.

He pointed out this is appreciably lower than comparable rates for the leading weekly magazines, while the cost per thousand viewers in N.Y. where the rates go up from \$1,500 per hour to \$2,000, is lower than all but two of the N.Y. daily newspapers.

Witting as Loewi Asst. for DuMont

In the climax of a wholesale reshuffle of DuMont network personnel, Chris J. Witting yesterday (Tues.) was named exec assistant to Commander Mortimer W. Loewi, director of the web. Former assistant network director in charge of operations, Witting in his new post will supervise the web's overall affairs and will be in active charge of the entire organization.

His appointment follows two weeks of staff trimming and personnel shakeups in which almost 50 staffers were lopped. Among the execs leaving were Len Hite, Witting's former boss as director of network operations, and Tony Kraber, chief of program preparation. While DuMont has shown a profit for the last few years because of its receiver and transmitting equipment sales, the broadcast end of the business has consistently wound up in the red. New setup, consequently, is believed a major thrust forward in prez Dr. Allen B. DuMont's efforts to turn a profit eventually in the network.

Witting, with DuMont since June 1947, has had considerable background in both show business and finance. He was formerly with Prime Waterhouse, supervising several top industries including radio. He joined USO-Camp Shows in 1941 as comptroller and an officer and served through the war, except for a year's tour of duty with the Maritime Service.

SIMON, ZANY CHI-DISK JOCK, MAY GO CBS NET

Chicago, Oct. 4 —Ernie Simon, WKBB's answer to comic Dave Garroway, has been signed to a 15-minute, twice-weekly late p.m. show that may go on the CBS-TV net before December. Zany disk jockey has been judged ready for TV after a "shakedown cruise" in his sidewalk interview strip that's been chalking up heavy ratings here.

Format will be "uncertain," according to a station spokesman, who added that the station will save money by not having to put a producer and director on the show. "Since Simon will probably take over everything but the cameras," first screening is Oct. 25.

Other WKBB program additions are the Hank McCune Show, a 40-minute transcribed screener, starting Oct. 9; "Time for Beanie," a 15-minute kid strip, kinescoped from the Coast, and twice-weekly boxing matches, likewise kinescoped, from KTLA, the Paramount TV outlet in Los Angeles. Latter is sponsored by Last Sport Shop.

Luckies' 20G Tab On Admiral Show?

Lucky Strike cigarettes, sponsoring only football games on television at this time, is negotiating with NBC-TV and the William Morris office to pick up the tab on "Broadway Revue." Hour-long show, bankrolled last season by Admiral Radio, carries an estimated \$20,000 talent and production budget. Agency for Luckies on TV is N.W. Ayer.

Admiral, it has been learned, will be on the hook for weekly salary checks to Sid Caesar and Imogene Coca co-stars on last year's "Revue," until the show is sold to another sponsor. Admiral picked up the options on both players at the close of last season's cycle, with the deal calling for the stars to get paid something more than a token salary for 26 weeks starting Sept. 1 or until the show returned to the air. Mary McCarty, also on last season's "Revue," would have come under the pact too, except that she is now appearing on Broadway in "Miss Liberty."

"Revue" is packaged by Max Liebman. Luckies is also considering an hour-long dramatic series starring Robert Montgomery. If the deal for "Revue" falls through and if Montgomery can spare the time from his film work and his new commentator show on ABC radio.

Cleveland—Sumner, ruled off the TV grid lanes here when the National League said no to a Cleveland outlet, signed for three collegiate contests including games Oct. 22, Nov. 5. First game was last week.

Hoffman Becomes Biggest in Coast Video With \$200,000 Yearly Budget

Hollywood, Oct. 4 —Hoffman Television Corp. has set up a \$200,000 budget for video this year, thus making firm biggest west coast spender to date. Only \$10,000 of the teevee budget will be spent in markets other than its west coast area. In addition to its video layout, Hoffman has set aside \$250,000 for other forms of advertising.

Hoffman is sponsoring programs in Los Angeles, San Diego, San Francisco and Seattle. Locally Hoffman is spending \$30,000 on the UCLA-USC football games being telecast by KECA-TV. Games are being cosponsored with Dodge dealers. In addition tele-firm is spending about \$3,500 for a 15-minute pre-football show each week. Hoffman has also laid out \$4,000 to KPMB-TV, San Diego, for sponsorship

'Dollar's' Coast Kine

Hollywood, Oct. 4.

Second CBS television show to originate in Hollywood will be the mystery-adventure series, "Yours Truly, Johnny Dollar." It will be seen here live and kinescoped for the eastern network, same as the Ed Wynn show.

Charles Russell doubles over as star of the piece from radio and Paul Dudley and Gil Doud will script the show for both mediums. Ralph Levy, director of the Wynn show, will also be at the controls of the teevee "Dollar." Gordon Hughes directs the AM version.

WCAU-TV Swings Into High With Fulltime Sked

Philadelphia, Oct. 4.

Television programming stepped into the fulltime class last week, when WCAU-TV launched continuous fare from 2 p.m. through 11 p.m. on an across-the-board basis. The station, long active in daytime telecasting, introduced its "Take 10" (WCAU-TV is on Channel 10), a variety program which runs from 3 to 6 p.m., with the exception of one half-hour, Dorothy Doan's "Vanity Fair" CBS show which holds the 5 to 5:30 slot.

Bob Russell, long a night club fave in this area, is the singing master of ceremonies. The show attempts to supply something of interest for every member of the family and Russell's job is to tie in the various segments. These include a daily fashion show, the song and dance work of Smiley Williams, Dave Stephens and the WCAU orchestra, with vocals by Virginia Diehl and Art Sidrow. Ed McMahon to do the interviews with stage, fashion and sports celebs, and teenage features under the direction of Pat White, teen columnist for the Camden Courier-Post.

The step-up in programming time places WCAU-TV among the nation's television leaders in the matter of time on the air. The station now brings its audience an

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WSB-TV's Ga. Tech Lineup

Atlanta, Oct. 4.

Followers of Georgia Tech's Yellow Jackets will be able to see their heroes in action in out-of-town games via WSB-TV this season 24 hours later.

First in series was telecast of Jackets' losing clash with Tulane's mighty Green Wave, played Saturday (1) in New Orleans, Sunday (2) at 6:30 p.m. Films of game made especially for WSB-TV were flown here after game and are shown in their entirety. Ed Danforth, sports editor of Atlanta Journal which owns WSB-TV, and Bobby Dodd, coach of Techsters, appear with films and handle play-by-play explanations and commentary.

Series is sponsored by General Electric Radio and Television dealers, who also sponsor telecasts of Tech's home games played at Grant Field here. Thad Hurton acts as emcee.

ship of the UCLA-USC grid-games. KFMB is picking up the games from KECA and re-transmitting them. In addition to football games on KFMB, Hoffman is spending \$15,000 on a weekly western layout in San Diego.

KGO-TV, San Francisco, is telecasting the "Dude Martin Hoffman Hayride" which runs the video firm close to \$25,000 yearly. Hoffman has purchased the University of Washington grid games in Seattle for \$20,000 and is laying out added coin for weekly high school tilts.

In addition, Hoffman is spending \$5,000 for shows over KLEE-TV, Houston, and WBAP-TV, Fort Worth. Firm is picking up the tab on a western layout in Fort Worth and on a football rally show in Houston.

Revised TV Station Rates

Following are the new base network station rates per evening hour on NBC-TV, effective Nov. 1, along with the current rates. Advertisers contracting for time before Nov. 1 are to get the usual six-month protection.

Interconnected Stations			
Station	City	New Rate	Old Rate
WBZ-TV	Boston	\$750	\$400
WRGB	Schenectady	325	250
WPTZ	Philadelphia	1,000	625
WBAL-TV	Baltimore	550	375
WNBW	Washington	500	350
WNBT	New York	2,000	1,500
WTVR	Richmond	250	175
WBEN-TV	Buffalo	325	150
WNNK	Cleveland	600	375
WSPD-TV	Toledo	300	200
WWJ-TV	Detroit	600	400
WNCB	Chicago	1,000	600
WTMJ-TV	Milwaukee	350	300
KSD-TV	St. Louis	425	300
WGAL-TV	Lancaster, Pa.	200	
WLWT	Cincinnati	350	
WDEL-TV	Wilmington	200	
Total		9,725	6,000
Non Interconnected Stations			
WSB-TV	Atlanta	250	200
WBAP-TV	Fort Worth	250	200
KNRH	Los Angeles	900	600
KSTP-TV	Minn.-St. Paul	325	250
WHTV	Charlotte	175	
Total		11,625	7,250

FCC Ruling on Microwave Relays Attacked as Giving Bell Monopoly

Washington, Oct. 4.

Potter Names Potter

Dallas, Oct. 4.

Jack L. Potter, son of Tom Potter, owner of KBTB, has been named prez of the new television outlet here.

J. Curtis Sanford was appointed v.p. at the same time.

TV on Balto's School Agenda

Baltimore, Oct. 4.

Baltimore's public schools now are using television lessons as part of their regular curricula. The lessons which originate in the studios of WBAL-TV were arranged by Dr. David E. Weiglein, former director of public school education in Baltimore and now public service counselor for the station. In cooperation with the committee on audio-visual education of the school department and will continue once a week throughout the school year.

The first series of five lessons is entitled "Melody Instruments," and will be conducted by Richard C. Berg, superintendent of instrumental music of Baltimore public schools. Mr. Berg will lecture from WBAL-TV's studios and his instruction will be picked up by television sets placed in the classrooms of third and fourth grade students throughout the city.

Thirty-six sets have been loaned to the schools by a Philco distributing concern and an additional 12 sets will be available within the near future. The music series will be followed by lessons on safety, library work and other subjects. Teachers will follow up the telecast lectures with lectures amplifying the current subject.

The idea for using television as a part of the public schools' regular courses of study was conceived last year by Dr. Weiglein, following a period of months during the 1948-1949 school year when Dr. Weiglein and members of the school department's committee experimented with the idea of conducting lessons in music and history.

'49 TV SET OUTPUT TO TOP 2,000,000

Washington, Oct. 4.

Likelihood that video set production for 1949 will well exceed 2,000,000 was evident from figures released Saturday (1) by the Radio Manufacturers Assn. RMA estimated industry output for August at over 300,000 sets, a new high, with factories expecting "brisk fall and winter trade." Month's production was more than double that of July.

FCC's proposed rules to allow inter-city microwave relays for television network operations only until common carrier facilities are available, were attacked yesterday (3) as giving Bell Telephone a monopoly on video interconnection.

In a statement filed with the Commission by Raytheon Mfg. Co., producers of relay equipment and permittee of a TV station in Boston, the agency was told its proposed policy "would create in the American Telephone & Telegraph Co. a monopoly of inter-city television network service and of the manufacture and sale of equipment designed for use in inter-city television relay, all in violation of the Communications Act and contrary to the policy of the Commission to promote the rapid development of television."

Raytheon declared the Commission proposal discourages construction by broadcasters of inter-city facilities which would have to be abandoned when AT&T has service available, even if inferior. "No company," it asserted, "could afford to make a substantial new investment in a relay system in the face of the Commission's injunction to amortize their investments at the earliest possible date and its statement that the service is a purely temporary measure."

The intention of the Commission to grant licenses to other common carriers than Bell, said Raytheon, would probably limit competition to Western Union and to a few links between the most important cities. What would probably happen, it continued, is that there would be little competition even between principal cities because the Commission probably would not permit duplication of adequate facilities furnished by AT&T and in the "skim milk" areas which Bell does not consider promising. Raytheon said, it would not be likely that competitors would venture.

Yet, it is just these areas, company contended, which can and should be effectively served by private relays. Broadcasters wishing to put in relays to connect their cities with the Bell system should be encouraged to do so, it declared.

FOWLER SAILS TO JOIN CBS IN VIDEO DEPT.

London, Oct. 4.

Roy Alexander Fowler sailed for New York last Saturday (1) to take up his appointment as associate director on the production side of CBS-TV network.

Fowler, who is author of "The Film in France" and the biography "Orson Welles," joined the BBC-TV service from Doris Films. At Alexandra Palace he was associated with the production of all the Jack Hulbert shows, and earlier in the year acted as his personal assistant on the stage production of "Her Excellency."

WEBS DANGLE 'READY-MADES'

Price Tags on TV Availabilities

Following is a list of package television programs now available and the prices being asked for them by the various TV networks. Most of them are house-built programs but those packaged by outside indie producers are also included. Figures quoted are estimates and subject to change, depending on the talent involved. They represent talent and production costs only, exclusive of time charges:

(One Hour Programs)

TITLE	NETWORK	PRICE
54th Street Revue	CBS	\$15,000
Paul Whiteman TV Teen Club	ABC	8,000
Jack Carter & Co.	ABC	6,865
Roller Derby	ABC	2,600
Bowling Headliners	ABC	2,400
Chuck Wagon	CBS	995

(Half-Hour Programs)

54th Street Revue	CBS	\$10,000
Front Page	CBS	9,450
One Man's Family (Carleton Morse)	NBC	8,500
Dolphe Martin Show	CBS	8,400
Broadway Spotlight (Martin Jones)	NBC	8,000
Actors Studio (World Video)	ABC	6,150
Starring Boris Karloff	ABC	6,000
Wesley	CBS	5,950
Believe It Or Not	NBC	6,500
Red Barber's Football Huddle	CBS	4,650
Volume One, Numbers One to Six (Wyllis Cooper)	ABC	4,600
Garroway at Large	NBC	4,300
Blind Date (Bernie Schubert)	ABC	4,000
Beat the Clock	CBS	3,600
Black Robe (Phillips Lord)	NBC	3,500
Eddie Condon Floor Show (World Video)	NBC	3,500
Mr. I Magination	CBS	3,470
Ted Steele Show	CBS	3,275
Jacques Fray Music Room	ABC	3,000
Club Seven	ABC	2,260
Mary Kay and Johnny	NBC	2,000
Roller Derby	ABC	1,825
Author Meets Critics (Martin Stone)	ABC	1,750
Stand By For Crime	ABC	1,750
Critique At Large (World Video)	ABC	1,070
Cartoon Tele-Tales	ABC	750

(15-Minute Shows)

CBS-TV News	CBS	\$3,140
Red Barber's Clubhouse	CBS	2,100
Sonny Kendis Show	CBS	1,225
Cliff Edwards Show	CBS	1,150
In the First Person	CBS	925
Lucky Pup	CBS	775
Blues By Bary	CBS	350

'ALREADY TESTED' SLOGAN COME-ON

Advertisers wanting to get into television with a ready-made audience can do so now for as little as \$350 for a 15-minute package. Major TV networks are now pitching a string of house-built packages at prospective bankrollers, most of which have had a sustaining run from time to time and so have had a chance to build a following.

In addition to the programs that are presently being aired or were pulled after several months without a sponsor, the webs also have a long list of shows which have never been unveiled to the public but which are packaged and ready to go. On the assumption that they cannot do justice to certain types of shows on a sustaining basis, the webs have been sitting on many of these. Most of those in this list have been kinescoped for audition purposes and the network salesmen are submitting the kines to interested ad agencies.

Number of programs that the webs have available for sponsorship indicates their continued emphasis on creating their own packages. Network execs contend they have no argument with agencies over program control, such as they had in radio. They point out that the time and effort necessary to produce a video program necessitates their taking shows from any source available. It is generally conceded, however, that the nets would prefer to maintain complete control over all shows and thus they have continued to stress creative program development.

In addition to the house packages, the webs are also pitching a long string of shows put together by indie producers on which they have taken an option. Of these, ABC has the longest list, topped by such programs as "Author Meets the Critics" (Martin Stone Associates), up for sale at \$1,750; "Blind Date" (Bernie Schubert), available at \$4,000; and Actors Studio (World Video), being offered at \$6,150. (All figures quoted are for talent and production only and do not include time charges.)

Most of the current NBC availabilities are either on the air now or have been showcased at some time. List includes such programs as "Garroway at Large," now aired Sundays at 10 p.m. and up for sale at \$4,500; "Lights Out," now aired Friday nights at 9:30 on alternate weeks and available at \$5,000; and "One Man's Family," scheduled to preem in two weeks and offered at \$4,500. NBC also has a string of shows on ice, such as its three-hour Saturday night lineup and a 15-minute musicale with Evelyn Knight, which won't take the air until sponsors are found.

CBS availabilities, for the most part, have been showcased at one time or another. They range from the vaudester, "54th Street Revue," available in a half-hour size for \$10,000 or a full hour for \$15,000 and up depending on the talent employed; down to the 15-minute musicale, "Blues by Bary," offered at \$350 per shot. DuMont availabilities include the list of shows that have been showcased in the Wednesday night "Program Playhouse" slot, as well as a string of moppet programs and other shows which are now on the air. Prices on these vary with the talent.

Another TV Censor

Chicago, Oct. 4. Television gets another censor, and the National Parent-Teacher Congress gets another bogey to keep an eye on. The PTA Board of Managers, meeting here at their convention, voted to watch "unwholesome television programs" along with other juvenile pastimes.

FCC in a Tinted Muddle: To Approve Any Color Now, While Sets Are Few, Or Wait While Sets Increase Rapidly

By JACK LEVY

Washington, Oct. 4.

There's No Biz Like

What originally was tabbed "This Is Broadway" and for a few hopeful days was changed to "Inside Broadway" has now become "This Is Show Business."

Because of the title conflict in the brace of back-to-back Sunday night TV shows which preemmed last Sunday (2)—"Tonight on Broadway" and "This Is Broadway"—latter was changed to "Inside Broadway" but the network didn't reckon on Arthur Schwartz, producer of the Chevrolet-sponsored "Inside U.S.A." on CBS-TV, putting up a terrific squawk. Unfortunately Columbia had already gone to the expense of ordering theatre marquee lights programs preparing "Inside Broadway" continuity for the show.

CBS yielded to Schwartz and at the last minute came up with "This Is Show Business."

Newest suit threat ripple developed Monday (3) when Leo Shull, publisher of Show Business mag, served notice on producer Irving Mansfield that he would fight to prevent use of the new title. Claims he has it registered and copyrighted.

The FCC went into its second week of color hearings today (Tues.), with the issue before it more puzzling and yet more pressing than when the proceedings started. The agency is in a rat race against time, what with over 200,000 new television sets each month added to the 2,000,000 now in use and the ultimate decision, if it goes one way, affecting each and everyone of them in some degree.

Any speculation at this stage of the game must be accompanied by the possibility of some new element being introduced into the situation as the hearings progress. Considering that three 6-mc color systems have come along in a matter of months, there's no telling what

CBS' Tint Spree

Washington, Oct. 4.

Official demonstrations of CBS color, beginning here Thursday (6), will cover a wide range of subjects. FCC disclosed yesterday the program material will include dancing, singing, juggling, fashions, near and far shots, different types of lighting and background, slides and test patterns.

Tests, held as an integral part of current color video hearings, will consume all of Thursday and two hours the next day. Seven receivers will be used, four to show 6 Mi color only, one showing wider channel color, one to demonstrate color as seen on a converted black and white set, and one showing both color and monochrome.

'So Near And Yet So Far,' TV Color Song

Washington, Oct. 4.

"Never was anything so near so far away."

This remark, heard at the color television hearings last week, about sums up the confusion caused by conflicting testimony on readiness of color. The timetable estimates seem to depend on what system might be adopted and the identification of the witness.

While members of the FCC were trying to narrow the time for possible licensing of color to a matter of months, Dr. Allen B. DuMont, head of DuMont Labs, was saying in Passaic, N. J., that no system would be commercially feasible for 10 to 20 years. And Justin Miller, proxy of NAB, was telling reporters in Des Moines, that color is at least five years away.

The best FCC could get out of manufacturing industry witnesses last week was "several years." Dr. Elmer Engstrom of RCA thought the Commission could make a decision after six months of field testing the various systems. Raymond Cosgrove, proxy of RMA, indicated the six months his organization recommended for testing might be cut if there was "urgency."

But no assurance has been given the Commission that the large number of sets needed for the tests would be forthcoming. RCA has

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somebody may cook up which may simplify the whole problem.

Right now the question of color perfection is inextricably tied up with color availability. There might be a dozen systems, each producing excellent color pictures, and still no color broadcasting. The "availability" factor is the audience to receive the color pictures. This is generally not understood by observers who exclaim upon seeing color television for the first time at the informal CBS demonstrations, "color is here!"

The problem of providing the color audience is seemingly more complex than that of providing the color transmissions. Is the audience to include owners of black and white sets which the industry estimates will be 3,000,000 by the end of the year? If so, will those owners buy converters to get color? Or will the audience come largely from purchasers of new color receivers, expected in cost at the outset two to three times as much as black and white sets?

FCC's \$64 Question

Thus, the basic question FCC will have to decide is whether its responsibility is merely to allow stations to transmit color pictures

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CHEVROLET PADS LIST WITH DU MONT 'TRIALS'

Chevrolet, which already has more sponsored shows on television than any other advertiser, signed this week to backprop a new video version of "Famous Jury Trials" on WARD (DuMont, N.Y.). Series of half-hour dramatic programs will be launched tonight (5) in the 9:30 to 10 o'clock slot. Agency is Campbell-Ewald.

DuMont's key N.Y. flagship will also preem tonight a new half-hour series titled "The Plainclothes Man," slotting 11 half-an-hour earlier than "Trials." Timing will give the station two mystery programs back-to-back. "Plainclothes Man" is open to sponsorship.

There's Nothing Slow About H'wood, Already Ballied as World's Tele Center

Hollywood, Oct. 4.

Call it premature or wishful thinking, but the Hollywoods have already ordered the signs made, to be posted at the city limits. They read: You Are Now Entering Hollywood, Television Capital of the World.

In this town built on gags and make-believe they get realistic ever so often and quite serious over something new that comes along to fan their ego. Television is their oyster, and they mean to give New York and the rest of the country only the cast-off shells.

What prompted this sudden burst of wild enthusiasm are two developments, to wit, the high quality of the Ed Wynn kinescope and the low cost of filming "Life of Riley." Both feet are through the door to the promised land, they like to believe, so start parking, you easterners, we'll try to make room for you out here, even if the swimming pool isn't tile-banked.

CBS ran off the kine of Wynn-with-Speidel, both on straight projection and close-circuited on "system," to a specially invited audience of high agency nabobs. It was voted unanimously a big success and the quality of the recording far better than anything coming out of the east. Picture lacked the peach-fuzz outline and smoggy haze of kinescopes from the east and

(Continued on page 33)

ADMIRAL'S COIN FOR 'LIGHTS OUT'

Admiral Radio this week finally signed to sponsor NBC-TV's "Lights Out" after several weeks of being on the verge. Half-hour weekly series, as a result will be shifted over to the Mondays at 9 p.m. slot.

Admiral is paying a reported \$5,000 per week talent and production not on "Lights" with the Kudner ad agency handling the account.

U. of P.'s TV Courses

Philadelphia, Oct. 4.

Courses in television were begun today (Tues.) by WCAU-TV and the University of Pennsylvania under the university's College Colateral Courses Division.

Enrollment is limited to 35 students, chosen on the basis of scholastic rating, radio and television experience and broadcasting background.

\$4,500,000 For TV in Canada

Toronto, Oct. 4.

In order to get TV under way in Canada, the Federal government will give a grant of \$4,500,000 to the Canadian Broadcasting Corp for the establishment of TV stations in Toronto and Montreal, according to budgetary estimates announced to Parliament. The government will also provide another \$1,293,375 for extra purchases of "reserves of material."

These are the first two grants for that expenditure on initial TV setups in Toronto and Montreal as the nucleus of a later trans-Canada TV chain, similar to the CBC's two national English language networks now serving Canada's nationalized radio needs.

Tony Kraber to CBS-TV

Tony Kraber, who resigned two weeks ago as DuMont's manager of program preparation, has joined CBS-TV as an exec producer. In that position he'll work with program chief Charles Macerbill and his associate, Jerry Danzig, in the planning, administration and execution of new shows.

Color TV Review

INSIDE U. S. A. WITH CHEVROLET

With Peter Lind Hayes, Mary Healy, Sheila Bond, Marion Colby, Jay Blackton orch; Margaret O'Brien, guest; ensemble
 Writer: Sam Taylor
 Producer: Arthur Schwartz
 Director: Sherman Marks
 Lyrics: Ira Gershwin, Oscar Hammerstein, 2d, Albert Stillman, Howard Deitz
 Music: Schwartz
 (Choreography: Paul Godkin
 30 Mins., Thurs., 8:30 p.m.)
CHEVROLET
CBS-TV, from New York
 (Campbell-Ewald)

"Inside U. S. A. With Chevrolet" is one of the most refreshing and beguiling musicals to hit the video cameras. There wasn't a TV cliché in the 30-minute premiere stanza. Arthur Schwartz and the Campbell-Ewald agency have whipped together a big-league entry that treats tele as something that has passed the adolescent stage.

"U. S. A." outstanding virtues lie in its approach to video—in the fashioning of a musical revue generic to the medium. It bursts at the seams with originality—with new faces, freshness, good music and lyrics, a qualitative scripting job. If the sum total failed to emerge as something distinguished, the viewer nonetheless was alerted to the fact that here, at least TV was being treated as a mature entertainment medium.

"U. S. A." is one of the costliest shows to bow on tele with a \$22,000 talent-production nut, and the production's accretions—beak the heavy investiture. Until the first of the year, when it is scheduled for a weekly showcasing, it'll be presented on an every-other-week basis, thus permitting for the more exacting production standard. Whether it can maintain the pace or the freshness of the opening show as a week-to-week attraction remains to be determined.

Right down the line to and including the integrated Chevrolet commercials which are woven into the program's continuity yet manage to blend into the half-hour entertainment pattern, it's a strictly pro job. That goes for the performances of star Peter Lind Hayes and Mary Healy, the dancing of Sheila Bond, the nifty scripting, material by Samuel Taylor (with an assist from Russell Beggs), the collaborative lyric treatment given Schwartz music by Oscar Hammerstein, 2d, Ira Gershwin, Howard Deitz and Albert Stillman, the choreography by Paul Godkin (though this suffered from the limited camera range), the finesse with which the trash-looking ensemble was introduced, the ability to properly project guest talent (in this instance ex-MG star Margaret O'Brien), and of major TV importance, the fine execution of camera work, which extracted maximum benefits from the closeup technique, notably with Hayes and Miss O'Brien.

The thematic "Inside U. S. A." of course, is a carryover from the Schwartz-Dietz musical lighter of last season, with a lyrical switch to tie in with the Chevy plugging. It was intro'd by the entire ensemble, panning into a "You Can Call Me Peter" single by the star sitting in the bankroller's product, and arguing into a filmed sequence of Hayes embarking on his "Inside U. S. A." junket, with an animated map and telegrammed flashes of Hayes' arrival in Tennessee, California, D. C., etc., tying the various numbers together.

Initial skill. All-Star Trumbone, starring Hayes, with Lee Goodman and Jim Kirkwood, was a cleverly-wrought takeoff on grid coaches anxious to grab off top pigskin talent, in this instance Hayes playing an Ossawatimie music coach, with Kirkwood as the sought-after trombonist.

A Schwartz-Stillman original, "I'm Looking Down on the Moon," sung by Mary Healy and danced by the entire ensemble, gave the initial inkling that production and talent-wise, "U. S. A." was demanding exacting Broadway standards for video.

Skill "The Head of the Family," with Margaret O'Brien, Hayes and Miss Healy, was distinguished not so much for the comedy but in the proper utilization of guest talent and the camera's enhancement of the personality. To the trade-wise skit's real-life facsimile was suggestive.

Easily the standout sequence was the Tennessee Fish Fry number, with its Hammerstein lyrics (actually a reprint of an older). As sung by Marion Colby and particularly as executed by dancer Sheila Bond, a looker with an ensemble assist, it was the "show stopper" of the premiere presentation.

For the next to closing, the Hayes-Goodman-Kirkwood, combo were featured in an Ira Gershwin-Schwartz "Land of Opportunites"

FRONT PAGE

With John Daly, Mark Roberts, Jan Shaw, Leona Powers, Cliff Hall, others
 Producer: Donald Davis (for World Video)
 Director: Franklin Heller
 Writer: Alvin Sapiensley, based on play by Ben Hecht and Charles MacArthur
 30 Mins., Thurs., 8 p.m.
 Sustaining
CBS-TV, from N. Y.

This newest version of "Front Page" might not stop the presses but CBS and World Video have certainly come up with a saleable television show. Program is to be a weekly half-hour series based on the Ben Hecht-Charles MacArthur play and, if it can sustain the swift pace and interest generated by the preem last Thursday (29), it should cop a strong rating—and a bankroller—very soon.

Initial presentation indicated the ultimate success will fall mainly on the shoulders of scripter Alvin Sapiensley. Production, cast and direction can duplicate the atmosphere of the original legible but the story will have to be good enough each week to keep 'em tuning in. First one, while slightly spoiled by a contrived, trite ending had the stuff. Played against a simulated police department press room which virtually carbonated the set used on Broadway, it had to do with an attempt on the life of the mayor and the way the crime was foiled by the stalwart antics of managing editor Walter Burns and his top reporter, Hildy Johnson.

While there is probably no newspaper operating today the way Hecht and MacArthur patterned theirs, it still makes for good drama. Director Franklin Heller and his cast maintained a machine-gun pace throughout. CBS newscaster John Daly, in what was claimed to be his first dramatic role, apparently copied all those who had preceded him as the m.e. and, in so doing, came up with an excellent characterization. Mark Roberts was equally outstanding as Johnson. Jan Shaw as his girlfriend, Leona Powers as her mother, Cliff Hall as the mayor and the various reporters, cops and robbers were fine.

AUTHOR MEETS THE CRITIC

With John McCaffrey, moderator; Max Lerner, J. Raymond Walsh, Godfrey P. Schmidt
 Writer: Jerry Cooper-Smith
 Director: Hal Gerson
 Producer: Martin Stone
 30 Mins., Mon., 7:30 p.m.
 Sustaining
ABC, from N. Y.

"Author Meets the Critic" returning to the TV airwaves this season without a bankroller, resumes its place as a top-ranking adult program. Which is not to say that it is an uncommercial item. This show, despite its high intellectual standards, is highly stimulating in its dramatic conflict of ideas and personalities. Any dialer who enjoys a hot discussion will get a kick, in addition to some educational values, out of this atrer.

Season's initial stanza (3) was a verbal slugfest centering around Max Lerner's collection of daily columns published as a book under the title of "Actions and Passions." Dealing with crucial political and moral problems of the day, the book evoked strong feelings and arguments from protagonist J. Raymond Walsh, antagonist Godfrey P. Schmidt and the author himself. Perhaps better qualified critics could have been chosen to dissect this book with more light and less heat, but the discussion maintained a consistent level of interest. As moderator John McCaffrey did his usually urbane job of deflating the central issues and keeping the argumentation from rolling off the track.

Placement of the participants should be revised to improve both the quality and visibility of the discussion. On the preem the four persons on the show were seated around a small square table which kept Lerner's back to the camera while the others were speaking. That a poor production. In addition, the close physical proximity of the participants made the discussion look like a rhubarb between Lew Durocher and an umpire. Spread 'em out for rationalness and turn 'em all around to the cameras for the benefit of viewers.

number from the late lamented "Park Avenue musical legions" in a semi-rhumba musical idiom that highlighted the Gershwin D. C. background lyrics. "See the U. S. A. In Your Chevrolet" for the finale brought on Hayes and the full ensemble for a wind-up that parlayed entertainment with the sales message.

It's a tribute to Schwartz' TV entry that the 30 minutes had a fleeting quality to it.

VANITY FAIR

With Dorothy Dean, Peter Hunt, Hazel Markel, John Greer
 Director: Frances Buss
 30 Mins., 10:45 a. m., Fri. (30)
CBS color experiments from Washington

Whatever the final score will be in the current color battle, CBS is getting plenty attention with its experimental shows. Everybody and his whole family clamor for seats at the Statler hotel suite, where demonstrations have been shown the past week. And everybody goes away impressed.

"Vanity Fair," assembled for a special demonstration for an audience composed largely of radio listeners, showed know-how and foresight on the part of the web's staff. Emceed by Dorothy Dean, with a specially prepared version of her regular Columbia TV fashion-decorating show, show was designed to put color's best foot forward. The inevitable comparison with black and white video had to be made to latter's disadvantage. Keynote of the show, women's fashions, Peter Hunt furniture decorating motif, table decor, etc., was obviously conceived to open up to the skeptics as yet unexplored fields of TV advertising. Whether it went beyond that is still a moot question.

CBS screened its colorcast on two types of receivers in two separate rooms between which spectators shifted to evaluate both. One consisted of a color converter on a standard RCA receiver, the other of the special set made to receive this system of color by Zenith. Latter stood head and shoulders over the converted color in brightness, sharpness and general effect, due mostly to loss of size necessitated by the wheel used to convert the orthodox set to tint. Reaction however, was that the converted color shown by itself, had quality and authenticity. With a set already in the home, it seems logical to assume that the owner would settle for second best to have the advantages of color.

At its best, on its own receiver, the CBS system shows leaps-and-bounds progress since its original version as seen by this reviewer in '45. It is truer to life, easier on the eyes, and has assumed a depth which gives it a three-dimension quality that lends interest and life. It impressed as being shoulder and shoulder with the best of film color if comparison between a 12-inch and a theatre screen is a fair one. Such legalities and radio experts as Paul Porter, ex-FCC chairman, admitted they were rather amazed by it all. The debate that followed on whether the individual, given the choice, would buy the standard receiver or the color one as presented showed how many converts to the new art Columbia had made. Greatest point of discussion centered around eye strain induced by the new medium. Color seems to require direct vision, right in front of the receiver, even more than black and white. There is less flicker in the images, but the resultant after-image created by intense color can be annoying. Under the CBS color wheel system, this can be toned down to individual tastes.

One interesting gimmick of the tests is the new field of TV makeup that will be opened if and when color arrives. Both Miss Dean and Hazel Markel of the local net staff, used a white paste makeup to offset color shadows. Obviously, a happier formula must be evolved. Both gals, telegraphic otherwise, showed unnaturally pale-faced. On the other hand, materials showed up with flattering richness.

Difficult to evaluate as a commercial and technical venture, there's no question that John Doe and his frau would be dazzled by the new art.

BARN DANCE

With Bob Osgood and the 'bers
 Director: Gordon Minter
 30 Mins., Monday, 9:00 p.m.
TROUP ENGINEERING CO.
KTLA, Hollywood

This is a fast-stepping up-to-the-minute program which will gain favor with ever-growing number of square dance addicts, and should please the oldsters, too, for nostalgic reasons. Some of the basic steps of new dance craze are presented in such a way that beginners can pick them up easily enough, and there's that other current favorite, "Put Your Little Step, made easy for all."

Bob Osgood does the calling here, and he's an expert at it, with a top block of dancers in the 'bers. Direction of Gordon Minter is fluid and he keeps his camera moving for best presentation of various steps. Routines, while instructive, simultaneously are interesting.

AUCTION-AIRE

With Jack Gregson, Rebel Randall; Glenn Riggs, announcer
 Producer: Masterson, Reddy & Nelson
 Director: Eddie Nugent
 30 Mins., Fri., 9 p.m.
LIBBY, McNEILL & LIBBY
ABC-TV, from N. Y.
 (J. Walter Thompson)

In the face of the FCC's pending ban on giveaway shows, ABC-TV and Libby Foods teed off one of the most blatant giveaways yet to hit video last Friday night (30). "Auction-Aire," in which both the studio and home audience bid for merchandise items with food labels, makes no attempt at entertainment, such as in "Stop the Music." It's strictly a giveaway and, if the courts ultimately uphold the FCC action, this will probably be among the first to go.

But if some of the production and direction kinks present on the preem are not ironed out, "Auction-Aire" might not stick around that long. Show was marked by extremely poor camera direction, with the cuts at times lagging painful seconds behind the cues. Auctioneer Jack Gregson, announcer Glenn Riggs and others kept walking in front of one another. In addition, the method of letting home viewers bid for the articles, via telephone, seemed slightly unfair. Except for one very heavy bid it always seemed possible for the studio audience to get in a last-second ante to top the prize.

Gregson sounded like the Lucky Strike auctioneer but otherwise showed nothing to mark him for video. He should dispense with that hand mike in favor of the overhead boom and also should forget those visible radio cues. Gregson and Riggs plugged the prizes almost as much as they did the sponsor's products. Libby's commercials, utilizing both live and film plugs, were also n.s.g., with Riggs equally leaning too much towards a straight radio technique.

If giveaways are to be accepted as legitimate TV fare, then this one might have possibilities, but it will certainly require more rehearsal, or some method of correcting the errors.

PREMIERE THEATRE

With Arlene Harris, Robert Sweeney, Ken Christy, Walter Nordella, Jody Gilbert, Danny Richards
 Writers: Miss Harris, Sid Dorfman, Jim Fritzel
 Producer-director: John Gaunt
 30 Mins., Wed., 9 p.m.
 Sustaining
NBC, from Hollywood

William Morris agency's Coast wing isn't letting any grass grow under its feet tele-wise. Outfit's biggest bid for attention is this package of two quarter-hour shows. WM's radio record, nitery and freelance film talent will be spotted in the showcase layout every week, thus giving potential buyers a chance to see what they're buying.

First half of the show, comedy skit yclept "A Doctor's Patient," primed the Coast's tele pump. Second half, another comedy skit titled "Hey Sweeney," hit and they should have let "Patient" close the bill. As a matter of fact, Bob Sweeney, star of the "Sweeney" sketch, shouldn't have been allowed in the studio until he'd had more preparation.

Arlene Harris, in her own tele adaptation of the radio chatterbox she's played virtually since Amos 'n' Andy were Sam 'n' Henry, was socks in a turn that allowed her to bewail the lot of a general practitioner's spouse. She whammed 'em with the wry, dry type of stuff that allowed as how she'd put leg makeup on her face by mistake and was developing a run in her neck as a result. Ken Christy and Walter Nordella were merely along for the ride. It was Miss Harris' show, and she looked every bit as good as she sounded. Talking pictures hurt Jody Gilbert and other silent stars. Will tele do the same to radio's Miss Harris? Answer, on the basis of this layout, is an emphatic no, because the phiz matches the voice.

Sweeney's sketch, written by Sid Dorfman and Jim Fritzel, suffered in comparison with the Harris spasm. Radio comic had excellent assists from Jody Gilbert as a nagging wife and Danny Richards, a thoroughly engaging brat. However, their characters were poorly defined, starting out promisingly as Charles Addams cartoon types with the kid making nooses to hang his playmates and winding up strictly stereotypes of many another milquetoast-and-bron-beating spouse item.

Direction, the work of John Gaunt in each case, was adequate. Viewers will be looking forward to seeing the shows from week to week because of the surprise element. The Morris boys have a large enough stable to keep it going indefinitely.

TROPIC HOLIDAY

With Eay Morales Orch and revue; Sandy Bickert, narrator
 Writer: Jesse Marks
 Director: Lou Dahlman
 Producer: Scheck, Dahlman & Black
 30 Mins., Fri., 11:15 p.m.
WINSTON TELEVISION STORES
WNBT, New York
 (Sternfeld-Godley)

"Tropic Holiday" is a first-rate video revue based on a south-of-the-border motif. Loaded with talent and produced with class, this airer will exert a strong pull to keep dialers on the qui vive despite the late starting time. There's a good reason, however, to keep this show out of the reach of kids. The Latin performers go native and the entertainment, aside from being topnotch in its genre, is hot as chili pepper. But (here shouldn't be any moralistic squawks as long as the audience is confined to adults).

Show has a simple format in which Sandy Bickert, garbed as a merchant sailor, introduces the performers by reminiscing about his adventure in various South American countries. In the flashback vignettes, a crack contingent of Latino talent, backed by Eay Morales' orch, put on a torrid exhibition of singing and dancing. Sequences range from Haitian voodoo love rites to more familiar socializing of such numbers as "Granada."

Program is handsomely dressed with painted settings and native costuming. Expert lighting and camera-work also adds importantly to the favorable atmosphere via the use of shadow reflections on the backdrops. It's a solid variety package tightly tied together by the Latin thematic thread.

Filmed plugs for the Winston stores included conventional displays of numerous video sets by Stromberg-Carlson which is feeding some of the program's cost.

JUDY SPLINTERS

With Shirley Dinsdale, others
 Producer: Roger Muir
 Director: Al Howard
 15 Mins., Mon.-Thurs-Fri., 8:15 p.m.
 Sustaining
NBC-TV, from New York

With Monday's (3) NBC show as a criterion, Shirley Dinsdale and her puppet "Judy Splinters" appears to have the makings of an ideal offering for the small boy. Femme ventriloquist and her dummy previously had clicked on the Coast and in Chicago and are now making their first appearance from New York.

Judy's description of a "symbolic dream" formed a convenient peg to bring in a policeman, cab driver, sightseeing guide and a postman in the flesh. All these characters, she said, flitted through her mind at slumber. Whereupon Miss Dinsdale noted that the quartet would all return in future broadcasts to tell Judy about New York.

This type material—from the puppet's fantastic dream to the unformed individuals—is surefire stuff for moppet televiewers to toss around in their active imaginations. Too, the Gotham knowledge to come is also worthy from the educational standpoint. The comely Miss Dinsdale handles Judy well for the most part, but might concentrate on making her lip movements to better advantage. Camera work is fair.

BURTON HOLMES TRAVEL LOG

With Holmes, Thayer Soule
 15 Mins., Sun., 6:15 p.m.
SANTA FE RAILWAY
CBS-TV, from N. Y.
 (Leo Burnett)

CBS, if it wants to do the smart thing, should rush a kinescope on this show to Washington to prove to the FCC the necessity for color television. Comprising a 15-minute travelogue by Burton Holmes, the preem film on the Grand Canyon would have had immeasurably more effect with color. Holmes, in fact, several times alluded to the beautiful colors in the canyon during his commentary but all the viewers got were dull black-and-white pictures.

Show, as it is, should attract any dialers with a wanderlust, especially with Holmes for marquee pull. With the assistance of Thayer Soule, now his associate, the traveler presented a straightforward commentary on the film of the type that's made him a school in his lecture tours for the last half-century. His self-introduction, with his explanation of the difficulties encountered in video, was slightly cloying but otherwise he demonstrated a good TV personality. That distinguished white goatee, coupled with his white hair and tails, was naturally telegenic.

Travel series such as this is a natural item for any railroad sponsor and the Santa Fe acted wisely in bankrolling it. Filmed plugs did a good selling job on the road's various services.

ACTORS' STUDIO

With Wendy Barrie, Edward Ashley, Ruth Matteson, John Shay, Clifford Tatum, Joan Lauer, Cliff Connelly, emcee
 Producer: Donald Davis
 Director: Fred Carr
 Writer: Robert Anderson
 30 Mins., Wed., 8 p.m.

Sustaining ABC-TV, from New York

"Actors' Studio" returned to ABC-TV last Wednesday (28) with an effective production of Oscar Wilde's "Caterville Ghost." Wilde's satirical fantasy, about a harried, likable Old English spectre who's no match for some hard-headed American kids, is a surefire video vehicle. The youngsters, who erase his blood stains with a jiffy detergent and scare him out of his wits by dressing in sheets, make for good visual comedy. And the sudden materializations of the ghost, made possible by superimposition, also offer good humorous possibilities.

Adaptation gave the classic a 1949 flavor by writing in a Geiger-counter device which the moppets use to detect the spirit's presence. In addition, a new character (which was not in the pic version or in Wilde either) was built up—that of Sir Simon of Caterville's shrewish mate, whom he had murdered 350 years ago. This worked in some humorous dialog between Sir Simon and his harried son, which was reminiscent of "Blithe Spirit." The writing, which missed some of Wilde's barbed epigrams, nevertheless had some well-fashioned lines as when the American mother told the ghost, "Gallantry isn't dead—or is it?"

Acting was on a high level with Edward Ashley deftly playing the troubled Sir Simon and the rest of the parts equally well cast. Direction by Fred Carr moved all the production elements neatly and carried off the supernatural effects with well-planned video tricks—superimposition, montages, easel settings and a stand-in for the ghost. Mark Connelly's intro and closing, however, suffered because of his reading from script. *Roll.*

ROLLER DERBY

With Ken Neidel, Joe Hazel, announcers
 Producer: Neidel
 75 Mins. (approx.), Thurs., 10 p.m.
 BLATZ BEER
 ABC, from New York
 (Kantor, Farrell, CAC)

Regular series of Roller Derby telecasts started rolling Thursday (29) with Blatz picking up the tab for the 10:30 p.m. to conclusion segment. Cheshbrough will back a half-hour portion on 12 stations, starting Oct. 13, and Chevrolet Dealers will bankroll the entire Monday night runs in New York City, starting Oct. 10.

Although the skating events have been around for 14 years, they drew little support from radio and the press. Last year's televising on ABC-TV, however, is regarded as having brought about a roller boom which is hyping the b-o and arousing interest in the sport among the dailies. The derbies are videogenic and that they take place in a limited area, have a fair amount of action and cheese-cake appeal in the female teams which use the same regulations as the men. Rules are simple at the sound of a buzzer, a couple of opposing "jammers" break away from the skating pack, circle the hanked oval and try to pass as many of the other team's men as they can within two minutes. Resulting blocking and broken-field runs provide plenty of spills.

It's that gory element which probably entices the cash customers and tele viewers. Cameras caught some shots of players precariously skidding their way through the pack or bouncing over the rails and lingered on floored gals writhing in agony, or at least wrestler-type agony on the boards. Games are somewhat repetitious, but audiences are evidently attracted by the whizzing-wheels bruising each other. Additionally, there's the lure of seeing damsels drop ladylike behavior (One miss was put into the penalty box for "abusing the ump.")

Ken Neidel gives the skate-by-skate descriptions with punch, but Joe Hazel has a plodding, pedestrian pace in his color commentary. Perhaps the latter's difficulty is that the derby is still a new, synthetic sport, without the tradition, lore and partisanship of older athletic games. Even Brooklynites will require a fair amount of time to get enthusiastic about a squad that was formed only this season by splitting up another aggregation. However, growing number of fans and inking of three sponsors justifies ABC-TV's faith in the rollers.

Camera handling was good and use of closeups on the action increased viewer impact. Blatz commercials included some moderately effective half-minute vidbits, and chatter by Neidel and Hazel on the arena's virtues. *Roll.*

THE SILVER THEATRE

With Conrad Nagel, emcee; Burgess Meredith, Eva Gabor, Luis Van Rooten, Gloria McGehee
 Writers: Richard Steele, Sid Sloan
 Producer-Director: Frank Telford
 30 Mins., Mon., 8 p.m.
 INTERNATIONAL SILVER CO.
 CBS, from N. Y.

(Young & Rubicam)
 Video gets another bigtime dramatic show in the "Silver Theatre" which International Silver is bankrolling along with its venerable AM program of the same title. Judging from the preem and projected alters, this series will comprise quality TV plays from the viewpoint of name Hollywood and legit stars and slick production settings and techniques. Whether the freelance scripters can supply an equivalent brand of dramatic works to the silverware company's "The Answered from Week to Week."

The preem show (3), for example, was solid in every department except the scripting. The play, "L'Amour Merrier," by Richard Steele and Sid Sloan, was an extremely lightweight farce that was held together by superlative comedy thesping and a neat production which integrated some brief film sequences. Yarn concerned a young real estate agent who, out of a yen for an expensive yacht, makes a play for the boss' daughter. His game, however, is snafued by the appearance of a French gal and her father who befriended him when he was a GI overseas.

Excellent cast was headed by Burgess Meredith who delivered an archly clever performance as the uncertain romantic. Eva Gabor as the French damsel was appealingly vivacious while Luis Van Rooten squeezed a lot of laughs out of his all-French lines. Gloria McGehee also did nicely as the overbearing fiancée. Conrad Nagel, as the host of this series, duplicated his radio role with the same suave manner. Two filmed plugs for the sponsor's silverware were okay in a conventional way. *Roll.*

GIRLS ONLY

With Mary Gordon, Barney Gorrey, Carol Crosby, Wally Earl, Mary Bradley, Joyce McClusky, Ivan Parry
 Producer-Writer: Betty Mears
 Director: Gordon Minter
 30 Mins., Monday, 7 p.m.
 Sustaining
 KTLA, Hollywood

Here's a good idea which fails to live up to its promise through inept scripting in its takeroff program. Taking a Hollywood boarding house for women with screen bug is one thing, tailoring a script to meet the demands is another, and this is where the whole thing falls down. Characters, with exception of Mary Gordon, the house mother, aren't natural and are inclined to be stilted.

Debut program revolves around smalltown beauty contest winner who comes to Hollywood for a promised screen test only to learn it's a false alarm. There's nothing fresh in this situation. Too much extraneous matter interferes with its unfulfilled, too so there's never a clear-cut story line. What show needs most is a more professional approach. It still can be saved through more adult writing and direction.

Veteran Mary Gordon struggles valiantly with her role and by very force of her personality gets over, but lacks capable support. Carol Crosby is the femme promised a screen test. Wally Earl the Hollywood-wise heavy. Joyce McClusky a Southern gal. Barney Gorrey is in as comedy relief, but hasn't a chance. Producer-writer stints are in hands of Betty Mears and Gordon Minter handled direction. *What.*

ACTION AUTOGRAPHS

With Ed Prentiss, Burrig family
 Producer-Director: Jack Brand
 15 Mins., Sun., 3:30 p.m.
 BELL & HOWELL
 ABC-TV, from Chicago
 (McCann Erickson)

This combo of film and live show returned from a summer hiatus with the same format it's been using but direction has been sharpened to a point where the program is both entertaining and lively. On show caught, viewers get some interesting film shots of sulky training and racing, as well as a frank discussion of what makes thoroughbred horses tick.

Format was basic. Vet announcer Ed Prentiss emceed the famous Burrig racing family in a folksy interview that featured aged but still active Grandpa Burrig who still hits the dials as goven of the sulky races. Main idea of program fits in nicely with late Sunday afternoon programming. Most family members will find something to their individual favor — the show's the kind that skips around over practically any subject that can be filmed. *Marl.*

TONIGHT ON BROADWAY

With John Mason Brown, narrator
 Producer-Director: Martin Gorch
 30 Mins., Sun., 7 p.m.
 ESSO
 CBS-TV, from N. Y.

(Marshall & Pratt)
 "Tonight on Broadway" which had a six-week trial run on CBS-TV early last fall, returned Sunday night (1) in the same web with virtually the same format and with the same supposedly unavoidable errors. Picking up excerpts of Broadway plays directly from their theatres, the show is subject to the original staging of the plays. Cameras consequently must record the action as it is presented, instead of having the action built for them. Result was an adequate and entertaining trailer for the legit but one which was far from perfect videowise.

Play featured on the preem was "Lend an Ear" one of the most sparkling intimate revues to hit Broadway in years. But, with the cameras forced too often to resort to longshots, most of that intimacy was lost to the TV viewers, even in only a three-person skit such as the "Movie Queens." The "Friday Afternoon Dancing Class" was better because it had more action but the "Gladys Girl" outstand-out number in the show itself failed to generate much impact on TV.

By going directly into the theatres to get the original cast, though, the program will get an audience from the "glamor" viewpoint alone. As such, it will undoubtedly achieve its purpose of trailblazing the individual plays selected and the legit theatre as a whole. That is the basis on which the continued legit talent and craft guilds are offering their full cooperation and on that point the show succeeds. Idea was pointed up in the short intermission speeches made by LAYNE pres Richard Walsh and composer-producer Richard Rodgers. Latter summed up the theme by terming the program, "The theatre's postcard to you."

Aside from the aforementioned unavoidable misuses, producer-director Martin Gorch whose brainchild the show is, did an okay job. John Mason Brown handled his narration chores acceptably but missed his final cue to close the show after the last commercial because the light shining directly in his eyes, supposedly blotted out Gorch's hand waving. N. Y. Daily News drama reporter Robert Sylvester coordinated the material on the preem well, feeding Brown a neat commentary to tie the show together. Essy plugs, utilizing animated film, were okay. Show ran several minutes over, forcing a cut-off during Brown's final speech. *Marl.*

MUSICAL TELLER

With Sue Yager, Earle Pudney, guests
 Writer: Gertrude Quin
 Producer: Bill Mulvey
 15 Mins., Wed., 8 p.m.
 NATIONAL COMMERCIAL BANK & TRUST CO.
 WRGB-TV, Schenectady
 (Hewitt, Roberts & Bunker)

"Musical Teller" should pay bigger entertainment dividends when the format is smoothed out. The regular artists develop closer integration and WRGB's new equipment is in full operation. Rough spots were evidenced on the second telecast of series. In which Leo D'Allesandro, one of Albany's top singers, guested with Sue Yager (Gary Stevens worked with her on the first shot. Miss Gilbert Van Dyke, Belgian pianist is scheduled to appear on the third stanza).

First video program sponsored here by a bank that has a story within a story taking viewers in to the studio for a rehearsal. As seen it did not quite come off due in part to technical faults and in part to lack of ease by the participating artists. They were rather uneven and stiff in projecting an informal, buoyant air. The featured Miss Yager warmed up noticeably near the end, when the cameras gave her a better break. Opening images were black and decidedly unflattering to her. She began with "I Am Sleeping Out With a Memory Tonight" in one. The youthful soprano, who has appeared with the Liedling Singers of New York, shifted with Pianist Pudney. WRGB production director, into a living room set for chat with D'Allesandro. He did "Some Enchanted Evening" skillfully and duetted with Miss Yager in "With a Song in My Heart."

The high end. Gals just offered "Someday Fine" but Miss Yager in a few dance poses and closed on "Daddy-O" in "It Serves You Right."

Rob Stone handled the dignified Albany bank's messages competently. Fluctuating margins effect to identify sponsors here and aft would improve with sharper light ing. *Marl.*

THIS IS SHOW BUSINESS

With Clifton Fadiman, George S. Kaufman, Abe Burrows, Billie Burke, Ginnie Powell, Boyd Raeburn, Duke Ellington, guests; Henry Sylvers and orch
 Producer: Irving Mansfield
 Director: Alexander Leftwich
 30 Mins., Sun., 7:30 p.m.
 CROSLLEY
 CBS, from N. Y.

(Benton & Bowles)
 "This is Show Business" which started off on AM and switched its efforts to TV, is the same setup as when it made its first bow—a very entertaining show with quite a phoney basis. Premise of the show is that various talent comes before a board of experts with certain problems for the board to solve. Programs, however, have been using top talent with apparently, not a trouble in the world, whose stated "problems" have quite a fishy ring and are used simply as excuse to get the talent on the air. If a viewer can overlook the basic weak premise, however, he can relax and thoroughly enjoy himself.

Sunday's (2) preem of the show for Crosley, for instance, had singer Ginnie Powell and husband-handleader Boyd Raeburn, comic Lew Parker and maestro Duke Ellington as "problem children." Miss Powell had the "problem" of not being able to speak lines, hence losing some legit opportunities. Parker wondered whether he could get a tele spot since authors and musicians (George S. Kaufman and Abe Burrows) were monopolizing the element, beaming actors and Ellington was worried about bad night club off and "night" club salaries.

Devotion gave board experts Kaufman, Burrows, and guest Billie Burke a chance for a few wisecracks, and talent themselves to do some specialties. Wisecracks were choice, and specialties very fine, to make an entertaining affair.

Burrows, the funniest thing on the show, was neglected by the camera, which panned too long on emcee Clifton Fadiman or the guests while Burrows got off his neat digs in his cherubic facial mannerisms. What little sound advice emanated from the board also came from him. Kaufman skirted touchy corners with his tart remarks that there were too many hands in the business, that night clubs were a waste of time and money, etc. He'll make himself pretty unpopular with show biz powers that be.

The two Crosley commercials were much too long and on the dullish side. *Roll.*

BOYLE TESTIMONIAL DINNER

With Randall Jesse, commentator
 30 Min., special events broadcast
 Sustaining
 WDAF-TV, Kansas City

Television premiered in Kansas City last Thursday evening with full coverage of the testimonial dinner thrown by the Democratic Party at large for Bill Boyle, new chairman of the national committee and a native Kansan. It's hard to think of a more auspicious cast which WDAF-TV could pick for its law in for the clambake included virtually the entire roster of top government figures. Thus for the occasion of introducing television to Kansas City, The Kansas City Star (which owns WDAF-TV) had President Truman, Vice President Barkley, most of the Cabinet, and other bureau heads, department chiefs and Washington bigwigs too numerous to mention. It was a setup which had every set in town overstocked with viewers.

Program included a dinner served by the Muehlebach hotel in, almost 1,000 people three blocks away in the arena of the Municipal Auditorium. This was followed by the customary speeches and welcomes, musical interludes, and climaxed speeches by V-P Barkley and Pres. Truman.

WDAF-TV mustered its entire strength from managerial and production departments, on through the technical personnel to cover the event and leave no stone unturned to see that television had its fitting coming out. Station moved into the huge arena with three cameras, giving the lookers a view from closeup, from midway and from the far end opposite the speakers' table. As it came out at the business end of the table, the closeup work and the long range coverage registered nicely. The middle camera came in for only slight play and only for regulars.

The direction missed a lot here, as it was an excellent chance for the camera to ease among the mobilities while some of the duller routines took place on the speakers' stand. For a first try and at such a pressurized event, the attempt was certainly creditable. Randall Jesse, production director and a longtime WDAF AM announcer.

(Continued on page 34)

ALDRICH FAMILY

With Robert Casey, House Jameson, Jack Kell, Lois Wilson, others
 Writer: Clifford Goldsmith
 Producer: Ed Duerr
 30 Mins., Sun., 7:30 p.m.
 GENERAL FOODS
 NBC-TV, from New York
 (Young & Rubicam)

Another long-familiar radio series has been adopted to the video medium, "The Aldrich Family," with the AM sponsor, General Foods, also bankrolling the TV version to plug its Jello product. For the Sunday night tele adaptation (not a simulcast, with the radio broadcasts still heard Thursday nights), the show's creator, Clifford Goldsmith, has returned to take over the scripting, having relinquished the AM chore a few years back.

Although some of the "Aldrich" radio fanlars are doubting into the TV version, including House Jameson (Henry's father) and Jack Kell (Homer), major interest centers in the new video "find" for the role of Henry to fill the Fara Stone role (latter obviously being too old for the visual part). The TV mantle falls on Robert Casey, whose previous acting experience has been mostly in summer stock.

The choice seems a happy one, for on his initial installment he seemed completely at ease still adolescent in appearance, endowed with voice attributes that follow the Stone-created characterization, and with natural acting capacities.

Kell's Homer on video even surpasses the audio conception. Whatever images the voice conjures up in radio are intensified by the actions of the TV visualization.

As Mr. and Mrs. Aldrich Jameson and Lois Wilson (latter new to the show) are shy cast for vocal projection, Miss Wilson the evident film star, in particular evidenced her ease before the camera.

Goldsmith's initial TV script unfortunately was thin and short on laughs. The situation involving Henry, a mistaken identity hospital episode, was too slow and drawn out. Comedy based on such an implausible situation as that projected on the first installment should either hit the right note of exaggeration or be hilariously funny. It was neither.

Production-wise, "Aldrich" met existing standards. Direction was good and the scene-to-scene movement provided smooth continuity.

Wise, there was no middle commercial, permitting for a sustained mood, with a neat opening and closing Jello plug integration to tie in with the characterizations. *Roll.*

GRAB YOUR PHONE

With Wes Hatteras
 Director: Luther Newby
 Producer: Raymond Krane
 30 Mins., Thurs., 7:30 p.m.
 AMERICAN FLOOR COVERING
 KLCAT-TV, Los Angeles

Grab your hat and run for the nearest firmery would be more to the point. This one's as right for viewers who bought a set with the idea of going into the department store business. For those who would be beguiled entertained, whisked away on the magic carpet that it's the business of show business to provide, it holds nothing. Nothing that is but rugs, jewelry, rubber door mats, photo developing outfits, knit dresses, cameras, ninth floor all out. Well, Warner's hasn't been permitted by FCC to park up the tab on the property Mrs. Dorothy Schiff's so maybe this is the only way out.

Set-siders call up the station and answer such questions as, "Where did the most famous tea party in history take place?" Wes Hatteras, the emcee, stands on a dais behind four beautiful models, who are seated at a long table answering four phones. Sometimes there are long pauses before one of the phoner rings, which would seem to indicate that there aren't many takers.

If the answer to the tea party question is Kenosha the one on the other end of the line gets a long spiel from Hatteras on how sexy he is plus a long, long plug for the sponsor, American Floor Covering Co. If the answer is Boston, the contestant gets a long spiel on how glad Hatteras is plus the rug plug. P.L.U.S. another long for Deanna Day who furnishes the knit dress that the contestant has won and which he has to pick up at the Sporty Knit Shop on Hollywood Boulevard in Hollywood, even though he lives in Long Beach.

Sometimes Hatteras calls the viewers parking their names from a hotel in which postcards received from the viewers have been placed. While one of his older gals gets the number, Hatteras fills in the lines with gags and puns. The gals grin idiotically throughout the entire 30 minutes, no matter how grim the puns and even when he's not making with 'em. *Alsko.*

AMOS 'N' ANDY

With Freeman Gosden, Charles Correll, Ernestine Wade, Lou Lubin, Johnny Lee, Harry Lang, Ken Christy, Willard Waterman; Ken Carpenter, announcer
 Producer: Glenn Middleton
 Director: Roy Rowan
 Writers: Robert Ross, Bob Mosher, Joe Connelly, Ed Helwick, Mort Friedkin, David Fine
 30 Mins.; Sun., 7:30 p. m.
LEVER BROS.
 CBS, from Hollywood

It's 23 years since Freeman Gosden and Charles Correll started their multi-voiced comicalities on the air with a program titled "Sam 'n' Henry" (they switched the tag to "Amos 'n' Andy" in March, '28). In those early days, "AAA" so completely captured the fancy of the American people that metropolitan dailies front-paged the story line of the previous evening to satisfy those dialers who might have missed an episode. Today the journals don't give radio or television dramas page one plugs, but time hasn't dulled this stanna's appeal; if anything, it has mellowed the characters and polished their satiric jibes at our folkways.

On the season opener (2) the Kingfish tried to molest the government by getting on the social security rolls with his father's birth certificate. This riled in a couple of funny scenes with the Kingfish mistaking a man from the Fairbanks Business Institute for an FBI agent and a G-man for a salesman from the business school. *Patrol* had the Kingfish nabbed for his father's jailbreak.

There's no question of "AAA" coming up with a full quota of yucks. Which is a tribute to the show's stable of six writers as well as to the deft timing and delivery of the cast.

Commercials for Rinso are good and include a new version of the soap's "happy little birthday song" jingle.

JOSEPH McCaffrey

("Inside Story of the News")
 15 Mins.; Sat. 1 p. m.
 Sustaining
 MBS, from Washington

Recent entry to the Washington newscast scene is that of Joseph McCaffrey. Mutual staffer and Washington editor for the Mutual Newscast, McCaffrey, an old hand at the capital beat, makes his pitch for attention by accenting the human interest angle of national news.

Commentator has a pleasing voice and a factual manner. He avoids the breathless quality of so many D. C. newsmen, yet has sufficient warmth to keep up interest.

Warming up the week's news and dishing it up with a fresh flavor is no easy task. McCaffrey's efforts to do so and yet add something different seem successful. He juggles his programs from week to week apparently to avoid a set format as well in an effort to add variety. Some weeks, for example, he has had off the cuff interviews with people in the news. When the House of Representatives returned from its unofficial vacation recently, McCaffrey polled the solons on the problems they had found amongst their constituents and reviewed his findings. His swings around Capitol Hill, in which he specializes, result in giving wide geographical interest to the names he mentions. Whether or not this is deliberate, it's a good stunt and should gain listeners amongst the individual Congressmen's home town followers.

Program shows hard work at the source, with McCaffrey doing the leg work to pick up human interest and exclusive angles. Recently moved from its original 8:30 a. m. to present afternoon hour. Makes good listening and should click.

COFFEE WITH THE FORMANS

With Win and Lynn Forman
 15 Mins.; Mon.-Fri., 10:45 a. m.
WIFE-ON
 WARM, Scranton, Pa.

A husband and wife potter show this 15-minute gabfest is a run-of-the-mill breakfast affair. Tete-a-tete between the Formans is confined mostly to local topics with the couple creating a pleasant and informal air throughout their stint. Program also features guest personalities, who give food for conversation, and as evidenced by the broadcast heard, chime in nicely with the casual pace sustained by Forman and his distaff side.

Guesting on the show caught were C. Char Aldrich, of the Scranton museum, and Armand Spitz, of Philadelphia's Franklin Institute. Spitz was responsible for the building of a planetarium in the local museum. Both men handled themselves with ease in answering questions and in entering into the general chatter. Opening pitch for Wife-On was overly long.

EDGAR BERGEN-CHARLIE MCCARTHY

With Dinah Shore, guest; Pat Patrick, Hans Conrad, Jim Backus; Ray Noble, orch.
 Producer: Jess Oppenheimer
 Writers: Zeno Klinker, John Rapp, Hugh Wedlock, Keith Fowler
 30 Mins.; Sun., 8 p. m.
COCA-COLA
 CBS, from Hollywood

Getting the bigtime comedy shows under the premiere wire must be pretty tiring to the dialers these days. Invariably they involve strictly-trade excursions into a "Bless our new network, and Mr. Paley and what's-the-name-of-that-other-network" routine that essentially is unfunny business and of little or no interest to the average listener.

Edgar Bergen (ex-NBC) in preem-ing last Sunday (2) on the Columbia kilocytes under Coca-Cola auspices after nearly a year's absence from the airwaves, succumbed to the same inaugural technique, though perhaps on a more moderate scale than the Bennys, Crosbys, Skelttons, etc.

Once having disposed of the NBC vs. CBS commercial, however, Bergen and his Charlie McCarthy alter ego bounced into the network picture with the same surefire comedic pattern as of yore. The Zeno Klinker & Co. scripting assist was on the same level guaranteed to satisfy Bergen adherents, and the Ersel Tying, Mortimer Snerd capsules had the same ingratiating quality as before.

Dinah Shore guested on the initial stamf for the inevitable by-play with McCarthy and for an effective rendition of "Better Than Springtime." Ray Noble and his orch were, as usual, in fine fettle.

Coke commercials with the traditional "pause that refreshes" tagline were dignified and not too triphammered.

CALIFORNIA CARAVAN

With Virginia Gregg, Michael Hayes, Herb Vigram, John McGovern, Paul Frees, Bob Shannon, Bob Purcell; announcer, Ford Pearson
 Producer-Director: Leo Holzer
 Writer: Carl Schlichter
 30 Mins.; Thurs., 10 p. m.
 Sustaining
 MBS, from Hollywood

"California Caravan," a transcribed horse opera series, based on legends stemming from the gold rush of '49, should keep the western addicts hitched to their radios. Program contains all the necessary ingredients that go into the making of a routine oater.

Yarns are all factual with the preem broadcast relating the story of a kind hearted stage coach driver who befriends an orphaned lad. Labeled "The Saga of Charlie Parkhurst," the episode presented the title character as an hombre w/k for his daring and ability to handle a team of horses. Airtel, however, came through with an interesting twist, when with the death of Parkhurst it became known that the calloused stage coach driver was in reality a dame.

Program provided entries for the usual run of stock characters with the entire cast performing in the best western tradition. Though show will draw listeners in its current slot, it would have wider appeal if given an airing earlier in the evening. Stanna spotted some possible service plugs to fill the commercial holes.

JUVENILE JURY

With Jack Barry, emcee
 Director: Don Wallace
 Producer: Don Ehrenreich
 30 Mins.; Sun., 2:30 p. m.
GAINES DOG FOOD
 MBS from N. Y.

Back for its fourth year "Juvenile Jury" is still one of the liveliest juve shows on the air. The five to 12-year-old kids on the panel make up a great comedy team with an unusually high percentage of gags that click. Many of the responses are unconsciously funny but there's ground for suspicion that some of these kids are natural showmen with a flair for the right line at the right time. In any case, it remains a wholly entertaining show with Jack Barry pacing the kids in a clever and unpatronizing manner.

Format is unchanged. Problems of other kids and parents involving such matters as what to do with baby sisters who bite or a brother who moans, are submitted for the panel's judicious consideration. Each kid takes a crack at solving the problem in a round-robin of spontaneous wit. A dog identification contest is also held for the panel, tying in neatly with the sponsor's product. Plugs for the dog food are punched across fortrightly without too lengthy belaboring.

FAMILY HOUR OF STARS

With Irene Dunne, Paul Frees, Parley Baer, Bea Benaderet, Gerald Mohr, Ralph Sedan; Frank Gon, announcer
 Producer: Murray Bolen
 Director: William Nelson
 Writer: Jean Holloway
 30 Mins.; Sun., 6 p. m.
PRUDENTIAL INSURANCE
 CBS, from Hollywood

The CBS stable has a strong entry for the first race of the Sunday evening sweepstakes in its "Family Hour of Stars," which runs opposite NBC's "Catholic Hour." Chief draw of "Family Hour" is its marquee names, with Jane Wyman, Kirk Douglas, Dana Andrews, Ronald Colman, Loretta Young and Irene Dunne taking turns as star with the airer's repertory company.

On the preem Sunday (2) Miss Dunne recreated her role in the film of a decade ago, "Love Affair." The drama, as filmgoers will recall, is heavily sentimental, being the tale of engaged-girl meets engaged-boy, love on an ocean liner, girl doesn't marry boy because of an auto accident and, finally, wedding bells peeling despite the heroine's misfortune.

Limitations of compressing the story into a 30-minute segment were neatly hurdled, for the most part, by scripter Jean Holloway. Yarn got under way with dispatch and moved quickly. However, in a few spots scenes were abrupt, which lessened the dramatic impact. For example, the effect of Miss Dunne's change of heart on her fiancé was not fully realized. And the charm of her new lover is stated, rather than proved. Compensating for this sketchiness, Miss Holloway penned some good dialog for the central characters and got a full measure of emotion from the final scene.

Production was slick and Miss Dunne's acting surefire. Commercials for Prudential registered a dignified tone and sold the idea that its agents can play an overall policy for a family's specific needs.

LA ROSA HOLLYWOOD

THEATRE
 With C. P. MacGregor, Dana Andrews; announcer, Wendell Niles
 Producer: MacGregor
 Directors: Pearl and Victor Quas
 30 Mins.; Mon.-Fri., 1:30 p. m.
V. LA ROSA & SONS
 WOR, from Hollywood

This daytime cross-the-board transcribed airtel, offering a complete dramatization in each of its half-hour segments, is on a par with similar nighttime shows. Dialer attention is hyped by the daily use of a name star with Dana Andrews spotlighted on the opener. Program provides the mid-day audience with more sturdy story material than that offered by the run of soap operas broadcast during the same period.

Initial yarn, involving the operations of an international con-man, had a colorful theme and made for entertaining listening. Although Andrews, in the lead role, wasn't too convincing in his handling of several foreign dialects, the story ran smoothly and sustained interest. A novel ending was meted out when Andrews discovered the gal he's fallen head over heels for was his female counterpart in crime.

Wendell Niles hammered across the weighty commercials in a professional manner.

WHAT COMES NEXT

With Toby Deane, Bill Gordon, Roy Ross Trio
 Producer: Jack Cogan
 Director: Steve White
 Writer: Nian Rhodes
 15 Mins.; Tues., 9 p. m.
 Sustaining
WNEW, from N. Y.

WNEW, N. Y., has again come up with a non-giveaway quizter that is both intelligent and entertaining. Minus a studio audience, the program is aimed at the dialers and designed to appeal to the competitive spirit. Show is a musical quiz based on the premise that a large segment of the public, though familiar with the choruses of most popular tunes, doesn't know the introductions to those numbers. The airtel enables the listeners to test their skill by providing them with four lines of the verse to a hit song. Those guessing correctly on the first line score 100 points with a decrease of 25 points for each successive line. A score of 450 is considered good for the six numbers played in the 15-minute period.

All vocalizing on the show is handled by Toby Deane, who exhibits a good set of pipes. Bill Gordon conducts the proceedings in an amiable manner, but should try to get the scoring idea across to the audience at the start of the program instead of breaking in between each line sung. Roy Ross Trio musical accompaniment comes over neatly.

RED SKELTON SHOW

With Rod O'Connor, Pat McGeehan, Lurline Tuttle, Dick Ryan, Martha Wentworth; Four Knights, David Rose and orch; John Holbrook, announcer
 Producer: Edna Borge
 Director: Keith McCleod
 Writers: Miss Borge, Ben Freedman, John Murray
 30 Mins.; Sun., 8:30 p. m.
PROCTER & GAMBLE
 CBS, from Hollywood

Radio's "I dood it" kid switched gag and baggage over to CBS Sunday night (2), for the usual Red Skelton comedy goings-on. Skelton's reliable crew were all in there pitching, and if show wasn't a howling success, it was up to a good standard. Skelton's writers used the web switchover as basis for the program, with the half-hour taken up in the comic's attempts to get into the studio to do his show. This allowed for jokes about the switch, about sponsors, writers, network heads, and new talent, as well as the more familiar ones about summer vacations, sunburns, etc.

Majority of gags were pretty good, although the "inside trade stuff" seemed overdone. There were certainly too many jokes about Bill Paley.

Skelton handled his straight chores, and the various characterizations, such as Junior, in true and tried fashion. Support was good. The Four Knights added a tuneful rendition of "Hucklebuck" and David Rose and his orch supplied a first version of "American Hop-Boogie."

Commercials for P&G's Tide were in good style, with Skelton getting a big laugh with his comment: "A listener can't complain about a short commercial like that."

I LOVE A MYSTERY

With Russell Thorne, Jim Bowles, Tony Randall, Les Tremayne, Julie Bennett, Laurette Filla-brand, Vilma Kurrer; Frank McCarthy, announcer
 Producer-Director-Writer: Carlton E. Morse
 15 Mins.; Mon.-Fri., 7:45 p. m.
MBS, from New York

Carlton Morse has reprised his "I Love a Mystery," which has been skedaddled as a cross-the-board evening whodunit by Mutual. It's strictly a translation of the soap opera into the thriller-chiller genre, grooved for a masculine market.

First episode Monday (3) uncorred the beginnings of a tangled plot with a trio of heroes trying to bring back alive a tycoon whom the courts have declared legally dead. They've been hired by an insurance company which has a million dollar policy on the businessman. Within the space of 15 minutes the three adventurers are surprised by a girl with a gat, three heavies with armament to match, the girl's father and a second miss coaxed by other thugs, one of whom has 12 fingers. There was no dearth of gunshot, feminine screams and knock-down brawls. And the chapter ended with a dyed-in-the-wool cliffhanger finale. The whole affair left the cast breathless.

There was little evidence of the Morse touch which gives reality and warmth to "One Man's Family." However, the producer-writer got across some differentiation of character among his three insurance investigators. Jack Packard plays a suave leader, Jim Bowles, a westerner with an eye for femmes, and Tony Randall, a not-very-bright strongman. Les Tremayne took the role of the girl's smooth-talking dad.

Stanna pulled out all the stops, which gave it a somewhat juvenile stamp.

CANARY PET SHOW

With Nannette Sargent and the master radio canaries, David Bohme, Porter Heaps, Johnnie Neblett
 15 Mins.; Sun., 1:15 p. m.
HARTZ MOUNTAIN PRODUCTS
 WOR, from N. Y.

This 15-minute chirp session is strictly for bird lovers, but might get additional listenership on its novelty draw. However, if not for the announcement of the tune to be aired and the accompanying adding and of David Bohme and the organ playing of Porter Heaps, the uniform twirping of this aggregation of canaries would probably be meaningless. The feathered chorus got together on "How Are Things in Glocca Morra" and "With a Song in My Heart" with the melody for both tunes ably carried by the background strains of the violin and cello.

A short, but effective dog story by Johnnie Neblett and a brief spiel on canary life by the bird's mentor Nannette Sargent helped pad out the show. Program ties in well as a sales medium for the sponsor's pet foods product.

DUFFY'S TAVERN

With Ed Gardner, Charlie Cantor, Gloria Erlanger, others
 Producer: Gardner
 Director: Jack Cleary
 Writers: Blinle Bogart, Phil Sharp, Al Johansen, Larry Rhine, Gardner
 30 Mins.; Thurs., 9:30 p. m.
BLATZ BEER
 NBC, from Puerto Rico (transcribed)

"Duffy's Tavern" is one of the big ones that got away from Bill Paley's hook during the past summer when CBS baited the top shows in the radio industry with inviting offers for permanent spot on that net.

Ed Gardner still has one of the top comedy shows although the initial airtel (series emanates from Puerto Rico this season) wasn't Archie at his best. It's probable that it was difficult to capture the Third Avenue, N. Y. atmosphere from as distant a spot as the West Indies. Show merely gave the feeling that once it gets into its accustomed groove, the high-calibre session of last year will result.

For this trip, Ed Gardner, back as the malapropos Archie, had to break in a new Miss Duffy (Gloria Erlanger) to succeed Florence Halop who resigned that role. Again Eddie Green didn't sound like his usual self on the initial airtel, all of which contributed to a session somewhat below the general standard of this show.

Otherwise the format of the show isn't impaired. It's essentially the same cast of characters (in every sense of the word) who commit incredible mayhem on the language and are capable of producing a high quota of laughs. Charlie Cantor, one of the leading comedy supports in the business, is back as Finnegan and it's probable that Miss Erlanger will be able to integrate herself in the role previously occupied by Miss Halop and Shirley Booth.

"Duffy's" has obtained for itself an appropriate sponsor, Blatz Beer, which provides plenty of opportunity for making the commercials an important part of the script.

COMMUNITY CHESTS OF AMERICA

With Ralph Edwards, Dinah Shore, Buddy Clark, Frank Sinatra, Hope Emerson, Bill Demarest, George Montgomery, Otto Kruger, Dane Clark, Jerry Colonna, Ann Sothern, Fred MacMurray, Jack Benny, Ethel Barrymore, Linda Harper, Pres. Truman, Henry Ford II
 Writers: Mort Lewis, Phil Davis, Howard Snyder, Hugh Wedlock
 Director: Ed Bailey
 30 Mins.; Fri., Oct. 1, 10 p. m.
 Sustaining

All Networks, from Various Points
 The 1949 drive on behalf of fund-raising campaign of Community Chests of America was given an auspicious launching Friday (30) night via a four-network stanza (NBC, MBS, ABC, CBS) via a star-studded program. Ralph Edwards held the reins and did a splendid job. In an attempt to differentiate from a succession of personalities offering solo stuff, the group was bunched together in a pseudo all-star orchestra, with plenty laughs garnered from the barrage of repartee between Edwards and the "side men." Lineup comprised Bill Demarest, cello; Jerry Colonna, trombone; George Montgomery, harmonica; Otto Kruger, mandolin; Dane Clark, drummer; Ann Sothern, pianist; Fred MacMurray, sax, and all working up to the comedy buildup for Jack Benny as violinist. Each contributed snatches on their respective instruments with Benny, of course, skirting "Love in Bloom" and all merging for a click version of "Darktown Strutters' Ball," which came off solidly. Hope Emerson, comedienne, swung the baton for this number.

Prefacing the skit were Dinah Shore, Frank Sinatra and Buddy Clark in clown stuff and vocals. (It was Clark's last air appearance, his fatal plane crash occurred a few hours later.) Edwards took over for a capsule version of his air stanza, "This Is Your Life," where-in Ethel Barrymore narrated the history of Linda Harper, youngster who had been cured of an ailment through funds provided by the Community Chest. Miss Barrymore's narrative provided dramatic impact. Youngster then introduced Pres. Truman, piped in from Washington, who pointed up the necessity of getting behind Community Chests in its \$185,000,000 fund-raising campaign. Henry Ford II, chairman of the drive, appended the president's urgent plea for funds and thanked the participants of the radio program. A good show.

THE RAILROAD HOUR
With Gordon MacRae, Lucille Norman, Dorothy Kirsten, Norman Luboff chorus, Carmen Dragon orch.
Director: Ken Burton
30 Mins., Mon., 8 p.m.
ASSN. AMERICAN RAILROADS
NBC, from Hollywood
(Benton & Bowles)

"The Railroad Hour" is back on the air with its winter season of operettas and musical comedies, to add a lush, melodious half-hour of better-grade American music to Monday evening's listening. With first-rate artists, good supporting choral and instrumental ensemble, and top direction and production, air has flavor and appeal.

Monday's (3) preem was the perennial favorite, "Show Boat." Done in dialog as well as song, the Hammerstein-Kern musical retained all of its nostalgic charm and rich melody. Gordon MacRae, who was sort of emcee as well as male singing lead, acquitted himself quite creditably, with the Met's Dorothy Kirsten and Lucille Norman giving admirable support. Chorus under direction of Norman Luboff, and orch under Carmen Dragon, added to the smooth proceedings. *Bron.*

NBC UNIVERSITY THEATRE
With John McGovern, Jeffrey Silver, Anne Whitfield, Gale Berner, Ted Von Eltz, Gerbe Pearson, Florence Ravenal, Marjorie Linet, announcer, Don Stanley
Director-Producer: Warren Lewis
Adaptation: Robert Grey
60 Mins., Sun., 3 p.m.
Sustaining
NBC, from Hollywood

Used as a credited home-study course at three universities and two colleges, this public service series rates a nod from the dialers. In airing this program, NBC is offering one of the more advanced shows on radio. As an entertainment vehicle, the series, judging by the initial airing, is on a par with the better dramatic AM offerings. Quality of the material being offered is first-rate with some of the best in modern fiction skidded for presentation.

Preem work of the season was an adaptation of Booth Tarkington's "Penrod." Snatches taken from the story were solidly dramatized pointing up the author's fine understanding of his subject. In the field of juve classics, "Penrod" follows close on the heels of Mark Twain's "Tom Sawyer" and "Huckleberry Finn." Tarkington's feeling for youth and the world it lives in was adequately expressed through the incidents enacted on the program. Show closed on the note that parents expect too much from their children. Penrod, his family and friends were capably portrayed. Albert Harris' music sustained the mood of the program.

An intermission commentary by J. Donald Adams, N. Y. Times book critic, offered some interesting material on Tarkington. Other authors slated for presentation on the show include Henry James, Edith Wharton, Theodore Dreiser, Sherwood Anderson, F. Scott Fitzgerald, Ernest Hemingway, John P. Marquand and Thomas Wolfe.

WASHINGTON QUARTERBACK'S CLUB
With Charles Herring
30 Mins., Fri., 6:30 p.m.
TOTEM PONTIAC
KJR, Seattle

Charles Herring handled this sports show last year and is back again doing the show from the Quarterback's Club atop the Camlin hotel and his football savvy and showmanship make it a top session for gridiron fans.

Herring also does the script for the show and sets up interviews with local and visiting coaches. On this season he had backfield coach Frank Bricky of Utah U. and head coach Howie Odell of the U. of Wash. and he does a fine job of drawing the coaches out for some interesting predictions, driving through the hedging for some pertinent info. Utah vs U. of W game ended with U. of W 14, Utah 0, and program accurately predicted that proportion.

Show also features quiz of a panel of experts through questions sent in by listeners. Some of the questions are tricky, and they need to be to get by five experts who know their stuff. Hearing directs the quiz session in smart style, keeping it moving right along for an overall achievement of a timely, interesting program for all football fans.

Listeners whose questions are used and not answered get two tickets in the next football game and coaches and members of the panel receive a Power Pack, a small combination fire-extinguisher and tire inflator that sounds like a very handy gadget.

DOROTHY DIX AT HOME
With Barbara Winthrop, Milt Gould, Joan Larring, Jo Gilbert, Lyle Sudrow
15 Mins., Mon.-Fri., 10:45 a.m.
SEALTEST
NBC, from New York
(N. W. Ayer)

This is a standard soaper, with the unusual twist that it's assertedly based on the life of a living person, personal problem columnist Dorothy Dix. Intro pointed out that it is easy to give advice, but hard to arrange one's own affairs and then set the scene for some domestic dilemmas in Miss Dix's own family circle. All the characters, including Miss Dix, are played by thespians. And it's more than likely that the people and situations are fictional rather than actual, as purported.

Plot started unwinding quickly, with the arrival home after five years' war service of Miss Dix's nephew. Latter announces that he has a problem—he can make \$10,000 if he tosses his principles overboard and gets together with an old flame. Meanwhile there's the hint of an incipient romance between the ex-GI and the personal counsellor's attractive young secretary. At the curtain, an important phone came in as the former fiancée arrived, with the promise of complications getting thicker.

Series gives little indication of living up to its announced aim, giving "the story of the woman Dorothy Dix herself." However, the lovelorn adviser's name and inclusion of her philosophy should provide some added appeal to a routine washboard weeper. Program opens with a daily "Dorothy Dix-o-gram," a folksy homily which on the opener was "Money is important, but some things are more important."

Production and acting were smooth and commercials for Sealtest were done in good taste. *Bril*

HOLLYWOOD U.S.A.
With Paula Stone, guests
Transcriptions
15 Mins., Mon.-Fri., 7:30 p.m.
Sustaining
WPTZ, Albany

Interviews with stars and personalities of film capital backbone this program, one of four platted shows recently released by Metro to stations throughout the country. The others—all spotted on hours over WPTZ—are "Good News" with George Murphy, "At Home With Lionel Barrymore" and "MGM Theatre of the Air." Platters have cut-outs for advertising by local sponsors.

"Hollywood" untracks typical behind-the-scenes material about the screen in a familiar format. Some of it can be described as "surface" or "trivia" handled by the intelligent Miss Stone in conventionally enthusiastic fashion. Apparently, the film moguls have decided that's the way to sell pictures and their names to a large segment of listeners and probably they are right. Metro displays discernment and showmanship in one respect: the records include plugs for a number of stars and films not on its roster.

Certain of the interviews break out of the scripting stencil. That with Ida Lupino (whom Miss Stone has apparently known a long time) seemed to be one. Another in this category was the exchange with Walt Disney. Metro has been most generous in lining up stars with as many as three to a block. The Paula Stone here is not the gal who proved such a lively sharp emcee on "Leave It to the Girls," but this presumably is due to script and direction. Cut-outs are too numerous, they become draggy, especially when station announcer is slow in picking up a cue. *Jac.*

SOMEONE YOU KNOW
With Charles Webster, Bill Quinn, Helen Shields, Rev. Dr. Lloyd E. Foster, moderator; Rev. Dr. Thomas J. Bigham, Jr., Dr. John A. P. Milet; music, Morris Mimorsky; announcer, George Gunn
Writer: Ben Kagen
Director: George West
30 Mins., Thurs., 10:30 p.m.
Sustaining
ABC, from New York

"Someone You Know" represents a forthright attempt of the Protestant Radio Commission in association with ABC's public affairs department to curb America's divorce problem. In the initial airing Thursday (29), the format focused attention on one case of marital discord and how it was adjusted with the aid of the local pastor. A discussion panel moderated by the Rev. Dr. Lloyd Foster, also analyzed the case in the program's final 10 minutes.

While the object of this half-hour stanza is to acquaint listeners (Continued on page 32)

AT HOME WITH MUSIC
With Sigmund Spaeth; Ed Michael, announcer
Director: Bob Harlan
30 Mins., Sat., 10 p.m.
ABC, from New York

Sigmund Spaeth's new airing for ABC is a classical platter spinning session injected with a mild dose of educational material. The "Tune Detective" devoted the opener (1) to a comparison of vocal and instrumental music, using a recording of Brahms' "Academic Festival Overture" as an example of songs translated into orchestral form, and Elgar's "Land of Hope and Glory" as a song which was originally instrumental, to point up the appeal of the unaccompanied voice he offered the Don Cossack chorus in the Russian hymn "Lord Have Mercy Upon Us," counterposing this against the pure orchestral music of the final movement of Beethoven's "Seventh Symphony."

Spaeth intros each disk with an informal discourse that avoids the abstruse and comes quickly to the point. Themes are demonstrated on the piano, which helps listeners follow the composition. And in one instance he used his "tune detecting" device of playing a popular version of the classical motif. While each broadcast is a unit, the talk is held to a minimum, which will appeal to those who want straight music. Three of the selections were familiar but nevertheless not hackneyed. And the less frequently heard Russian hymn added a note of newness.

Spaeth makes a pleasant disk jockey and offers copies of one of his many books for letters on "my favorite composition." *Bril.*

CAMEL CARAVAN
With Vaughn Monroe Orchestra, Connie Haines
Director: Jack Roche
30 Mins., 7:30-8 p.m., Saturday
E. J. REYNOLDS
CBS, from Hollywood
(William Eddy)

Vaughn Monroe picked up where he left off in resuming consistently good musical broadcasts for Camel cigarettes, returning to the air Saturday (1). First four shows of the series originate in Hollywood where the maestro without his regular crewmen and singers, is making a western-musical film titled "Singing Guns." His guest was singer Connie Haines.

As a matter of fact, Monroe's use of a radio studio orchestra, playing his own expanded arrangements, made the only difference between this show and previous ones done by his own organization in support. The track toasters well balanced, rounded up on the Coast supplied Monroe with an unusually vibrant background to his h.o. vocals, which isn't any criticism of his own combo even by implication. It's simply that the men he used obviously were the best.

Aside from that, the show followed the format Monroe has employed for some time, plus an idea of "saluting" various colleges throughout the country with brief medleys of school songs. Monroe himself worked over the top pops of the day, "Someday," his own record hit "You're Breaking My Heart" nicely done, "My Bolero" and the standard "Paper Moon."

Miss Haines is a rhythm singer with a nice style. *Woud.*

JUDY CANOVA SHOW
With Mel Blanc, Ruby Dandridge, Hans Conrad, Verna Felton, Fale Gordon, Charles Dant Orck, Howard Petrie, Sportamen
Producer-director: Joe Hines
Writers: Henry Hoopie, Fred Fox, Artie Phillips
30 Mins., Sat., 10 p.m.
COLGATE
NBC, from Hollywood
(Ted Bates)

Judy Canova's return after her summer layoff was marked by an undistinguished show that pointed up the corned cliches to a greater extent. It wasn't an inspired edition, since production and writing seemed to be way off base.

Change to the situation format has apparently given Miss Canova a greater freeway in hitting a sustained stanza, but essential situation of the initial effort was lost soon after the kickoff in favor of a bit of mountain family background. Initial show failed to have any punch or character as a result.

Miss Canova, as per usual is the major portion of the show. Her trick voice is used to give a lift to the program whenever the ships become too evident. Miss Canova's trio of carols were the highpoint. Others in the cast, including Mel Blanc, Ruby Dandridge, Hans Conrad, Verna Felton, and Gale Gordon failed to show much because of opening script's deficiencies.

Howard Petrie boomed out the commercials effectively. *Woud.*



Plenty of
VITAMIN "SEE"
in Cincinnati
(Dayton & Columbus, too!)

Yes, the "eyes have it" in Cincinnati. It's a KID HOT television town. Take a look at these figures reported in the six-city Telephone for August, 1949.

Average 1/4 Hour TV Sets-In-Use
(12 Noon—12 Midnight)

City	August 1-7	July
CINCINNATI	30.4%	23.7%
New York	21.8	20.8
Philadelphia	21.7	19.5
Chicago	20.1	18.9

Now, another shot of vitamin has been added in the three cities with all new, one-half hour daytime programs, starting at 11:30 AM daily and featuring the million dollar WLW Television talent staff.

More vitamin! All three Greater TV stations—WLW-T, Cincinnati; WLW-D, Dayton; and WLW-C, Columbus—also began carrying the full NBC television network schedule on September 26th—LIVE—via cable and our own microwave facilities.

For a healthy sales prescription, contact your nearest WLW Sales Office.

*RUTH LYONS Mel Blanc
Created Showman

WLW-T
WLW-D WLW-C

TELEVISION SERVICE OF THE NATION'S STATION
Crosby Broadcasting Corporation

Radio Reviews

Continued from page 31

with the value of consulting a minister or a family relations counselor when faced with domestic difficulties. The program's own brief dramatizations helped show listeners that the root of most couples' disputes are trivial when viewed from neutral territory. In the case cited, both made each other "mutually miserable" by arguing about his job, her cooking and other bones of contention.

Interviewing the pair, the pastor opined that neither wanted a divorce, or else they would have sought a lawyer. He urged that they reestablish communication and respect each other's idiosyncrasies. With reconciliation virtually accomplished, he ended the parties on a note of prayer. Charles Webster as the pastor, endowed his role with dignity and understanding while Bill Quinn and Helen Shields registered as the mates who fancied themselves ill-adjusted. Program is in the same vein as "Family Closeup" which ABC presented last season in association with the Family Service Association.

LADIES FAIR
With Tom Moore, guests: Holland Engle, announcer; Porter Heaps, organist.
Producer: Moore
Director: Jim Billings
Sustaining
MUTUAL, from Chicago

Debut of this latest scream-fest for housewives from WGN gives Mutual a solid hour of audience participation shows in the post-noon period, since it's backed with "Queen For a Day." This entry capably hosted by Tom Moore, fulfills the "Queen" format with loud squeals, giggles and nonsense staged with elderly mesdames.

Rousing backed by organist Porter Heaps and announcer Holland Engle, Moore conducts studio guests through quizzes and song sessions with prizes showered from all directions. No show moments are audible. Moore keeps a fast pace on a track he knows well.

If Mutual is out to get the housewife's ear this show should help do it. Sponsor-wise, the net is peddling the strip in 30 minute or quarter-hour segments, and should have no trouble in landing a major account in food or household goods. It's a program too, where direction matched the sure-fire appeal of a tested formula.

REPORT CENSORED
With Dave Moore, Fabes Flynn
Producer-Writer: Skeo Wolff
Music director: Frank Smith
30 Mins., Fri. 9:30 p.m.
Sustaining
WBBM, Chicago

WBBM's prize-winning documentary is back from the exciting sessions of yesteryear with an explorative series on the Chi traffic

snafu. "Report" took the VARIETY 1947 Show Management Award but was cancelled out last year by WBBM brass after a censorship tangle with producer Ben Park, who's now turning out shows for WMAQ.

Present series using the same technique of tape-recorded, hidden-mike interviews, shapes up as a stimulating insight into "fixing," bribes and shakedowns that slow up and snarl big city traffic. Reporter Dave Moore acted as a guinea pig trying to get arrested, and has enough back some eye-brow-raising conversation with cops, fixers and ward heelers.

Running through the show is the repeated emphasis on the show (signifying lawful government) and the whisper (the voice of the law evader). There is a steady drum beat in the listeners ears of respect for decent citizenship. As a documentary, "Report" is snick in Skeo Wolff's writing and direction. Besides that, it's a powerful cry against an existing evil.

KUP'S COLUMN OF THE AIR
With Irv Kupcinet, guests: Myron Wallace announcer
Producers: Herb Lyon, Clay Bergman
15 Mins., Sun. 10:30 p.m.
TURNER BROS. CLOTHING
WMAQ, Chicago

Vet Sun-Times columnist Irv Kupcinet unveiled his late evening gossip-interview type show showing a radio format similar to his syndicated column. Program is broken into national and local newswriting interview with a visiting celeb, and a weekly award to some Chi worthy.

Kupcinet carries on the show informally without major hitches, but his phone-call interviews flopped when his interviewees gave out only scant reluctant answers. Personal recorded sessions, such as his chatty joust with actress Marie Wilson enlivened that phase of program.

Show could be stepped up by cutting down on national news where no major scoops have been unearthed, and stressing the local slant, where Kupcinet knows his way around. Likewise, a toning down of the insistent commercials will make more friends for the program. Direction, while weak on the phone-call angle, showed a good pace otherwise.

Radio Followup

"Sing It Again," CBS' major entry in the radio giveaway sweepstakes, jerked up its first bank-roller Saturday night (1) when Carter Products tagged onto the 10:30-10:45 quarter-hour Addition

of the plugs for Arrid didn't harm the show's pace, even though emcee Dan Seymour was forced to hammer away at them because he had only 15 minutes in which to insert three.

Produced by Les Gottlieb, "Sing It" now boasts the biggest jackpot prize on radio and none of the contestants telephoned last week could come up with the "Phantom Voice" identification either. Size of the prize, coupled with the fact that the show is basically entertaining, should sustain its audience pull. Singers Eugene Baird, Bob Howard, Alan Dale and the Riddlers rhythm group, together with Ray Bloch's orch, did a fine job on the tunes, sounding as though they were having as much fun as the audience. That's what made it good.

Hubbell Robinson, Jr., CBS v.p. and director of programs, gave WCBS, N. Y., listeners the low-down on radio comedy programs last Friday (30). Appearing as emcee Dwight Cooke's final speaker on a week of programs devoted to humor in general, Robinson described the problems simply and intelligently of getting a weekly comedy show together and in so doing let listeners in on some excellent inside stuff. There is no formula for comedy success, he said. But he discussed the various types of shows or comedies that were popular, and tried to explain why. It was important to establish the concept of a comedy character and maintain it. He pointed to "My Friend Irma" as Jack Benny's stinging and Grace Allen's subtleties. Robinson also warned that any producer who repeats his pattern of success to the point of boredom will soon find it out from the listeners. It was a good capsule half-hour course in humor for trade and general public alike.

Harry Gray felt that CBS' announcement that "due to the untimely death of Buddy Clark the 'Carnation' program will not be heard tonight" was too curt, and essayed a salute to the crooner on his own post-midnight WOR-Mutual show Sunday night. The plane accident of course, was a shock to many in and out of show business. Gray's reprise of some of the Buddy Clark recordings accentuated anew the prolific and steady impact of that expert singer. Gray's stint was in good taste and highly befitting the occasion.

Metro Film Stars Set To Roll in Radio Pic Series To Be Launched on WMGM

Four of the six new series produced by M-G-M Radio Attractions will be launched next week over WMGM. Loew's-owned indie in N. Y. Programs are also being syndicated to other U. S. stations. "M-G-M Theatre of the Air" will present Friday (14) at 7:30 p.m. with "Vacation From Marriage" starring Deborah Kerr in her original screen role supported by Ivor Fyfe. Other hour-long adaptations on the program will include "The Canterville Ghost" with Charles Laughton, "The Citadel" with Fredric March and Florence Eldridge, and "The Prizefighter and the Lady" with John Garfield. Howard Dietz is emcee and Marx Tash assisted by Edgar Small, director. Joel Herron is musical director.

The Story of Dr. Kildare, half-hour weekly arrier with Lew Ayres and Lionel Barrymore, will bow Wednesday (12) at 7:30 p.m. James Mouser scripts and William P. Rousseau directs. Walter Schumann handles the musical chores. "Crime Does Not Pay," 30-minute dramatizations of Metro shorts produced under the supervision of Barton Turkus, will be aired Monday at 7:30 p.m., starting Oct. 10. Each will direct, with an assist by Small. Ira Marion is scripting with John Garth serving as musical director. Raymond Katz, WMGM program chief, is producing the three series.

Paula Stone's "Hollywood U.S.A." will be heard 15 minutes cross-the-board at 12 noon, beginning Oct. 10. Miss Stone will write and direct her own show, which will feature interviews with picture recordings inside studios and a weekly session from Mike Romanoff's restaurant in Hollywood.

Two other shows, "At Home with Lionel Barrymore" and "Good News from Hollywood," with George Murphy, are to be sketched shortly. Head of Radio Attractions is Bertram Lebharr Jr., director of WMGM.

Inside Television

Bob Jamieson, DuMont's network operations chief who's serving for the second successive year as TV coordinator for the World Series, succumbed last week to video's chief occupational disease—nervous collapse.

With trying to line up the series coverage coming on top of DuMont's current personnel revamping, Jamieson collapsed last Tuesday (27) and was forced to rest at home for a week. He returned to his desk Monday (3), still shaky but determined to be on hand for the series.

With almost every football game in history having been played despite the weather and other adverse factors, the N. Y. Daily News WPIX has had two college games cancelled out so far this year—and the season has hardly gotten under way. Station's trouble started two weeks ago when the Friday night contest between Oklahoma and Boston College was rained out, with WPIX coming in for the pickup the following night.

Last Saturday (1), the station was scheduled to televise the Yale-Fordham game. Because of the Yale team's polo scare, the game was cancelled, forcing WPIX to substitute a pickup of the Penn-Dartmouth game from Philadelphia, through a feed arrangement worked out with WPTZ, Philly. Station this week is scheduled to air the Villanova-St. Mary's game Friday night (7) and has its antennas crossed against another setback in plans.

Production crews of CBS-TV and the Benton & Bowles ad agency succeeded for the first time Sunday night (2) in demonstrating on a live television show a TV receiver in operation. Stunt was pulled during the Crosley commercial on the prem of "This Is Show Business."

Crews constructed a specially-gear-down projector to operate at 30 frames per second, same rate at which TV operates, which was installed inside the cabinet of the receiver demonstrated. Viewers, as a result, saw announcer Jim Arthur tune in the set and bring in a well-lighted picture. It had been found impossible previously to work the stunt because of the difference in frames per second between TV and films. Using a live TV pickup would not have worked because too much light was thrown on the screen.

CBS-TV has recently gone all in a new, budgeting campaign in a Hollywood on its new shows. Web has rounded up a series of special 20-second plugs, produced via kinescope recordings, on such programs as Ed Wynn, "Suspense," "Goldbergs" and "Studio One." They are slated at every available opportunity, during sustaining house packages, at station breaks etc.

Even though the shows themselves have sponsors, CBS is not charging for the trailer plugs since all programs given the treatment are house productions. Web hopes eventually that some of the major film companies might spot the value of the trailers and follow the same idea to plug their new pictures on TV.

MO. PAC. EXECS NIX BID FOR AIRER WITH UNIONS

St. Louis Oct. 4

Execs of the strike-bound Missouri Pacific R. R. last week nixed an invite from Bruce Barrington, new editor of KXOK, local ABC outlet, to appear with officials of the striking brotherhoods on Barrington's "Wake Up, St. Louis" program.

Both sides were given an opportunity to air their opinions of the causes of the strike, now in its third week. Representatives of the brotherhoods did make a p.a. and aired their side of the grievances but were given no more time than if the R. R. execs had accepted the invite.

PHILLY'S COURT PROGRAM

Philadelphia, Oct. 4

"Court Is in Session," the TV program presenting prominent jurists and lawyers as actors in mock trials staged right in the City's courtrooms, returns to the air 9 p.m. Saturday, Oct. 15, over WCAU-TV.

Judge Raymond P. MacNeill, presiding judge of Common Pleas Court No. 3, will be on the bench for the series opener.

Memphis — John Cleghorn resigned his post as general manager of WRBC, Jackson, Miss., to move in as manager of WHDQ Memphis Mutual outlet.

Hearings Set For 'Steeple' FMers

Washington, Oct. 4

FCC today (4) ordered oral arguments to be held Nov. 4 on a petition filed by two Baptist organizations to open up the FM band for low power church stations.

The Baptist request, the Commission said, raises the issue whether a specific category of religious broadcast stations may be established within the provisions of the First Amendment of the Constitution. Recently, considerable opposition to a proposal to grant federal aid to parochial as well as public schools set off a dispute between Mrs. Eleanor Roosevelt and Cardinal Spellman.

The Baptist groups asked that the Commission change its rules to allow religious organizations to use the noncommercial educational band or to set up a special category for them elsewhere in the FM band.

The Baptists anticipate that hundreds of 10-watt "steeple" stations would be established serving audiences within five miles of churches. The stations, they believe, would enable the churches to expand their community services and would stimulate sale of FM sets.

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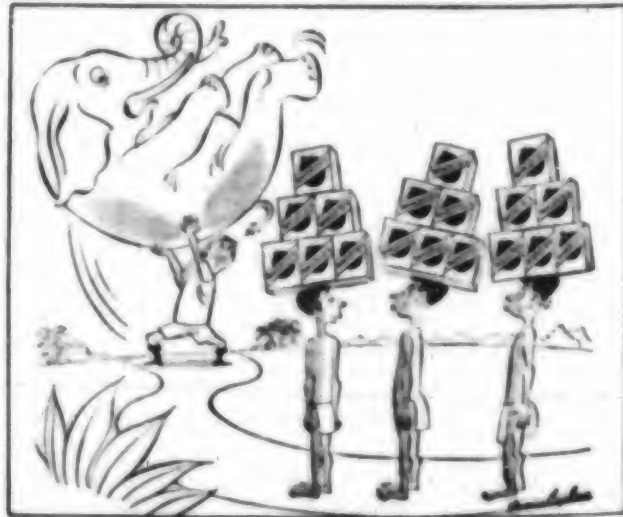
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"Last year he used a bow and arrow, now he's hunting bare-handed."

FCC Tinted Muddle

Continued from page 27

or to provide color for the public, assuming, of course, it is satisfied the art is sufficiently advanced to be authorized.

Manufacturing industry witnesses, including RCA's Dr. Elmer Engstrom, told the Commission last week the public doesn't buy converters. Raymond C. Cosgrove, president of the Radio Manufacturers Assn., said the set makers are "soured" of them, and visualize the home so cluttered up with extra attachments as to make the original receiver the "incidental" piece of apparatus.

However, these witnesses favor the RCA color system, or one having the same principle of compatibility, which enables present receivers to get black and white pictures, regardless of whether transmissions are in color or monochrome. They oppose the CBS system, which requires some alteration of the receiver to bring in colorcasts in monochrome, but which can be converted more cheaply for color than the RCA system.

Pending further information concerning a third system to be demonstrated next month by Color Television, Inc., the Commission is now faced with the issue of compatibility versus convertibility. The RCA system, using 525 lines, admittedly has the virtue of compatibility (first RCA demonstrations to the Commission begin next Monday), thus in no way impairing the usefulness of present sets. But, in view of Engstrom's own skepticism as to the practicability of converters and his company's estimates starting at \$145 to convert a set for color under its system. It is taken for granted that development of a color audience under the RCA system would take a long time. What incentive would there be, it is being asked, for manufacturers to produce converters or high-price color receivers?

There's no doubt the compatibility virtue of the RCA system has introduced a new element in the situation. It has made a big hit with the manufacturers, who now visualize black and white sets as their mass market, with color receivers coming in as a new luxury line and gradually lowering to a price where it finds customers among monochrome set owners. It's also been suggested that the color set might become the parlor video piece, with the old black and white receiver consigned to second place in the home. At any rate, the RCA system fills the manufacturers' bill in that it prevents any disruption in operations.

On the other hand, the CBS system, although not having the compatibility characteristic of the RCA method, is more easily convertible and reportedly permits production of new color sets at less costs. The Commission is well aware that if it were to adopt CBS color every set owner would be put to a little expense to pick up color programs in black and white. But this inconvenience, it is believed, may induce set owners to have converters installed at the same time.

Will Public Buy Converters?

There is also a large body of thinking among the Commission that, contrary to the manufacturers' assertions, the public would buy converters for color. The advantages of color, once shown a set owner, it is held, would break down any resistance to converters.

Weight is also given the likelihood of considerably lower prices for the relatively simple converters needed for CBS color. Commissioner Frieda Henneock pointed out during the hearings that FCC engineers constructed home-made jobs for as little as \$4 worth of materials.

Thus, if CBS can prove, as it begins its case this week, that converters can be provided cheaply for owners of existing sets, it will have added another trump card to its hand. It already possesses one big advantage, in that it has shown 6 mc color in numerous demonstrations, including regular commercial programs, while other systems are yet to be seen outside the laboratory.

If the converter issue is determined, the next question is whether new color sets would be more available to the public under the CBS or RCA system. From information now available, the CBS method permits cheaper sets.

On top of these issues of converters vs. compatibility is the broader determination of performance.

RCA claims the 405-line color of CBS degrades the present 525-line black and white standard of television, which RCA uses in its system and which makes possible its compatibility. Some engineers, however, contend the scanning line standards of monochrome and color aren't comparable. "Color adds a new dimension," they point out, which goes beyond definition.

Thus, it appears that the final decision will hinge in large part on what RCA is able to demonstrate next week. If its color is better than CBS that, that advantage, plus its compatibility virtue, may well swing the decision in its favor.

Koplar, St. Louis Nitery Maestro, in Bid to FCC For Television Station

St. Louis, Oct. 4

Harold Koplar, maestro of the Chase Club, swank westend nitery, has filed an application with FCC for a television station to serve the St. Louis area, under the name of the Park Plaza hotel, which is one of several in the residential district owned by the Koplar family.

It is planned to use the roof of the 35-story Park Plaza for the transmitter. Koplar believes that the varied civic and community activities rendered by the hotels make them a good source for video. The Chase Club and Crystal Terrace in the Park Plaza, as well as the Forest Park and Branscome hotels, could supply entertainment talent for the new station, Koplar stated.

Some of the big names that have made p.a.'s here under the Koplar banner are Hildegarde, Danny Thomas, Dorothy Shay, Carmen Miranda, Lena Horne, Xavier Cugat, Eddy Duchin, Jimmy and Tommy Dorsey.

WCAU-TV

Continued from page 26

average of 68 hours of actual programming a week.

"Take 10" provides a field day for local and visiting flacks. Press-agents did a double take when they were invited to bring their clients and causes before the WCAU-TV cameras. McMahon even puts the flack on the show to do the intros for his account.

WCAU-TV has built its daytime structure around its springboard "Cinderella Weekend" (2-2:30), which is completely sold out on participations. The 2:30-3 segment (Tuesdays and Thursdays) "Marian Kemp's Kitchen," a cooking and home hint show, is sponsored by American Stores grocery chain. Bill Hart's "On Chestnut Street" holds down the other days in the 2:30 period. "Take 10" and "Vanity Fair" carry through WCAU-TV to 6 p.m., when the station picks up its regular schedule of local shows and joins the CBS web at 7:30 each evening.

'So Near—'

Continued from page 27

only six sets available for demonstrations and Engstrom said his company hopes to be turning out 10 a month in November. One witness said it would take 300 sets for adequate field testing of one system.

Dr. Thomas T. Goldsmith, Jr., DuMont research chief, testifying as chairman of an RMA subcommittee, thought it would be several years "before we can have full-blown color television which will be good for 25 years." The "basic" standards could be set right now, he said, but the "refinements" to superimpose color on black and white would require several years.

The indefiniteness of much of the testimony was illustrated in an exchange between Comr. Edward Webster and David B. Smith, Philco vicepres, appearing for RMA. Webster asked when Smith thought it would be the proper time to license color.

"When it (color) is ripe," Smith said.

"When is ripe ripe?" Webster asked.

"When the public can be told it can safely invest in receivers," Smith replied.

AMSTERDAM AIDS OHIO GOV. TO LAUNCH WTVN

Columbus, Oct. 4

City's second television station, WTVN, went on the air with regular programming Friday night (30). Station is owned by Picture Waves, Inc., president of which is Edward Lamb, operator of the much-publicized Erie, Pa., video outlet, WICU. Lamb also owns WTOD and WTRT-FM in Toledo, his home town, and is publisher of the Erie Dispatch.

Opening ceremonies were solemn and serious as Frank J. Lausche, governor of Ohio, and James A. Rhodes, mayor of Columbus, both offered congratulations, and an Episcopal rector asked an invocation. Lamb acted as his own master of ceremonies, and presented a free TV set to a 75-year-old widow for her slogan, "WTVN, the Sky High Buckeye Station," which won a three-day contest run by the station.

On hand in person to hype activities in the name of DuMont was Morey Amsterdam, who emceed a half-hour sendoff show. Besides DuMont, WTVN is also affiliated with ABC.

The station begins operations with one camera and one studio, with another to be made available soon. Offices and studios are located on the Tower's 37th floor and transmitter on the 45th. The antenna is atop the 555-foot building, reaching another 67 feet skyward.

Third and last station, allocated to Columbus, WBNS-TV, is scheduled to inaugurate regular service Wednesday (5). WBNS-TV is owned by the Columbus Dispatch.

WEWS Gets Nix On Yanks-Red Sox

Cleveland, Oct. 4

In what is the mystery of the week, WEWS was denied television rights to bring the Yankee-Red Sox series to Ohio video fans.

WEWS management had cleared local decks to bring the Boston home series but the Yankee management was adamant, even refusing the Hub station from televising on grounds that it is against club policy to telecast outside of the Yankee Stadium.

Even Tribe President Bill Veeck burned the telephone wires pleading, cajoling, begging for the game to be telecast westward for "the good of the sport," but to no avail; the crucial Boston home game series which played to sellout crowds, was kept off the coaxial and from Ohio viewers.

WEWS, however, wasn't to be denied completely. It got the game play-by-play via telegraph and recreated it on one of the old-time magnetic boards with announcer Gil Canfield at the mike.

H'wood TV

Continued from page 27

was uniformly clear and sharp. Come this Thursday (6) lookers along the CBS coaxial will get their sample. If it doesn't come off like it did here, say the home defenders, it won't be the fault of the camera work, lighting, processing or other technical craftsmanship that went into the finished product.

After viewing the kinnie on system, the opinion was unanimous among such tradesmen as Eddy's Tom Luckenbill and Colgate's Jim Douglas that perfection can't be far off and the engineers must have licked most of the bugs.

Few days later Irv Brecher had run off the first showing of "Life of Riley," shot on 35mm film in a day. Here it was a matter of cost as quality is no problem on the sprockets. While declining to name a fixed figure, it was admitted that \$2,500 would be a fair guess of what the actual filming cost. Brecher offered, "we've got it down around to what a live telecast would cost." Filmtone's sets, facilities and conditioning technical-wise to video filming made the big difference. Dr. Hans Fuster's plant should be a very busy operation after the films fill the home screens.

The summons, "come west," is not issuing from the grave of Horace Greeley, but full-throated from the home guard, who hope their voices carry across the continent.

Quicker TV Goes Color

Continued from page 1

the RCA compatible system as having little value in bringing color to the public. "If the only objective is to leave black-and-white pictures untouched," he told the commission, "it is foolish to consider color at all." But, he added, CBS will support any system which best suits the problem, "no matter by whom invented, by whom suggested."

Goldmark Up Next

Stanton was the principal witness as the second week of FCC hearings began today. He is to be followed by the web's color inventor, Dr. Peter Goldmark, for technical testimony on CBS' developments during the last few years.

Stanton testified that if the Commission were to adopt CBS color on Jan. 1, '50, all sets produced thereafter would have adapters incorporated to receive color programs in monochrome. Therefore, he said, the maximum number of sets requiring adaptation to receive color transmissions in black-and-white would be 3,000,000. This number will be decreased by sets converted to color or replaced by new color receivers. By 1952, he estimated, less than 10% of the 14,000,000 sets expected to be in use will have any conversion problem.

The CBS topper declared the problem of color has been made to appear more complicated than it is. He said that enough is now known about the development for the Commission to consider it at this time. He expressed confidence

that by the end of the hearings a final determination can be made.

Pitch for CBS Tint

If the Commission can promise the public that in two or four years another system will be substantially better than an actually operating system, Stanton said, it may be worth waiting. But otherwise, he declared, CBS does not see the value of rejecting an operating system producing acceptable pictures in the hope something better may come along. A major criticism made by Stanton of the RCA system was on the grounds that it involves a double standard, in that RCA's low-cost receivers provide only two-color reproduction while three-color pictures are provided on expensive sets.

"If a system, no matter how well it can perform, can be enjoyed only by the comparatively few people who can buy Cadillac," he said, "it seems to me that the public interest requires its rejection."

CBS color, on the other hand, he said, has been geared to reach the same general public that can buy black-and-white sets. This is an objective, he observed, "which I have noted RCA did not mention."

Whatever the outcome of the hearings, Stanton asserted, tinted video is already "an accomplished fact" and cannot long be delayed. Tens of thousands of people are seeing CBS color at demonstrations in 11 cities, he said, in addition to current showings in England, with equipment built by Pre Radio.

Listen for the words "Transcribed by AMPEX" after the great shows in radio

Top talent demands high fidelity equipment
Now! New series 300

MAGNETIC TAPE RECORDER



Console Model 300* \$1,573.75 • Portable Model 300 \$1,594.41 • Rack Mounted \$1,491.75

Early in 1948 the producers of the Bing Crosby show, officials of the American Broadcasting Company and Ampex engineers, recorded the Crosby show on an Ampex 300 magnetic tape recorder. The show has been reproduced on the air directly from the tape, and has been each week since that time.

The freedom and lack of pressure on the artists, combined with the quality, reliability, ease of editing and low cost of the Ampex recorded production, has started a steady parade of outstanding talent in the Ampex direction—all asking for their programs to be "Ampexed."

Manufactured by Ampex Electric Corp. • San Carlos, Calif.

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AUDIO & VIDEO PRODUCTS CORPORATION
1200 Broadway, New York, New York

Television Reviews

Continued from page 33

stepped in as commentator to fill the vocal gaps merely.

Actually WDAF-TV is not slated for its official bow-in until Oct. 16. But since the equipment is all ready to go and testing daily, Dean Fitzer, general manager, secured FCC permission to preview tele with the politicians. The event fitted neatly into the pattern of powerful hallyhoo which the Star has tossed on the area to herald the upcoming video. As it came off last Thursday, the television stage is well set for the beginning of regular operation come Oct. 16.

Quin

CHICAGOLAND MYSTERY

PLAYERS

With Gordon Urquhart, Bob Smith, Ros Tuohey, Erwin Charone, Valerie McKilroy, Sidney Breese, Ika Diehl
 Writer: Patrick Sammon
 Director: Bruno DeSota
 30 Mins., Sun., 7 p.m.
 CO-OP
 DuMont, from Chicago

This TV veteran made its web debut with substantially the same format it's been using locally over WGN-TV. Criminologist Jeffrey Hall, assisted by Sgt. Holland, makes some lightning deductions to solve bizarre murders after viewers are handed enough tipoff motives to send the whole cast to the chair.

One change was made in the local format before its net preem. Chi Trib used its sponsorship to tie in Monday circulation by referring viewers to its next day pages for the solution. Now because of the co-op deal peddled by DuMont in its outlets the criminal is landed in the police net before the signoff.

Show caught involved the killing of a circus trapeze artist by sawing through his equipment. After a hodgepodge of cross accusations, murderer was uncovered by the testimony of a half-witted girl.

Viewers were left pretty much to their own devices on this show which had little continuity, and hardly explained why the killer happened to be the clown any more than another cast member.

Chief salvage point, however, was the commendable work of the cast, especially Ros Tuohey, who gave a chilling performance as the half-wit. If livelier, more integrated scripting can be obtained, the Mystery Players might be set for a long stretch webcast.

Mart

VISIT WITH THE WEBSTERS

With Lyle Bosley, Betty Sammel
 Writer: Virkie Woodward
 Director: Ted Baughn
 15 Mins., Wed., 8:15 p.m.
 WOODCRAFT WINDOWS
 WRGB-TV, Schenectady

This domestic comedy reaches a higher level than previous ones viewed here. The lighting is noticeably better, thanks perhaps to a particularly attractive and adaptable setting by J. D. Fisk. Writing

is light and pliable, the two episodes seen having a basically humorous idea, quite well developed. Acting and directing also represent an improvement. Finally, the product—Woodcraft Windows—lends itself ideally to visual advertising.

Lyle Bosley, veteran of WOKO staff and now the Albany station's chief announcer, makes his video debut as the young husband Betty Sammel, with Schenectady little theatre experience, plays the wife. Both acquit themselves creditably. First episode was an amusing take-off on home contestants in a radio giveaway. Second, more familiar, concerned the husband who feigns illness to avoid an appointment with a dentist and miraculously recovers when wife informs him the toothpuller has gone away for a week. Each stanza had a fair quota of laughs and chuckles. David Kroman, of WGY, registers solidly as a carpenter dressed in overalls and wearing a modified Marx mustache who demonstrates the removable windows. He delivers accompanying spiel with sure authority. Final advertising shot is nicely arranged. Ted Baughn's direction is generally excellent.

Jaco.

Tele Followup

Milton Berle should really have started with his second show (27). It was the Texaco Star theatre of last season which meant tipoff vaudeo with its skilled integration of Berle talent and sketches. The mistakes of this season's first show were erased. Berle didn't monopolize the screen, each act got its allotted time, and each bit of talent was made to look good.

Highlight of the show was the reprise of Ziegfeld stars and hits with Billie Burke Ziggy's widow, doing the narrating. This bit was productive of nostalgia with varied performers doing impressions of the greats. Miss Burke established herself with the flibbertygibbet characterization with which she's long been identified and then lapsed into the reminiscences. Segment provided the opportunity for a series of unbidden performers to do impressions of some of Ziegfeld's toppers. Berle did Cantor. Sequence provided a solid finale.

Two other skits came off well. A fake-horror bit with Bela Lugosi with a surprise ending in which Olsen & Johnson, plus a midget, came out of a mummy case, provided a good supply of yucks, while Bill Robinson's taps hit it nicely. Chatter between Berle, Robinson and Jackie Robinson wasn't one of the show's highspots. Maxwell provided a fast risley stint for a good warmup turn.

Dealer Co-op

Continued from page 33

rangements vary, but typically it's an equal two- or three-way divvy. BAB is giving NAB member stations file cards, each one covering full details of a manufacturer's co-op plan. Station then calls on local retailer who handles the product and gets him to use radio, pointing out that a sizable chunk of the tab will be picked up by the manufacturer. Broadcasters have mapped extensive campaigns around the co-op cards and are finding it an effective hypo to his, according to BAB's Charles Batson.

Some Ispiderism Still

The industry organization has already published 75 AM and 15 TV dealer co-op cards, and more are going out at the rate of 10 per week. It's expected there will shortly be data on several hundred co-op plans. The plans cover a variety of products, but are most extensive in the appliance and radio-tele field.

Some manufacturers look askance at the co-ops, feeling that they lose some degree of control over their advertising. Additionally, there have been reported instances of unscrupulous merchants billing the manufacturers for more newspaper space than they actually

bought, or other forms of kickbacks. On the other hand, many companies feel that the co-ops give their products heavy advertising on the local level at a price they would not otherwise be able to get.

Some manufacturers who discriminate against radio in their dealer co-ops explain that it is not anti-radio prejudice. Instead, they say, they use broadcasting heavily for their national advertising and want to balance this by heavier newspaper appropriations on the local level. In any event, local stations are finding something of a bonanza in the BAB's dealer co-op campaign.

Product Conflict

Continued from page 33

to stations carrying NBC's Texaco program, the back-to-back gasoline conflict, Gulf felt, stymied its TV programming ambitions.

NBC strategy was to move in and pitch up a non-conflicting Friday evening time, with resultant switch of the business.

A Swan Soap (Lever Bros.-Procter & Gamble) sensitivity has also arisen over the Tuesday night AM-TV situation. This concerns the slotting of the P&G "Fireside Theatre" on NBC-TV Tuesday nights at 9, in direct competition with Levers' Bob Hope NBC radio show at the same time. Neither Lever Bros. nor P & G is happy about the conflict, with Lever taking the position that the Hope-Lever-NBC-Tuesday combo has become traditional in radio and they rate better treatment.

It's recalled, too, that Lever Bros. a few months back registered a protest over the threatened opposition to its Monday night "Lux Radio Theatre" on CBS. At that time, it was planned to showcase the Ford TV dramatic show in competition with Lux. Latter, a 15-year-old Columbia customer, was out and Ford was switched.

WINS

Continued from page 33

year, the fact that present WHOM sked in 87% in foreign languages may make it difficult for the new WINS policy to program the ball-games, and it's also problematical whether the Bombers will want to remain on a bilingual station through '51. The Yanks have always had their choice of stations, and if they go shopping for a new outlet it's expected they'll find the Gotham Indies scrambling to get the plum. Procedure in the past has been for the team to pick its station, contract for the time, ink a bankroller and assign the rights.

Before the Papes can take over the Sikks WINS, they must divest themselves of the Skw WHOM, to comply with the FCC's anti-dupoly rules. Several prospective buyers are being negotiated with, according to Pope, with the highest bidder to get the Jersey plant.

Crosley Corp. present operators of WINS, is dropping out of the N. Y. radio picture to concentrate on its Ohio AM-TV interests. Eldon Park, WINS chief, plans to return to duties with Crosley in the midwest.

Lever Bros.

Continued from page 34

N. Y., including J. Walter Thompson, Ruthrauff & Ryan, N. W. Ayer, Sullivan, Stauffer, Colwell & Bayles, Federal, Batten, Barton, Dastine & Osborne, and Foote, Cone & Belding. Lever brands include Lux, Pepsodent, Lifebuoy, Rinso, Swan, Spry, Harriet Hubbard Ayer and Jellie Margarine among others.

Expenditure for the new ultra-modern building will come on top of a \$55,000,000 plant-expansion program announced by Levers' Charles Luckman last July. This includes \$25,000,000 for the new L. A. building, \$25,000,000 for the new St. Louis operation which will be ready in '50, and \$5,000,000 for a plant in Hammond, Ind. This brings the total of Lever plants to seven.

St. Louis — KXOK last week celebrated its 11th anniversary of operation and eight of the 38 original members of the staff are still in service. The station first went on the air with a power of 1,000 watts and a frequency of 1250 kc. It was changed to 630 kc. on Oct. 28, 1940, and the power increased to 5,000 watts.

ABC's 'You Gotta'

Continued from page 33

ahead" strategy. Thrower cited ABC's gambling on getting a backer for "Ozzie and Harriet" before the show went on the air and the successful linking of Heinz. The web exec feels that the Heinz sale, bringing back to radio one of the biggest food advertisers, will have a strong impact in increasing the use of AM by other food accounts. Quick sale of Walter Winchell to Hudnut for better than \$1,200,000 (for which the commentator will get \$12,500 a week) is also a feather in the ABC cap.

Other recent big sales have been the new Robert Montgomery gab session to Lew Hays and the "Game of the Week" gridcasts to the Army, via the Gardner agency. Latter contract, for eight broadcasts, gives ABC \$150,000 for time and talent. Additionally, the net wooed the Philip Morris daytime business away from Mutual, to the tune of around \$1,400,000.

ABC is grooming for sale the new Buddy Rogers alier, which started two weeks ago, and the Vera Vague show, which premed yesterday on the Tuesday and Thursday 3:15 p.m. slot. Thrower feels the chain is attracting new bankrollers to broadcasting both through its regular shows and through experimental sales plans. Latter include deals such as the "four for one" policy on the Kate Smith show and the "less than 13" plan for one-time or irregular insertions on the forthcoming "Gregory Hood."

"We haven't faltered in budgeting coin into video, either," Thrower told VARIETY. "We've already put \$7,500,000 of capital outlay into tele, without counting operating or program costs. Our five owned-and-operated stations are already on the air and their facilities are tops. In N. Y. we were first to have a television centre of our own and in Hollywood we've got the 23-acre former Vitagraph studios. And now we've completed negotiations with NBC TV to get our WJZ-TV transmitter atop the Empire State Building."

The skyscraper transmitter site, which is being leased for about \$100,000 annually is expected to give the ABC outlet one of the best signals in the N. Y. area.

In TV programming the web has allocated coin liberally to hypo viewer acceptance. Thrower stressed. It has invested in properties such as "Crusade in Europe," "Blind Date," "L.J. Abner," "Starring Boris Karloff" and "Photo-crime."

Thrower emphasizes the web's growth in coverage. In TV it has pacts with 44 stations, 19 of them interconnected. In AM it has 274 outlets, an increase of nine since Jan. 1. Additionally, 24 outlets have improved facilities which has added another 130,000 watts to its overall power.

Pulse

Continued from page 34

of the audience. Previously, radio surveys have always been weighted in favor of women. But when you get away from the home, the tables are turned. Among out-of-door listeners we found 34.3% were men and 45.7% women. This is important to advertisers because to reach this group programs will need different angling."

The statistician feels that bankrollers haven't done enough thinking about listening in autos, factories, bars and grills, stores, at beaches, parks and summer colonies. His August report shows that listening in autos was 35% of the out-of-home dialing places of work, 21%, and visiting other families, 21%. Relationship of these figures is expected to change seasonally.

Pittsburgh—Bob Parks, graduate of Carnegie Tech drama school, has left announcer's staff at WEDO in McKeesport to try his luck on Broadway. . . . Dejah Smart has been added to WCAE production department replacing Betty Anderson, who with her husband is returning to their old home in Bowling Green, O. Miss Smart is the daughter of Judge Walter P. Smart, of Common Pleas Court. . . . Mrs. Bob Schuetz, nee Polly Cobby, and Mary Lou Daeschbach, who will soon marry Bob Kling, have quit KDKA staff and will be replaced in music library by Ruby Whalen and Patricia Hanst. Ev Neill, of station production crew, appointed supervisor of the library.

Sinatra, Kirsten, Other Talent, Set for Oct. 12-15

Tobacco Bowl Festival

Richmond, Va., Oct. 4.

Frank Sinatra, Dorothy Kirsten, Mark Warnow and his orchestra will be among those imported to celebrate the first annual Tobacco Bowl Festival here on Oct. 12-15. Miss Kirsten is to be crowned queen of the festival on Friday (14) and the Hit Parade will be broadcast from here on Saturday.

Tobacco companies have thrown their weight behind the festival and have brought their sponsored programs into the event. As a result, "Ladies Be Seated" will be broadcast from Richmond's Cavalier Arena on Wednesday and Thursday, Ted Mack's Original Amateur Hour will salute Richmond and the Tobacco Festival from New York on Thursday and a giant barn dance on Saturday night will bring together a score of radio and recording hillbilly singers.

Blue Barron and his band are set for the festival ball, also on Saturday, at Tantiilla Garden.

Festival idea was evolved by the Optimist Club as a means of raising funds for boys' work.

Small Towns


Continued from page 33

that'll be cheaper per program than the cost of a new record." Another excuse is that not enough hustling has been done by the firms here.

Example of how tough times are furnished by Bill Ermeling of Ermeling Enterprises, who's offering a Holland Eagle series to A, B, and C stations for 15% of class A hour rate for a week's airing. In the case of small town and rural stations, the rate gets down pretty low. He says, "the only way we can do it is to get a big volume among stations that depend on retail advertisers."

It's known that another radio packager who's had a fulltime salesman handling low cost players for two months, hasn't yet made a sale.

Atlanta—Bill Packham, veteran radio writer and producer, has joined staff of WCON, Atlanta Constitution station and ABC outlet here. Packham's first assignment will be to emcee station's "Breakfast in Dixie" program.



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TELEVISION

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Gorway at Large
NBC TV



M-G-M
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THE CAMEL SHOW
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DAVID BROEKMAN

ASCAP-Tele Attorneys Work On Settlement; Kine Rights Cut Off

Attorneys for the American Society of Composers, Authors and Publishers and the television industry have been in almost constant meeting since last Thursday's ASCAP board meeting in New York, endeavoring to work out a final signing of a blanket license agreement for the use of ASCAP songs on video. This was the basis of the extension of the free video rights by ASCAP until Oct. 14, which was accompanied by a restriction on the kinescoping of programs using ASCAP material, as of last night (Tuesday).

In the event the attorneys and top ASCAP execs. in meeting yesterday (Tuesday) afternoon had not reached a signifying stage by the end of the day (and up to press time they had not), it's quite probable that an extension would have been granted on the kinescoping restriction.

ASCAP board members agreed to the two-week setback on the deadline of ASCAP music on all video shows, only on being assured that within that time a completed deal would be forthcoming. Previously, the board had expressed the opinion that it would not extend that deadline beyond Oct. 1. This was pointed out when the previous deadline was moved back from Sept. 1.

At the moment, the tele problem is the only item of importance on the ASCAP agenda. The Society's negotiations with the Department of Justice on a consent decree have not progressed much, due mostly to the fact that the tele settlement will have an effect on the decree. The former must precede the latter.

Plug' Tune Ignored, Jack Lawrence Finds 'Mistake' Just Ain't So

Songwriter Jack Lawrence was signed as a singer by RCA-Victor for its 40c Bluebird releases, climaxing an unusual combination of events. Earlier this year, Lawrence wrote a tune titled, "Lingering Down the Lane." With idea of plugging it with disk jockeys and probably at the same time plugging himself, he assumed the cost of making recordings of it at Muzak's New York studios. He sang one of his other tunes on the reverse side for the want of a backing, called "The Greatest Mistake of My Life."

Titling his label, "A Whale of a Record," Lawrence took copies and personally visited disk jockeys in the east and midwest, giving them disks to spin and explaining that "Lingering" was his "plug song." Bill Dawes, WCKY, Cincinnati, wasn't in town when Lawrence went to see him, so the song writer simply left a record for him. Some weeks later, reports began coming into record companies on a tune being plugged in Cincy by Dawes. Checking, Lawrence found that it was his disk that was making the noise, but instead of "Lingering," Dawes was spinning and getting reaction from "Greatest Mistake."

Victor jumped in, signed Lawrence to a contract and bought the Muzak masters from him. They'll be remade by Victor. But the topper is that the reverse side of "Mistake," when Victor gets the disk out, won't be Lawrence's original plug tune, "Lingering Down the Lane." It will use another new tune by the writer, "Lane," incidentally, is an adaptation of the French tune, "Une Petite Vie Blanche."

STABLER QUILTS CAP WHEN AIDE IS FIRED

Hollywood, Oct. 4. Bob Stabler, ad-exploitation chief for Capitol Records, resigned over the weekend after firing of Jack Daley, Cap's sack here for just eight months.

Daley was bounced after insisting all publicity be cleared through him. When Floyd Bottaker, vicepres., disagreed, Stabler, who had been backing Daley, then resigned.

Glenn Wallbach, waxery's president, hasn't yet filled Stabler's \$12,500 yearly post. Marilyn Hammond and Adrian Roberts presently are manning publicity department.

Barclay Allen Benefit, On Coast Gets TA Nix

Hollywood, Oct. 4. Theatre Authority has turned thumbs down on a benefit for Barclay Allen, orch leader who was hurt seriously in an automobile accident some time ago near Tahoe. He's in a local hospital.

Bob McLaughlin, KLAC disc jockey, who was promoting the idea, began by clearing things with the American Federation of Musicians for music men to perform for free. Eddie Rio, AGVA Coast chief, also had approved, but Theatre Authority's head here, I. R. Kornblum, ruled that a benefit couldn't be staged for one person.

Just after Allen was hurt in the Tahoe crash, a group of local performers in the region, headed by Ted Lewis, threw a spontaneous benefit that drew more than \$3,000. Allen is paralyzed from the chest down.

Midwest Bookers Finding 6, 7-Piece Combos B.O. Tonic

Chicago, Oct. 4. Sluggish band biz in the midwest territory may be hyped somewhat as a result of two or three experiments within the last few weeks, which have whittled down name outfits to combos of six and seven men. Midwestern ballroom operators and hotel operators have been nixing known outfits due to costs, based on number of men. Most bands haven't reduced manpower appreciably. Bookings have become lean and in many cases on this count alone.

Two weeks ago, Sam Donahue gave up his 16-piece band and launched a six-man combo with femme chirper Ginny Blue. First date, the Stage Door, Milwaukee, proved so successful that General Artists is planning a series of midwestern dates for the outfit. Combo does jazz, pop and dance tunes as well, fitting into jive joints as well as hotel rooms.

Gardiner Benedict, booked by Merriel Abbott, has also sliced his crew from 14 to seven men and led of at the Dayton Biltmore, Dayton, Ohio, Monday (3). Benedict played the New Yorker hotel a few months back with his larger outfit, but found that hotel dates for that size band were limited to the east and west coasts and even then, were not too plentiful. His new outfit has also been patterned to bistro and hotel room proportions, with size and versatility providing chances for continual bookings.

Meanwhile, Chi. offices of Associated Booking and Musical Corp. of America report they've been huddling with orchestra leaders, trying to sell them on trimming down their units at the same time retaining a full and versatile effect.

Pop Recording Used In War Against VD

A gap recording, designed and recorded by the Communication Materials Center of Columbia U. New York, and frankly designed to combat venereal disease, is being distributed by Mercury Records. Focal point of the campaign, of which the disk is the hub, involves a tieup with the Automatic Music Operators of America, which will insert 100,000 copies of the disk in coin machines all over the country.

Cut by Columbia U. people, using singer Tom Glaser, the tune designed to call attention to the VD drive is titled "That Ignorant, Ignorant Cowboy," and its lyrics follow the thematic idea clearly, even to use of the word "aphyllin" in the final line. Master of the recording, which will go out to coin-machine ops with "Ignorant Cowboy" on both sides, was turned over to Mercury to press by Columbia U.

Como Records Xmas Tunes in N.Y. Church

Perry Como recorded two Xmas songs for RCA-Victor release in the Church of the Immaculate New York Friday (30) night. Tunes, "Ave Maria" and "The Lord's Prayer," were accompanied by the church's pipe organ and a 36-voice choir.

They'll be released within a few weeks.

Dreyfus Letter To ASCAP Board Denies H & R Tie

Max Dreyfus offered a written denial to the American Society of Composers, Authors and Publishers director board last week that he was in any way connected with the Hill & Range publishing firm H & R, affiliated with Broadcast Music Inc. radio-backed performance society set up as an ASCAP rival during the 1941 radio-ASCAP fight, is operated by Jean Aberbach, a former Dreyfus employee, from Hollywood. And Dreyfus has long been rumored as owning the firm or having a "substantial" piece.

Dreyfus, a charter member of ASCAP and a director since the Society was started, naturally was placed in a peculiar position by rumors of his affiliation with a BMI firm. These rumors have persisted for years and, while Dreyfus explained in his letter to the board, that he doesn't recognize rumors, nevertheless the reports were becoming too prevalent to ignore. Hence his written denial which was read to the full group of writer and publisher directors.

Hill & Range has been extraordinarily successful in recent months with hillbilly type tunes such as "Bouquet of Roses" and "Room Full of Roses," which blossomed into pop hits.

KLAC-TV Head Meets With AFM on Inquiry In Kinescoping Rules

Hollywood, Oct. 4. Don Feddersen, KLAC-TV head, flew east Sunday (2) for private meetings with James C. Petrillo, head of the American Federation of Musicians, prior to the general meet tomorrow (6) over the setting up of rules for musicians covering the making of films for video. Feddersen's complaints, which are those of all tele operators, are against AFM rules governing the use of kinescoped programs, felt to be unfair in many ways.

Feddersen argues that the AFM forbids the kinescoped showing of a program on any station not affiliated with the originating station. In other words, a show originating on an NBC outlet cannot be re-shown on film on a CBS link, nor on an indie not connected with NBC or any other web. KLAC is in such a position. He feels the ruling is in restraint of trade.

Another angle the televisionists will try to straighten out is the 14-day spread allowed by the AFM between original and kinescoped broadcasts. Tele men feel that a two-week interval is not enough time in many cases. They'll seek a three-week break between the two.

EDDIE CANTOR CUTS 1ST DISKS FOR VICTOR

Chicago, Oct. 4.

Eddie Cantor cut the first two sides on his new recording contract for RCA-Victor's 40c Bluebird platters here last week. He made "I Never See Maggie Alone," oldie which Kenny Roberts' Coral recording launched into a national hit, and the "Old Piano Roll Blues." They're to be released Oct. 15 as part of Bluebird's third issue.

Cantor's protégé, tenor Eddie Fisher, who was signed by Bluebird at the same time Cantor was secured, also did his first disks. He cut "My Beloved," current pop, and "Foolish Tears," a new hillbilly. Fisher is appearing with Cantor at the Electrical Exposition here.

Victor Won't Talk on Growing Reports of Its Going Into 33 LP

Philly's Cowboy Co. Parts With Distrib

Philadelphia, Oct. 4. Cowboy Records, oldest existing recording outfit locally, has severed relations with Paldo Record Co., which manufactured and distributed the Cowboy label on a national basis.

Severance was on a friendly basis, but Cowboy felt that Paldo had too many commitments with other labels. James E. Myers, president of Cowboy, said he didn't want his product neglected because of this.

Cowboy label according to Myers, has at this time 30 releases on the market, which include many of the top names in the western, hillbilly and folk music field. Myers plans to organize his firm's own national distrib setup and reissue early Cowboy releases on LP disks.

Kenton-GAC Snag On Whether He'll Do Own Bookings

Hollywood, Oct. 4.

Stan Kenton and General Artists Corp. are at the locked-horns stage over whether the handleader has a right to do his own booking. Kenton thinks he has, and he and his business manager, Bob Allison, are mapping out a 75-city one-nighter tour to start along the Coast in February.

Kenton has also applied for an American Federation of Musicians booking franchise. GAC, however, holds a two-year contract with him. It doesn't look like the agency will skirt the impending battle.

Move has developed as Kenton is reorganizing his band. When he laid off last December he had 21 men, and his band was the biggest boxoffice bet in the country with a weekly payroll of around \$6,000. Reorganized outfit will have 40 men, including 16 strings. This is the first instrumentation of that kind Kenton has ever used. Pete Rugolo will remain as chief arranger. June Christy the chirp will be spotted on the tour.

Carlos Gastel is associated with the Kenton venture in an advisory capacity. Gastel was the orch leader's first business manager until May, 1948. He now manages such talent as Nellie Latcher, Mel Torme, Peggy Lee, Dave Barbour, the King Cole combo and the Woody Herman band. All of this group, oddly enough, is GAC-booked.

Art Mooney Starting Pubbery With Paul Case

Maestro Art Mooney is going into the music publishing business with Paul Case in New York. Firm to be called Clover Music, called from "Four Leaf Clover." Mooney's first and biggest record hit for M.G.M. will start out with "The Breeze Is My Sweetheart." Peter DeRose and Carl Sigman authored. Outfit will seek membership in the American Society of Authors, Composers and Publishers.

Mooney shifted his band to General Artists management over the weekend, incidentally after canceling a deal with Music Corp. of America, when the latter wouldn't grant certain concessions. Mooney's band opens next week (12) at the Adams theatre, Newark.

Name Vollmer

Hollywood, Oct. 4.

Earl F. Vollmer has been elected general manager of Palladium ballroom by board of directors replacing the late Maury Cohen.

Vollmer has been with Palladium since it opened in 1949.

Simon House, Inc., chartered to conduct a business in music publishing and records, with offices in New York. Capital stock is 100 shares, no par value.

RCA-Victor executives will make no comment on constantly increasing reports that the company will begin making 33 1/2 rpm Microgroove Long-Playing recordings after Jan. 1. It has been expected that RCA would sooner or later bow to the widespread acceptance being accorded the LP system, in so far as its Red Seal and album works are concerned, despite its continuing full-scale effort to put over the 45 rpm platters. Latter is a strictly RCA development put on the market earlier this year.

RCA was seriously considering going into the LP system with Columbia, which put it on the market, and Capitol and Decca some months back. What interrupted those conversations at that time was RCA's reluctance to issue LP platters before RCA's radio manufacturing division could get sets on the market equipped with turntables that could handle all three speeds—78, 45 and 33. That killed the idea, because by issuing Red Seal and other albums on LP RCA could hand its radio-manufacturing division a staggering blow in the market.

In the event RCA does go into LP it's certain the move won't be made before the first of the year. And it's likely to be done coincidentally, or following the announcement of the availability of RCA combinations able to play all three disks. The Jan. 1 date is predicated upon the Xmas sales period, for which RCA already has radio combinations ready—without provision for 33 rpm.

Meanwhile, RCA continues its huge campaign to put over the 45 system with the public. It's too early to get decisive results. RCA execs point out, however, that dealer orders on 45's have been more than gratifying. They are fully equipped to handle sales, and from here in it's a question of convincing buyers. There's said to be considerable interest in the self-contained player unit from a kiddie angle.

Mercury to Reopen Maj. Plant in New York To Supplement Prod.

Mercury Records will reopen the old Majestic Records pressing plant in Newark to supplement production by its St. Louis factory. Up to a week or so ago, the plant was about to be sold and possibly dismantled, but plans were changed, since its 40-odd modern presses can relieve Mercury's backlog on orders. The backlog several weeks ago forced Mer to place an order for 100,000 disks with RCA-Victor's Indianapolis factory.

Old Majestic plant is owned by Mercury, or rather one of the latter's financial backers, who paid \$142,000 for the entire Majestic setup. This included thousands of masters. The money is being repaid partially by sale of masters Mercury didn't want, by the sale of some machinery and via royalties on Majestic masters released by Mercury, the vast majority of which were by Eddy Howard. Howard is now signed to a Mercury contract.

No plating or milling will be done in Newark; plant will turn out only finished pressings. Mer's St. Louis plant will do all other work. Newark factory reopens Monday (10).

ARMSTRONG SELLOUT IN STOCKHOLM BOW

Stockholm, Oct. 4.

Louis Armstrong's concert here last night (3), first in a long string of dates through the Scandinavian countries, was a huge success. Maestro and his combination of musicians, all widely known here, were met at the airport Sunday (2) by a mob of 3,000 people and two bands, and a parade and reception were held in their honor.

The 4,600-seat auditorium was sold out, some 10,000 people stood on a line as long as 12 hours to secure seats.

Copenhagen date, scheduled for last night (Tuesday), was sold out long in advance.

VARIETY SONG CAVALCADE

(Musical-Historical Review: 1800-1948)

Compiled for **VARIETY**

By **JULIUS MATTFELD**

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Legends and other basic background information, attendant to the compilation and presentation, appeared in the Oct. 6, 1948, issue when the Variety Song Cavalcade started publication weekly. It is suggested that these installments be clipped and filed for future reference.

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1931—Continued

Smile, Darnya, Smile. w. Charlie O'Flynn and Jack Meskill. m. Max Reese. DeSylva, Brown & Henderson, Inc. cop. 1931 (Successor Pub. Crawford Music).

Someday I'll Find You (Private Lives). w. m. Noel Coward. London Chappell & Co. Ltd. cop. 1931.

Sweet and Lovely. w. m. Gus Arnheim, Harry Tobias and Jules Lemare. Robbins Music Corp. cop. 1931 by Metro-Goldwyn-Mayer Corp.

That's Why Darkies Were Born (George White's Scandals, 11th Edition). w. m. Lew Brown and Ray Henderson. DeSylva, Brown & Henderson, Inc. cop. 1931 (Successor Pub. Crawford Music).

This is the Mrs. (George White's Scandals, 11th Edition). w. m. Lew Brown and Ray Henderson. DeSylva, Brown & Henderson, Inc. cop. 1931 (Successor Pub. Crawford Music).

The Thrill is Gone (George White's Scandals, 11th Edition). w. m. Lew Brown and Ray Henderson. DeSylva, Brown & Henderson, Inc. cop. 1931 (Successor Pub. Crawford Music).

Through the Years (Through the Years). w. Edward Eliscu, m. Vincent Youmans. Miller Music, Inc. and Vincent Youmans, Inc. cop. 1931.

Till the Real Thing Comes Along (Rhapsody in Black). w. Mann Holmer, m. Albert Nichols. Shapiro, Bernstein & Co., Inc. cop. 1931.

The Torch Song (The Laugh Parade). w. Mort Dixon and Joe Young, m. Harry Warren. Harms, Inc. cop. 1931.

Try to Forget (The Cat and the Fiddle). w. Otto Harbach, m. Jerome Kern. T. B. Harms Co. cop. 1931 by Jerome Kern.

Under a Roof in Paris (Film: Sous les Toits de Paris). French words, Rene Nazzari. English words, Irving Caesar. m. Raoul Moretti. Harms, Inc. cop. 1930 by Francis Salabert, cop. 1931 by Harms, Inc.

When I Take My Sugar to Tea. w. m. Sammy Fain, Irving Kahal and Pierre Norman. Famous Music Corp. cop. 1931.

When the Moon Comes Over the Mountain. w. m. Kate Smith. Harry Woods and Howard Johnson.

Robbins Music Corp. cop. 1931 by Metro-Goldwyn-Mayer Corp.

When Yuna Plays the Rumba on the Tube (The Third Little Show). w. m. Herman Hupfeld. Harms, Inc. cop. 1931.

Where the Blue of the Night Meets the Gold of the Day. w. m. Roy Turk, Bing Crosby and Fred E. Ahlert. DeSylva, Brown & Henderson, Inc. cop. 1931 (Successor Pub. Crawford Music).

While Hearts are Singing (film: Smiling Lieutenant). w. Clifford Grey, m. Oscar Straus. Famous Music Corp. cop. 1931.

Why Dance? w. Roy Turk, m. Fred E. Ahlert. Irving Berlin, Inc. cop. 1931 (Successor Pub. Bourne, Inc.).

You're My Everything (The Laugh Parade). w. Mort Dixon and Joe Young, m. Harry Warren. Harms, Inc. cop. 1931.

You Didn't Have to Tell Me—I Knew It All the Time. w. m. Walter Donaldson. Donaldson, Douglas & Gumble, Inc. cop. 1931 (Successor Pub. Bregman, Vocco & Conn.).

You Forgot Your Glove (The Third Little Show). w. Edward Eliscu, m. Ned Lehak. Robbins Music Corp. cop. 1931 by Metro-Goldwyn-Mayer Corp.

You Try Somebody Else. w. m. B. G. DeSylva, Lew Brown and Ray Henderson. DeSylva, Brown & Henderson, Inc. cop. 1931 (Successor Pub. Crawford Music).

Yours is My Heart Alone—German title: Mein Gutes Herz. German words, Ludwig Hertz and Fritz Löhner. English words, Harry Rache Smith, m. Franz Lehar. Harms, Inc. cop. 1931 by Schubert Theatre Corp.

Even bootleg liquor sales fell off and prices went down with the depression now in force.

Variety said that in the past three years only three new millionaires had been created in the entertainment business. They were Rudy Vallee, Amos 'n' Andy, and Maurice Chevalier.

Radio, however, continued to grow. NBC in this year sold \$25,807,000 worth of time, while CBS grossed \$11,895,000. Amos 'n' Andy were beyond all dispute the most-listened-to entertainment on the airwaves, and undoubtedly boosted the listening audience as no program, either before or after, ever has.

Bands at Hotel B.O.'s

Band	Hotel	Covers Played	Week Past	Total Covers On Date
Eddy Duchin	Waldorf (400; \$2)	0	1,775	1,775
Guy Lombardo	Roosevelt (400; \$1.50-\$2)	1	1,750	1,750
Jimmy Dorsey	Statler (450; \$1.50-\$2)	3	1,825	5,500
Don McCreane	New Yorker (400; \$1-\$1.50)	1	1,950	1,750

3 days, 19 days.

New Yorker has "Salute to Cole Porter Show," Waldorf, Janet Blair and Blackburn Twins.

Chicago

Bill Bennett (Swiss Chalet, Bismarck; \$2 min-\$1 cover). Sara Ann McCabe opened Wednesday (28). Nifty 2,100 tabs.

Henry Brandon (Marine Room, Edgewater; 700; \$1.20 cover). Conventions keeping room bustling at 4,000 covers.

Frankie Masters (Boulevard Room, Stevens; 720; \$3.50 min-\$1 cover). Ice Show and Masters down a bit to 3,800 covers.

Eddie O'Neal (Empire Room, Palmer House; 500; \$2.50 min-\$1 cover). Hank Laid, Imogene Coca, Julie Wilson. Nice 3,430 tabs.

Bill Snyder (College Inn, Sherman; 300; \$3.50 min). "Salute to Rodgers and Hammerstein" closes Nov. 1. Boff 4,000 covers.

Los Angeles

Ray Hackett (Ambassador; 900; \$1.50). With Dorothy Shay. Fourth week, 3,500 covers.

Henry King (Biltmore; 900; \$1.50). Third week, 2,600 covers.

Harry Oliver (Beverly Hills; 300; \$4 min). 985 covers.

Location Jobs, Not in Hotels

(Chicago)

Cee Davidson (Cher Paroo; 500; \$3.50 min-\$1 cover). Danny Thomas still packing 'em in at capacity 6,000 covers.

Freddie Martin (Aragon; \$1-\$1.15 adm.). Holding big at 11,500 admissions.

Buddy Moreno (Blackhawk; 500; \$2.50 min-\$0.50 cover). "Whiffnipple Revue" garnering neat 3,000 tabs.

Griff Williams (Trianon; \$1-\$1.15 adm.). Local fave going strong at 11,000 admissions.

(Los Angeles)

Ray Robbins-Harry Owens (Aragon, Santa Monica). Ninth week for Robbins, third weekend for Owens. Terrific 13,400 admissions.

Lawrence Welk (Palladium B, Hollywood, fourth week). Okay 9,800 admissions.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Oct. 1

National Rating This Last wk. wk.

Title and Publisher

			New York, MDS	Chicago	Los Angeles, Morse M. Freeman	Boston, Boston Music Co.	St. Louis, S. L. Music Supply Co.	San Francisco, Pacific Coast Music	Indianapolis, Pearson	Omaha, A. Hoppe Co.	Kansas City, Jenkins Music Co.	Philadelphia, Charles Dumont	Minneapolis, Schmidt Music Co.	Seattle, Capitol Music	TOTAL POINTS
1	2	"Room Full of Roses" (Hill-Range)	3	5	2	2	4	1	2	1	2	9	3	1	97
2	1	"Breaking My Heart" (Algonquin)	2	1	1	1	2	3	1	9	1	6	10	2	93
3A	5	"Lucky Old Sun" (Robbins)	1	2	3	5	4	4	2	8	1	2	9	80	
3B	3	"Someday" (Duchess)	6	4	4	5	1	2	7	4	3	8	4	4	80
4	4	"Enchanted Evening" (Williamson)	7	3	4	6	5	8	6	3	1	6	6	61	
5	7	"Old Fashioned Walk" (Berlin)	7	3	8	6	3	5	7	3	4	8			48
6	6	"Maybe It's Because" (BVC)	8	5	3	8	10	5	4	9	8	39			
7A	9	"24 Hours Sunshine" (Advanced)	9	8	9	10	6	8	7	20					
7B	13	"Hop Scotch Polka" (Cromwell)	5	10	5	10	5	20							
8	8	"Long Sleepless Night" (Miller)						3	4	15					
9	12	"Fiddle Dee Dee" (Harms, Inc.)	6	7	10			10		11					
10	11	"Hucklebuck" (United)			9	7	7			10					
11A	13	"Now That I Need You" (Famous)	6					7		9					
11B		"Younger Springtime" (Wmson)	8					5		9					
11C		"I Love You" (Berlin)	7	3	3					9					
11D	12	"I Can Dream, Can't I" (Chappell)								2					9

The nation played bridge and more bridge. Culbertson and Lenz were the focal points for argument and tournaments.

Ballyhoo, the magazine, mocked advertising and built enormous circulation over night.

Henry Ford produced his 20,000,000th automobile.

Wiley Post and Harold Gatty, in the monoplane "Winnie Mae," circumnavigated the globe via the northern route (15,500 miles) in 8 days, 15 hrs., 51 mins.

President Hoover negotiated a moratorium on inter-governmental debts.

Jack (Legs) Diamond was killed in Albany, N. Y., the day after he was acquitted of kidnapping charges.

Women wore stockings of transparent mesh, and the Empress Eugenie hat was the latest rage.

Best money-makers of the year in films were "Cimarron" (Irene Dunne, Richard Dix), "Daddy Long Legs" (Janet Gaynor, Warner Baxter), "Little Caesar" (Edward G. Robinson), "Min and Bill" (Marie Dressler, Wallace Beery), "The Smiling Lieutenant" (Maurice Chevalier), and "Trader Horn."

Stage successes included "Barrett of Wimpole Street," "Counsellor-at-Law," "Reunion in Vienna," "Bandwagon," "The Laugh Parade," "The Good Fairy" and O'Neill's "Mourning Becomes Electra."

1932

Alone Together (Flying Colors). w. Howard Dietz, m. Arthur Schwartz. Harms, Inc. cop. 1932.

April in Paris (Walk a Little Faster). w. E. Y. Harburg, m. Vernon Duke (pseud. of Vladimir Dukelsky). Harms, Inc. cop. 1931.

Brother, Can You Spare a Dime (American). w. E. Y. Harburg, m. Jay Gorney. Harms, Inc. cop. 1932.

By the Fireside. w. m. Ray Noble, James Campbell and Reg.

Best British Sheet Sellers

(Week ending Sept. 24)

London, Sept. 26

Riders in the Sky	Morris
Again	F. D. & H.
Forever and Ever	F. D. & H.
Buy Killarney	P. Maurice
Angelus Ringing	Southern
Wedding Lull Marlene B. & C.	
Careless Hands	Morris
I Don't See Me	Connelly
"A" You're Adorable	Connelly
Wedding Samba	Leeds
Red Roses	L. Wright
Confidentially	New World

Second 12

Echo Told a Lie	Chappell
12th Street Rag	Chappell
Too-Whit Too-Whoo	Reid
Lavender Blue	Sun
Blue Ribbon Gal	Dash
Shawl Galway Gray	Connelly
Windmill Song	Keith P.
Leicester Square Rag	Norris
Kiss in Your Eyes	Bosworth
Candy Kisses	Chappell
Say Goodnight	Kasner
Everywhere You Go	Chappell

Inside Orchestras—Music

Perhaps the most unique localized advertising yet thought up by exploitation-hungry record companies was launched by Star Records, New York indie, last week. Star bought a month's "time" on one of the new "graphic-picture" screens on Times Square to plug its first top platter, by Ralph Young, former Les Brown vocalist, of a tune titled "Azar." Picture screens, two of which are in the Square, use 16mm films, slides, plus pictures drawn by live artists, whose hands can be seen as they work. They draw crowds nightly.

Star bought space on the screens to plug the disk, using slide photos of N.Y. jocks playing the song, starting with WINS' Jack Lacy, who's been plugging the song. There'll be slides of Young and other photos connected with the disk, including that of a femme labelled "Goddess of Love," along with written dialog. Plugs are used intermittently between 8 p.m. and 1 a.m.

Sammy Kaye wound up in the middle of a tight spot during his recent run at the Statler hotel, Detroit, due to the high feeling in the motor city between unions and employers. Running off his "So You Want to Lead a Band?" one evening, Kaye asked a young girl contestant what she did for a living. She explained she was a stenog for the United Auto Workers (CIO). Whereupon, one of the male patrons shouted at Kaye something to the effect that the leader drew all sorts of "morons" into his contests. This outburst was followed by retaliatory remarks from other union people in the room, and in no time a riot was brewing, which Statler execs had a hard time quieting.

Ethel Smith, who's been signed to do a short at Universal for \$4,000, will simultaneously comply with many requests from organists and organ teachers for visual demonstrations on how she executes some of the musical figures called for in her arrangements. There are approximately 200,000 organists in the country and many have requested her to do a tele performance of some of her published scores in order to study the digital dexterity required. Miss Smith figures that the Universal date should take care of most of those requests.

RCA-Victor is using a unique "teaser" line at the bottom of all sheets carrying promotion news about the company's disks. Simple line reading "T and F are M W" excited the curiosity of many tradespeople, which is what it was aimed to do. It means, "Tony and Fran Are Mighty Wonderful," and refers to duetted disks Tony Martin and Fran Warren recently cut, which are due out soon.

While overseas, a theatre operator in Brussels offered to buy Ethel Smith's Hammond organ and she okayed the deal. Instead of a check in payment, however, she received a form to get the money from the Economic Cooperation Administration. Miss Smith asked for a quick return of her equipment because she didn't want U. S. taxpayers to shell out for Belgian lend-lease purchases.

Edna Plinio's sales success with the past "Summer Entertainment Evening" which she made an "South Pacific" and which "understood" free will, resulted in a single has prompted the company to put the money to do more non-theatrical of a like nature. Next Monday, 20: Plinio will represent "The Man of the Hour" a dramatic-style musical. For Christmas on N. Y. Harding has said not have selected.

Harding, published by Laurel Music, is called "The Young Americans" and Plinio's sales were there about \$10,000. She, like Edna Plinio's company, will be working 15% in promoting the Plinio disk (capital gains) with a remodeling of the final three weeks, too, by Clark Deen.



They're all demanding MINDY!

The Copacabana starred her! Radio nabbed her! Television grabbed her! Hollywood's wooing her! She's hailed as the greatest vocal find in years (see TIME magazine)! The customers demand more MINDY! And here it is—her just-out double-barreled smash! Get a load of MINDY—and we do mean a load!

MINDY **Carson**

YOU'RE DIFFERENT and LONELY GIRL

RCA Victor 20-3530 (47-3017")



FREDDY MARTIN

THE BILLBOARD picks this one!

I'VE GOT A LOVELY BUNCH OF COCONUTS

RCA Victor 20-3534 (47-3047")

It's another "Sabor Dance Boogie"!

LOVE IS SUCH A CHEAT

RCA Victor 20-3540 (47-3030")



His most successful 6—all in one great album!

ROY ROGERS

"ROUND-UP ALBUM"

P-355 (47-3030")

My Chickadee Gal
A Little White Cross On The Hill
I Wish I Had Never Met Sunshine
No Children Allowed
My Heart Went Thru-A-Way
Dusty

RCA Victor 21-0113
(48-0113")
RCA Victor 21-0113
(48-0113")
RCA Victor 21-0114
(48-0117")

THIS WEEK'S RELEASE!

(Both 78 rpm and 45 rpm. Numbers marked * are 45 rpm.)

POPULAR

Over Three Hills
I Can Dream, Can't I
Bluebird On Your Windowill
I've Got A Lovely Bunch Of Coconuts
Let's Harmonize
Makin' Love Ukulele Style
Teet Teet Toonie Goodbye
You Call It Madness
When Katherine
Plays Her Ocarina
Two Left Feet Polka

MERRIE MUSETTI ORCHESTRA
25-1137 (51-0033")

COUNTRY AND WESTERN

The Waltz Of Regret
Bonaparte's Retreat

POB WBS KING
21-0111 (48-0114")

Yodel Boogie
Mama, What'll I Do?

ROSALIE ALLEN
21-0118 (48-0131")

RHYTHM

Cut Off The Fat
Shuffle Shuck

JOHNNY MOORE'S THREE BLAZERS
25-0047 (50-0031")

Glenn Miller Album! "Starlight Serenades"

The Story Of A Starry Night
Stairway To The Stars
When You Wish Upon A Star
Starlit Hour
A Heartful Of Stars
Shake Down The Stars

P-355
20-3561
20-3562
20-3563

DEALERS! Are you ringing up these extra profits with RCA Victor's new Multi-Play Needle? Counter displays, Co-op mats, and national advertisements add up to easy sales.

THE CERTAIN SEVEN

(Best sellers that no dealer can afford to be without)

- 45 RPM
- 20-3531 1. THAT LUCKY OLD SUN
Vaughn Meares 47-3018
- 20-3510 2. SOMEDAY
Vaughn Meares 47-3036
- 20-3441 3. ROOM FULL OF ROSES
Sammy Kaye 47-3108
- 20-3427 4. HUCKLEBUCK
Tommy Dorsey 47-3038
- 21-0083 5. I'M THROWING RICE AT THE GIRL I LOVE
Eddy Arnold 48-0088
- 21-0051 6. THE ECHO OF YOUR FOOTSTEPS
Eddy Arnold
- 21-0051 7. CLAIR DE LUNE
Jose Hurbi 48-0176

The stars who
make the hits
are on...

RCA Victor Records

RCA VICTOR DIVISION

RADIO CORPORATION OF AMERICA, CAMDEN, NEW JERSEY

"45" changer sales will soar at this price! Records too! Make sure you have ALL the RCA Victor hits on 45 rpm!

World's Fastest Automatic Changer now only **\$12.95**



Lombardo Again Cuffos Music at World Series

Guy Lombardo's orchestra will again play cuffo pre-game music before each World Series game at the Yankee Stadium, New York, starting today (Wednesday). Lombardo will put on a 40-minute musical show ending with the national anthem just prior to game time, paying his men scale for the job though he draws nothing from the Yankee management.

Lombardo's outfit did the same thing two years ago, when the Yankees also met the Brooklyn Dodgers for the world's championship.

Charges Infringement On 'Gum Slot' Story

Lou Herscher has filed suit in Los Angeles superior court charging that Julian Kay's tune, "Dum Dot Song," infringes on his "I Put A Penny in the Gum Slot." Former song was published by Sinatra Songs in 1947 while "Gum Slot" was published by Southern Music in 1949.

Suit asks \$15,000 damages from Kay and Sinatra. Brief charges that 20 bars of lyrics and music were lifted. Herscher claims \$2,300 profit realized from 200,000 disks of "Song" on the Columbia label.

Kapp to Decide On Giveaway Album

Dave Kapp, vicepresident of Decca, has to decide this week whether to do an album, at reduced royalties, with the platter's singers for a giveaway contest gimmick on Campbell's Soup "Club 15" airshow. Ward Wheelock agency has broached the idea, with Decca to do the albums to be given away.

Singers Dick Haymes, Andrews Sisters and Evelyn Knight, all under contract to Decca, are stars of the airshow.

Songs With Largest Radio Audience

The top 30 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

Survey Week of September 23-29, 1949

A Dreamer's Holiday	Shapiro-B
Don't Cry, Joe	Harms
Fiddle Dee Dee—"It's a Great Feeling"	Harms
Four Winds and the Seven Seas	Lombardo
Georgia On My Mind	Peer
Give Me a Song—"It's a Great Feeling"	Witmark
Homework—"Miss Liberty"	Berlin
Hucklebuck	United
I Can Dream Can't I	Chappell
If You Ever Fall in Love Again	J. J. Robbins
It's a Great Feeling—"It's a Great Feeling"	Remick
Just One Way to Say I Love You—"Miss Liberty"	Zorba
Katrina—"Ichabod and Mr. Toad"	Morris
Last Mile Home	Leeds
Let's Take An Old-Fashioned Walk—"Miss Liberty"	Berlin
Love Is a Beautiful Thing	Porgie
Maybe It's Because—"Along Fifth Avenue"	BVC
Over the Hillside	Dreyer
Room Full of Roses	Hill & Range
Some Enchanted Evening—"South Pacific"	Williamson
Someday You'll Want Me to Want You	Duchess
That Lucky Old Sun	Robbins
There's Yes Yes in Your Eyes	Witmark
Toot Toot Tootsie Goodbye—"Jolson Sings Again"	Feist
Twenty-Four Hours of Sunshine	Advanced
Wedding Of Lili Marlene	Leeds
Where Are You—"Red, Hot and Blue"	Famous
Who Do You Know in Heaven	Robbins
You Told a Lie	Bourne
Younger Than Springtime—"South Pacific"	Williamson
You're Breaking My Heart	Mellin
You're So Understanding	Barron-Pem.

The remaining 20 songs of the week (more in case of ties) based on the copyright Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

A Wonderful Guy—"South Pacific"	Williamson
And It Still Goes	Shapiro-B
Ain't She Sweet	Advanced
Bali Ha!—"South Pacific"	Williamson
Baby It's Cold Outside—"Neptune's Daughter"	Morris
Dime a Dozen	Morris
How It Lies, How It Lies, How It Lies	Morris
I Can't Believe It	Claremont
I Don't See Me in Your Eyes Anymore	Laurel
I Know I Know, I Know—"That Midnight Kiss"	Robbins
I Wish I Had a Record	Crawford
In Santiago By the Sea	Life Music
Lover's Gold	Oxford
Make Believe You Are Glad When You're Sorry	BVC
My One, My Only, My All—"My Friend Irma"	Paramount
Now Now Now Is the Time	Fremart
Riders in the Sky	Morris
So in Love—"Kiss Me, Kate"	T. B. Harma
Song Of Surrender—"Song Of Surrender"	Paramount
Through Sleepless Night—"Come to the Stable"	Miller
Twilight	Ben Bloom
Why Fall in Love With a Stranger	Campbell

† Film musical. * Legit musical.

The Interpretation to Outlive Them All!



'THAT LUCKY OLD SUN'

and
COULD 'JA?

Columbia Record No. 38608

Columbia Records

On the Upbeat

New York

Irving Chesser replaced Leonard Vannerson as N. Y. representative of Arthur M. Hay in the affairs of maestro Tommy Dorsey. Bernie Cairns now representing Morris and Melrose Music in Chicago. Columbia Records Bridgeport factory moved into three eight-hour shifts Wednesday (28) after starting on two 10-hour runs a few days before. Cromwell Music, new firm publishing "Hop Scotch Polka," admitted to the American Society of Composers, Authors and Publishers. Elliot Lawrence signed Gerry Mulligan Quintet to work with his band. Eddy Duchin signed for Capitol theatre Dec. 22 or 29. Sammy Kaye broke Deuchler-Wallick, Columbus, cover and gross figures during his recent week there, drawing 3,110 covers. WFPG, Atlantic City, added Stan Facey to disk jockey staff. Facey is a pianist at Club Nomad.

Chicago

WBKB to telecast opening night of Ice Follies at Chi Arena, Oct. 6 with Russ Davis announcing. Surprise visitor to NBC-RCA's press preview of "Life of Riley" show staged for Pabst execs was comedian Eddie Cantor who thought program was "great." WBKB director Dick Liesendahl switching to WGN-TV handling remotes. Hank Ladd guested on ABC-TV's Majority Rules. WBKB chief lender Harry Birch disclosed as inventor of station's new binocular telephone type lens now used for football coverage. WGN-TV making one time shot of Marshall Field's "Toy Fair," with studio setup similar to department store layout. Johnny Clark debuting "Clark's Corner" on WBKB Oct. 10 as first of daily 15-minute strip. Heavy TV coverage of prep football lined by WGN-TV and WGNB-TV, WJW.

Pat Flanagan and Vince Garrity handling latter's telecasts of six public league games.

Hollywood

United World Films, U.I. subbed, has signed to produce six one-minute television commercials for Lux Soap. Studio players will be used to plug the product, in addition to forthcoming U. pix. in stunts similar to Lux's newspaper and magazine ads featuring film.

(Continued on page 42)

It's Music By

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Program Today Yesterday's

JUST YOU, JUST ME

Harmony (11014)

ARTIE SHAW

(Robbins Music)

PROGRAM NOW

CARMEN LOMBARDO'S IT SEEMS LIKE OLD TIMES

LEO FEIST



**"MERCURY"
ZOOMS
WITH**

Top Record Talent and Tunes
AS PUBLISHED VIA LEADING U. S. "MUSIC" MAGAZINES

WEEK ENDING SEPT. 24

VARIETY

Weekly chart of the records on disk picture program, as "most successful" by popular vote. This compilation is based on information gathered from disk operators across the nation and is designed to indicate those records which are popular in general as well as those on the charts. Ratings are computed on the basis of 10 points for a No. 1 position, 9 for a No. 2 and so on down to one point. Chart and picture will continue to work to present a comprehensive picture of all activity of the country.

Pos.	Pos. No.	Artist	Label	Pos.	Pos. No.	Artist	Label
1	1	Vic Damone	Mercury	17	17	Alvin Karpis	Mercury
2	2	Vic Damone	Mercury	18	18	Alvin Karpis	Mercury
3	3	Vic Damone	Mercury	19	19	Alvin Karpis	Mercury
4	4	Vic Damone	Mercury	20	20	Alvin Karpis	Mercury
5	5	Vic Damone	Mercury	21	21	Alvin Karpis	Mercury
6	6	Vic Damone	Mercury	22	22	Alvin Karpis	Mercury
7	7	Vic Damone	Mercury	23	23	Alvin Karpis	Mercury
8	8	Vic Damone	Mercury	24	24	Alvin Karpis	Mercury
9	9	Vic Damone	Mercury	25	25	Alvin Karpis	Mercury
10	10	Vic Damone	Mercury	26	26	Alvin Karpis	Mercury
11	11	Vic Damone	Mercury	27	27	Alvin Karpis	Mercury
12	12	Vic Damone	Mercury	28	28	Alvin Karpis	Mercury
13	13	Vic Damone	Mercury	29	29	Alvin Karpis	Mercury
14	14	Vic Damone	Mercury	30	30	Alvin Karpis	Mercury
15	15	Vic Damone	Mercury	31	31	Alvin Karpis	Mercury
16	16	Vic Damone	Mercury	32	32	Alvin Karpis	Mercury

Jumped - from NO 17 to NO 5 IN ONE WEEK!

MY BOLERO

Recorded by

VIC DAMONE

**MERCURY
RECORD
No. 5313**



150 Operators Attend Ballroom Ops' Parley

Chicago, Oct. 4.

National Ballroom Operators Assn. convention got under way today at the LaSalle hotel with 150 operators from various parts of the country in attendance for the three-day meet.

But meetings of the first day included a pitch for state ballroom organizations by Herb Pauley, Turnpike Ballroom, Lincoln Neb., and Ken Moore, sec.-treasurer and convention chairman.

Barbaro in BMI Pact, Drops Infringement Suit

Detroit, Oct. 4.

Frank Barbaro, owner of the Bowery niter, parted with Broadcast Music, Inc., for use of copyright music, at same time dropping his copyright infringement suit which he had filed against BMI.

Contract signed is retroactive to the time when the infringements were obtained. Barbaro has also been asked by BMI to sign a license for the period covered in the original infringement period.

Murphy Shifts to WGN

Syracuse, Oct. 4.

Ed Murphy, WSYR, Syracuse, New York, disk jockey has left the station for a disk and TV position with WGN, Chicago.

REINHOLD GOTT, WSYR announcer, is taking over Murphy's request air show temporarily.

Teyte Opens Chi U. Season

Chicago, Oct. 4.

Maggie Teyte, British soprano, opens the U. of Chicago concert series, Oct. 21, to be followed by the Lucwenguth Quartet of Paris, Nov. 4, making its first appearance in Chicago.



FRANKIE LAINE
"LUCKY OLD SUN"

ON MERCURY RECORDS

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RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 10 cities and showing comparative sales rating for this and last week.

National
Rating

Week Ending
Oct. 1

This List
wk. wk.

Artist, Label, Title

			New York	Chicago	Los Angeles	Boston	St. Louis	Indianapolis	San Francisco	Kansas City	Minneapolis	Seattle	TOTAL POINTS
1	1	FRANKIE LAINE (Mercury)	1	1	1	1		1	2	1	4		78
		"That Lucky Old Sun"											
2	2	VIC DANONE (Mercury)	2	3	4				1	2	3	1	61
		"You're Breaking My Heart"											
3	5	AL MORGAN (London)	3	2	7	9					1	2	42
		"Jealous Heart"											
4	3	VAUGHN MONROE (Victor)	4	4	5			7	3	6		9	37
		"Someday"											
5	4	J. STAFFORD-G. ORAL (Cap)	5		8	2	2					6	32
		"Whispering Hope"											
6A	7	M. WHITING-J. WAKELY (Cap)						1			5	5	22
		"Stippin' Around"											
6B	13	EDDIE HOWARD (Mercury)						3	5	3			22
		"Maybe It's Because"											
7	13	DICK HAYMES (Decca)						4	4	4			21
		"Room Full of Roses"											
8		ANDREWS SIS. (Decca)		8	3	6	8						19
		"I Can Dream, Can't I?"											
9A	9	D. HAYMES-TATTLERS (Decca)		10	7					8	3		16
		"Maybe It's Because"											
9B	11	MILLS BROS. (Decca)			8	3				6			16
		"Someday"											
10	8	TONY MARTIN (Victor)		9	2		8						14
		"Circus"											
11		GORDON JENKINS (Decca)				3	6						13
		"Don't Cry, Joe"											
12A	11	FRANKIE LAINE (Mercury)		7					9	5			12
		"Now That I Need You"											
12B	11	PERRY COMO (Victor)		10	5				10	7			12
		"Some Enchanted Evening"											
13A	12	SPIKE JONES (Victor)		4								8	10
		"Dance of the Hours"											
13B		MARGARET WHITING (Capitol)			10						2		10
		"Dime a Dozen"											
14	6	BUDDY CLARK (Columbia)					2						9
		"You're Breaking My Heart"											
15A	10	ARY MOONEY (M-G-M)		8							7		7
		"Hop Scotch Polka"											
15B		DORIS DAY (Columbia)			5						10		7
		"Now That I Need You"											
15C		FREDDIE HALL (Parlay)				4							7
		"When He's All Dotted Up"											
15D		P. WESTON-STARLIGHTERS (C)						4					7
		"Room Full of Roses"											
15E	12	SAMMY KAYE (Victor)										4	7
		"Room Full of Roses"											
		DEAN MARTIN (Capitol)											
16		"That Lucky Old Sun"			5								6

FIVE TOP ALBUMS

	1	2	3	4	5
SOUTH PACIFIC	JOLSON SINGA AGAIN	SILVER LINING SONGS	MISS LIBERTY	KISS ME, KATE	
Broadway Cast	Al Jolson	Vaughn Monroe	Broadway Cast	Broadway Cast	
Columbia	Decca	Victor	Columbia	Columbia	

Disk Best Sellers by Companies (Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Mercury	4	171	London	1	42
Decca	5	85	Columbia	2	16
Victor	5	80	M-G-M	1	7
Capitol	5	77	Parlay	1	7

On The Upbeat

Continued from page 40

players. Spots will be used on "The Chuck" NBC series that tears off on the network's video circuit

next month. Mayor Fletcher Bowman will do a regular television stint on KTLA's "Your Town." He will handle five minutes of the 15-minute layout each week to discuss affairs of the city. Remaining 10 minutes will be used to show films concerning city problems and development.

Carl Dudley is in N. Y. completing arrangements for his tour through South America and South Africa to film the "This World of Ours" pix. Dudley plans to roll three of the films in South America and four in South Africa. Two reels are for Republic release and NBC televising. Telemount Pictures "The Magic Lady and Boko" is being beamed by KFI-TV. KFI will beam the 10-minute films, once weekly for 12 weeks. Pix star Geraldine Larsen and Jerry Maren. Newly-formed Allardale Productions will make four 15-minute television films. First went into production Monday 26. Pix will feature Arthur Blake, Fritz Feld, Inge Jullus, Dave Willock and Ken Niles have been linked for roles in one of each of the films. Briefs are being made on spec.

Artie Wayne slicing two sides for Superb Records this week. Donna Blanchard, Frisco light operatic singer, has inked with Pablo Frontaura. CIRE rep here, in six months of clubdates in South America, starting at the Embassy Brown's in East Liberty.

Club, Buenos Aires, Oct. 15. Columbia's "Petty Girl" score will be published by Buddy Morris instead of Mood Music. Shapiro-Bernstein subside since Morris holds exclusive part with Harold Arlen, who worked with Johnny Mercer on the music.

Pittsburgh

Planned Joe Lossak joined Dolores Clark Trio at Bill Green's Cocktail Lounge. He was with Ralph DeStefano's band at Carousel for a long time. Everett Nell's orch helps opening new Plantation Room at Colonial Manor on Thursday 16. Dolores Del Mar is the new vocalist with Lee Nelson's orch. She replaces Norren Kennedy, who quit for matrimony. Local bands will get plenty of work at West View Park all winter. Dandelion there is going to stay open five nights weekly year round for the first time. June Lane landed vocal berth with Wes Parker's orch, which goes into Bill Green's Oct. 14, following the Pee Wee Hunt outfit. Norman Granz opens jazz concert season at Syria Mosque on Friday night 17. Lois Jarman, of summer opera company's singing ensemble, has taken over vocal chores with Bobby Urzeth's orch at Johnny Brown's in East Liberty.

Decca Will Soon Press Own Long-Players

Decca Records will soon be pressing its own LP platters. Since the label went into the Microgroove field, Columbia Records' Bridgeport factory has been manufacturing all of Decca's output and probably will continue to do so for awhile.

Meanwhile, Decca has been experimenting with LP production at its own New York plant and is turning out small amounts of disks.

Garber Plays Coronation Ball at Omaha's Ak

Omaha, Oct. 4.

Jan Garber orch plays the annual Coronation ball of Ak-Sar-Ben at the Coliseum the night of Oct. 22. Coronation itself, the preceding night, will be done by a local band. Ak ball is the top social event of the year here.

Other local dates: Carmen Cavallaro band and show opens at the Orpheum theatre, Friday, Oct. 7. Tiny Hill-Hank Williams unit booked into Orpheum Oct. 28 for a week. Ak-Sar-Ben bringing Phil Spitalny and the "Hour of Charm" all-girl orch to the Coliseum for a one-nighter Oct. 23.

RCA Sets Dreamers

RCA Victor signed the Honey Dreamers, vocal quintet, to a contract this week and expects to cut the group's first sides within a couple weeks. Dreamers came to attention via Dave Garroway's video show on NBC.

Group consists of three boys and two girls.

ROCKWELL IN N. Y.

Tom Rockwell, president of General Artists Corp., returned to New York over the weekend after several months on the Coast. He'll remain east until about Dec. 1.

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Matt Shelvey's Larceny Rap Set Aside, Gets Retrial Based on 'New Evidence'

Atlanta, Oct. 4.

Judge Ralph Pharr, of Fulton Superior Court, Saturday (1) granted a new trial to Matt Shelvey, former national director of the American Guild of Variety Artists, who was convicted last December on two counts of larceny "after trust." Shelvey was sentenced to one year on each count.

Defense attorneys Louis Regenstein and Hoke Smith, at the December trial, argued that the evidence was insufficient to convict.

They based their motion for new trial on the grounds of "newly discovered evidence" which they alleged was in possession of hostile persons at the time of the trial. Errors were also alleged in Judge Pharr's charge to the jury.

Shelvey, a New Yorker, was accused of converting to his own use \$20,000 allegedly "contributed" by Henry Grady hotel to AGVA's welfare fund in return for okay on matinee shows at hostelry's Paradise Room.

Arthur Kave, former AGVA rep in Miami, testified at five-day trial that hotel management gave him \$8,000 in 1945 and \$12,000 in 1946, and that he turned these amounts over to Shelvey. John Donahue, AGVA comptroller, testified that these sums never were turned in to AGVA treasury.

Kave, who was jointly indicted with Shelvey, is still awaiting trial.

Wertheimer's Reno Spot

Mert Wertheimer has taken over the Riverside hotel, Reno, where he plans to install name attractions.

Low Wertheimer, brother of Mert, who headed the production staff of the Mapes hotel, Reno, is currently recovering from a stroke.



OPENS

CAPITOL
Wash., D. C.

OCTOBER 13

OPENS

TODAY (OCT. 5)

OLYMPIA
Miami

"To Break the Jump"

Mgt.: MARK LEDDY,
LEON NEWMAN

Jimmy Durante Set to Play Delayed Copa Date Nov. 17

Jimmy Durante, who previously had been unable to fill a commitment at the Copacabana, N. Y., has given assurance that he'll open there Nov. 17. He airmailed the music for his act to Mike Durso, Copa's maestro, so that he'll be familiar with the routine.

Durante will remain at the Copa beyond New Year's and will be succeeded by Lena Horne, slated to open Jan. 3. Other act definitely set for that date is Dean Martin and Jerry Lewis who go in around the beginning of April. Romo Vincent will probably play the spot in the late spring or summer of next year.

Philly Nitery Files Breach Rap vs. Martin & Lewis For Wanting Out on Date

Philadelphia, Oct. 4.

Harry Steinman, owner of the Latin Casino, has asked the American Guild of Variety Artists to take action against the team of Dean Martin and Jerry Lewis, who were slated to appear at the cafe on or about Oct. 26.

Abby Greshler, manager of the comedy duo, has notified Steinman that the pair will not appear at the club, because of radio commitments. The contract between the Latin Casino and Martin and Lewis provided that it could be cancelled if radio or film commitments interfered.

The Latin Casino was to get the team at the end of their current run at the N. Y. Paramount, and the notification by Greshler was within the proscribed 30 days' advance notice of cancellation demanded in the contract. Steinman, however, wants to be shown.

If Martin and Lewis are slated for a New York radio broadcast, Steinman said the comics could take the night of the broadcast off. According to Steinman the contract further stipulated that if Martin and Lewis failed to play the room for the October date they must come back some time during 1950, at the same salary. Engagement called for two weeks, with options.

Dick Jones, local rep of the AGVA, is following through on the complaint and Greshler has been notified by the club of its intentions to act unless the comedians out is gild-edged.

Fields Ankles Greshler For New Berth With MCA

Freddie Fields, who has been in charge of the New York office of the Abner J. Greshler agency for the past five years, resigned to join the Music Corp. of America cafe dept.

Acquisition of Fields is regarded as a move by MCA to expand its cafe activity which has been at a reduced pace since the resignation of Eddie Ekert some months ago and shift of Johnny Greenhut to the video dept.

Fields, a brother of bandleader Shep Fields, starts his new assignment next week.

New Lessees Take Over Hub's Latin Quarter

Boston, Oct. 4.

Mickey Redstone has leased his Latin Quarter, and will devote most of his time to running his open-air theatres in the future.

Trio who have taken over are Lee Fields, William Osmann and Edward Meister. The latter also operates Hub's Show Bar.

Philly's Sheraton Opened to Names By Hildegard

Pittsburgh, Oct. 4.

Having achieved the unusual here of getting the so-called local "country club set" into a hotel, during Hildegard's local engagement at the William Penn hostelry, Anna Sosenko, the songstress-manager, has also opened up the Penn Sheraton hotel, Philadelphia, for top nitery names. Ernest Henderson, president of the Sheraton chain, always felt that the chanteuse's association with the chain would be boxoffice despite the new low-budget rooms policy, but was afraid of her \$6,000 weekly figure.

Kurt Smith, manager of the Philly Sheraton, however, agreed with Henderson that the gamble was worth it, and since the dining room is too small for an important operation, the hotel is experimenting with a radical move. Smith is opening up the Penn Sheraton's ballroom, which seats 450, for the Hildegard engagement. It's being laid out to look like a more intimate hotel dining room. Convert will be \$2 weekdays, \$2.50 Fridays and Saturdays. Miss Sosenko, who carries her own special lighting equipment, will club.

(Continued on page 47)

MCA's Paris Branch

Paris, Oct. 4.

Music Corp. of America will open a Paris office shortly with David Stein, brother of MCA board chairman, Jules C. Stein, in charge. Opening date isn't set yet. Stein was previously in the MCA Beverly Hills office and worked for a while in London.

Jules Stein will probably set up the Paris operation. He's expected to return from Europe Oct. 11.

Conventions Keep Atlantic City Lively, But Track Handle Dived Plenty This Yr.

Atlantic City, Oct. 4.

Balmy weather, plus good convention bookings, has hyped business here since Labor Day.

Most top summer attractions have disappeared with the vanishing crowds, the last one, the Atlantic City Race course, closing its fourth and longest season on Saturday (2).

Figures at the track for its 45-day season, three days longer than last year, show that wagering was down \$3,514,338 from the \$30,571,473 pushed through the win-

dows last year. A total of \$47,055,135 was wagered this season. Attendance was up some 12,000, due to the added three days of racing.

Revenue from the mutual machines: \$2,752,626 for the track, down \$170,232; \$3,537,212 for the state, including breakage, down \$268,181. John B. Kelly, president of the track, said it lost \$100,000 since Labor Day. He added, however, that business prior to that was good.

At Steel Pier, George A. Hamid, although busy with the New Jersey State Fair at Trenton this week, announced that the pier would remain open over weekends, for the time being, at least. Alex Bartha, a local group, are in the Casino lounge for dancing. On the Music Hall stage Milt Douglas headed a show which included the Tune Tattlers, Lewis and Oliver Sisters, Al and Connie Fenton and Miller and Jean. Hamid is also retaining some other attractions including Bradford's reptile collection.

Shore hotels continue to offer dancing in their grills. Traymore has Cyril Mansfield orch. Jose Ponera is at the Chelsea, Pedro Albani at the Mayflower, Nick D'Amico at Ritz. Joe Stern at Brighton.

Night clubs continuing to offer floorshows include Babettes with Ronnie King heading the lineup. Denny and Cameron at Clitquot and Red Pepper and a line at the Paddock.

Also in the entertainment picture is the announcement this week that ice hockey games will again be played in Convention Hall starting, Dec. 9.

Devalued £ Cuts Take Of 'Ice Cycles' Nearly 35% on London Run

Pittsburgh, Oct. 4.

Devaluation of pound cost 'Ice Cycles' about \$35,000 on its three-month run at Empress Hall in London. At that management just missed by a day getting out the full amount.

George Eby, chief barker of Variety Club here and owner of Harris Amuse Co., was dispatched by John H. Harris, head of Arena Managers Assn. which controls show, to London to wind up 'Cycles' on Sept. 17 and close the books. He arrived here on a Saturday, too late to go to the bank to make the necessary transfer.

By Monday, but had been missed. The drop in exchange rate of English currency was announced on Sunday.

Ray McDonald and Peggy Ryan start an engagement at the Palladium, London, Oct. 18.

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Formby's 'London Music Hall Varieties' Seen Crossing 250G in Canadian Tour

Toronto, Oct. 4.

On advance indications, and with much of the money already in the kitty, George Formby and his "London Music Hall Varieties" should gross \$250,000 for his whirlwind six-week trans-Canada tour. The Lancashire singing comedian sold out a week in advance at \$3.00 top for his first three engagements—Toronto, Hamilton, Ottawa—and similar box office activity is shown in his subsequent dates across the Dominion. At the Royal Alexandra (1455), Toronto, where Formby led off for his first week, the capacity gross was \$24,700.

With repeated rumors, consistent over recent months, that Famous Players (Canadian) and Loew's are pulling a revival of vaudeville in their major houses in Canada, executives obviously are watching the Formby tour with considerable interest.

Meanwhile, on Formby's initial success here, his films of wartime vintage are being taken off the shelves for reissue by Empire-Universal. His navy film, "Bell Bottom George," is currently at the Hollywood, Toronto.

"London Music Hall Varieties" is not only the first British vaude troupe to visit Canada in 20 years, but in the most successful British stage attraction ever to visit this country. According to Ernest M. Hawley, manager of the Royal Alexandra, Toronto, who arranged the tour, Formby will be back next season for a more extended engagement that may run 12 weeks.



MEMO:

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PHILA. DAILY NEWS
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THE DANCING SENSATION
OF TWO CONTINENTS...
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MAXINE SULLIVAN
CURRENTLY
CAFE SOCIETY
(DOWNTOWN)
PERSONAL MANAGEMENT
JACK BERTELL

MALINY
A few dates to fill on 10th anniversary tour to Florida
From. add: 10th MALINY, FLEMINGHAM, N. Y.

Two New Brazil Vaude Shows Drawing Them In

Rio de Janeiro, Sept. 20.

"Quero Ver Isso de Perto" ("I Want to See It Closer"), one of two new vaude shows, is drawing the customers marking the first time that tickets to a production here have to be obtained in advance. Show features top local comics.

Other presentation, "Estou com Tudo e Nao Estou Prosa" ("Got Everything and I'm Not Bragging"), features a Parisian chorus, fan dancers, strippers, and aqua-show and a variety of other acts.

RINGLING CIRCUS' 150G IN 5-DAY H'WOOD STAND

Hollywood, Oct. 4.

Ringling Bros. and Barnum and Bailey's circus grossed \$150,000 in five-day stand here with big five performances off 10% from last year. Breaking in new location plus weak matinee trade due to reopening of school are reasons for lighter take. However, there were turnaways for last five performances and management felt show could have stayed another four days after Sunday (2) with profit.

While receipts were down over last year, gross was still good here. Best stands for season were New York, San Francisco, Portland, Chicago, Spokane and Butte, with only three or four really bad days.

Mother Kelly's, Miami, Sold to Syndicate for 43G

Miami Beach, Oct. 4.

Mother Kelly's was sold this week to a Chicago group headed by Pete Arnold for \$43,000.

Long one of the Beach's top intimacies, plans for the spot by the new owners include continuance of the continental show policy.

Another spot the Chest Parer was also sold last week.

Wally Wanger School of Dancing and Dramatic Art has been chartered to conduct business in New York City, with capital stock of 200 shares, no par value.

Eckstine Date Set Back

Billy Eckstine's date at the Paramount theatre, N. Y., has been postponed from the Christmas-New Years show because of the long running time of the film "Samson and Delilah." It was felt that the Negro singer could be used to better advantage on the following show, with the Bob Hope starrer, "The Great Lover."

Eckstine's replacement on the holiday show has not been set.

Texas Oil Millionaires Aren't Spending Much Moola in Niteries

Dallas, Oct. 4.

Texas millionaires might be spreading their gold about in places like the Stork Club and the Mocambo, but they've got their money belts tightly cinched up around these parts. Dallas, for instance, has a half dozen small clubs, a floorshow at the Adolphus hotel, a small dance band at the Baker hotel and a local combo at Papp's, the biggest niterie here.

Music Corporation of America, a year ago had 76 acts working around Dallas. This week they have seven. Same situation obtains elsewhere. Galveston is just about folded now, with the end of a mild summer season. Houston has the Shamrock. Glenn McCarthy's monument to Glenn McCarthy, as its only catchall for the spenders.

The first vaude show for Interstate, through here about a month ago, was a disappointment and it is doubtful if the big theatre circuit will use more than five variety shows during the season. In the Amarillon, the Tylers and other small communities, an occasional one-niter band comes in. Tommy Dorsey was the last orch through including a stop at Fort Worth—but business was not big.

Ohio Relaxes Rules On Reforming Minors

Columbus, O., Oct. 4.

Performers under 18 will be able to appear in Ohio theatres, as a result of a new law which becomes effective Oct. 6.

New law permits minors under 18 to appear on the stage if provision is made for educational instruction and "proper moral supervision." The law states the minor must be accompanied by his guardian or parents, is limited to two performances a day, and cannot appear after 11:30 p.m.

Previously no one under 14 could perform on the stage, and employment of boys under 16 and girls under 18 was banned in places of amusement after 6 p.m.

Midwest Vaude Dates

Chicago, Oct. 4.

Joan Merrill and the Dunhills signed for the Danny Kaye show at the Chicago, Oct. 7. Jackie Miles and Fran Warren headline at the Carnival, Minneapolis, Oct. 13. Rose Murphy is set for the Stork Club, Council Bluffs, Iowa, Oct. 4. "Grand Old Opry" will do an early morning show for the Future Farmers of America at Kansas City, Oct. 11. Silver Frolics show for Oct. 25 has Alan Stone, comedian, as headliner. Palace, Milwaukee, resumes vaude shows Oct. 28. Turfin Inn, Sioux City, resumes floorshows Oct. 21.

Hudson & Sharare open at the Circle Club, Dubuque, after summer tour of Hawaii and the Philippines. Oct. 5. Danny Rogers starts new policy at the Baltimore hotel St. Louis, Oct. 6, after stint in new Milton Berle film. Yvonne Ray into the Chateau, Lyons, Ill. Oct. 6. Joey Reardon and Betty Sawyer into the Flame, Duluth, Oct. 5. Glen's Rendezvous, Nov. 4 show for two weeks has Lela Andrews, Eddy Bartell, Doctor Vester and Lady Ethel.



PATRICE JAN
HELENE and HOWARD
Currently
LOEW'S STATE
SYRACUSE, New York

A. J. Balaban's Tele Technique To Give N. Y. Roxy Shows New Look

A new look inspired by television is being planned for the Roxy theatre, N. Y., by its executive director, A. J. Balaban. Theatre head is planning a physical stage layout that will permit closeups as in video and at the same time attain a more intimate contact with the audience.

Within a few days construction will start on a new type of stage set which will permit a complete show on a motorized platform to go as far front as the footlights.

CHI RAILROAD FAIR WINDS RECORD RUN

Chicago, Oct. 4.

Chi Railroad Fair shuttered Sunday (2) winding up a two-season run that broke all records for exhibitions, with 2,732,739 persons attending the '49 session. Over 1,449,954 persons saw the "Wheels a Rolling" pageant this year, with total attendance for both seasons going over the 5,200,000 mark.

Major Lenox Lohr, proxy of the Fair, claimed the largest number of persons to ever turn out for an industry display did so for the railroad show, with its second year beating figures of its first season. Fair also broke even financially, according to Lohr.

Abbott & Costello Being Angled for Brit. Tour

Hollywood, Oct. 4.

Lew Grade, British vaude booker, has offered Abbott and Costello a London Palladium booking with string of provincial houses to follow, starting next June.

Grade is also dangling similar offers to Jack Benny and Charles Correll and Freeman Gosden ("Amos 'n' Andy"). Benny is tossing a cocktail party for Grade Saturday (8).

The stage will have several levels, one of them to hold the orchestra pit.

With this plan, it will be possible to improve the sight-line in all parts of the house. Performers will be able to work with more assurance and the pewholders will get a better view.

Work has already started on a raised platform to cover the ice-stage. The new stage levels will go directly over the tank. Decision as to whether the current ice show will be the last for this season will be made in a day or so.

Balaban stated that it was his original intention to keep the ice running for six months a year only, but they've been successful enough to warrant an 18-month run. They'll be back sometime next year.

Talent policy, according to the house director, will be revised to meet the present economic setup. Although future talent plans haven't been formulated, it's apparent that there will be some revisions in the house budget because of the new setup's ability to get more entertainment values. However, the same talent standards are being retained for the time being. Benny Goodman follows the current show with Ethel Waters slated for show afterward and Tony Martin inked for layout coming in around the Christmas holidays.

Jack Powell
Loew's Capitol
WASHINGTON, D. C.
WEEK OCT. 30TH
Thanks to RED FIRMONT
Mgt.: EDDIE SMITH AGENCY
RKO Bldg., Suite 202 (Room 9-3202)

LAFF AUCTIONEER

Sensational
Audience
Participation
Riot



PAUL BENSON

OPENING OCTOBER 6TH •

RKO PALACE

NEW YORK

• WEEK OF OCTOBER 13TH •

RKO BOSTON

Thanks to DAN FRIENDLY

DIRECTION
AL WILSON 1501 Broadway, New York City

Autry's Rodeo B.O. Hypoed by 200 Cowpokes Competing for 84G Jackpot

The more than 200 cowboy participants have a greater incentive to put on a terrific show this year during the 43 performance run of the World's Championship Rodeo at the Madison Square Garden, N. Y. Prize money of \$24,000, plus entry fees, is probably the largest in history of the show, and the cowpokes are determined to get their share of this coin.

The rodeo has all it needs in the way of a solid impact with the person of Gene Autry who per usual made a solid impact with the 12,000 opening night crowd, by his handling of his prize nags, Champion and Little Champion, and his tunes, backed by the Casa County Boys, with whom he appears on his CBS Melody Ranch Show.

This year, the round-up has taken on some fresh aspects. There's been some change of events so that the between rodeo events, divertimento comprise new visual entertainment. Free most is the bareback mounted basketball game, which hasn't been seen at the Garden in five years. This is the highmark in the evening's mayhem. It's a rough proposition especially with no holds barred. Every player had his shirt torn off his back during this 10-minute stanza. The crowd liked it very well.

Another event not seen in recent years is the Cowgirls Cloverleaf Race in which the femmes on horseback race against the time clock by going around three posts. However this stanza needs further polishing. There seems little excitement in this event. Maybe shorten the riders so that the clock operator has enough time to set the hand back to zero, might provide the necessary kick.

Probably the most colorful addition is the Indian War Dances by Jimmy and Sandra Indians from Pueblo, N. M. With Autry explaining the ceremonial aspects, the warskins provide a nifty display paired by Tony White Cloud.

Comedy is by Ken Boen doing an old gray mare bit which pleased the crowd. Gosette Mills probably has the most dangerous assignment in testing the Brahma bulls from the riders. He has some close calls. And "Juno" Womick has replaced the late, Jasbo Wilkerson in aiding Mills.

The cowpokes, however, provide the heart of the show. Opening night indicated a determined intent. All of them out in every thing into their efforts. The show brought along some splendid stock. The horses, bulls and calves seemed equally determined not to let any cowboy beat them.

The riders are a very good crop with championships still to be earned. For example, Boen, last year's steer wrestling winner, came to third on opening night, but that's still no indication of the final result. Lex Conley won Wednesday's 285 trials with the record time of 15.4. All the defending champs are back in an attempt to land onto their laurels. Tony Marshfield, calf roping winner, Sonny Vandender, top bull rider, Gene Pruitt, saddle horse rider, Jack Buschhorn, bareback horse rider, are trying to retain their crowns.

Since leaves the Garden Oct. 23 for a run at the Boston Garden.

Apollo, N. Y.

Sarah Vaughan, Fred Garner, Paul George, Auld Band (9), Howie & Bowser, Edwards Sisters (2), Signifying Sid, "The Lones" (SG).

Sarah Vaughan tops the well balanced bill at this Harlem vaude house this week. Grooved in the rising spot, she warbles five numbers to a warm reception. Her wide range and deep throaty style get good results with "Body and Soul" and "I Get a Kick Out of You." Best of the quintet is "Don't Blame Me," a tune which affords maximum emphasis for her syrupy tones.

George Auld's "All Stars" start the layout with a brisk "Tin Pan Alley." Sax playing leader has three rhythm, three reed, two brass and a vibraphone. While the small unit appears fairly proficient, it's out in for only one other number, "Flyin' Home." Boys click with this one and also creditably back the show.

Comes Howell & Bowser, back from a European tour, are still using the same material which served them in a previous stint here. Their songs and patter, however, evidently are new to the majority of payees since the duo scored solidly. Edwards Sisters, two stocky gals, open with mild

terp routine, then shift to challenge stuff. They wrap up their stint with some fast stepping tagged "Brazilian Boogie" that nets 'em a modest salvo. Symphony Sid, WJZ's all-night disk jock, handles the emcee chores adequately.

Errol Garner Trio is reviewed under New Acts. Gilb.

Missouri, E. C.

Kansas City, Sept. 22. Edward Bros. (3), Yvonne Moray, Marcellos (3), Cook & Brown, Steve Evans, Appletons (3), Ross & LaPierre, Gus Van, Sam Kramer, Lullier, Orch. (11), "Roughshod" (RKO).

Second unit of Palace vaude is doing as well as the previous lineup. It was bullish opening night, with every indication of chalking up a top gross.

Pace is swift throughout, and staging leaves little to be desired. Music at times seemed unnecessarily brass and heavy, however, overshadowing both hoofers and vocalists on occasion. Otherwise the bill is showmanly and drew applause all the way.

The 66-minute layout gets off to a fast start with the Edwards Bros. trio of balancing acrobatics, and is carried along at a fast clip by tiny Yvonne Moray and her boogie vocals. The Marcellos in two spot continue the novelty flavor with mixture of magic and music. Cook and Brown zip through eccentric and challenge routines for neat response.

Ministry by Steve Evans continues to amuse, especially in his burlesque bit and session on laughing. Appletons in apocryphal version of adagio and knockabout acrobatics score on basis of exciting antics. Ross and LaPierre give the pace a lift especially in vocal impasses by Ross and live version of "St. Louis Blues," dotted by the team. In closing spot, Gus Van clicks for solid returns. Audience was with him from waltz. His dialect songs and established oldies, as well as his newer "Old Man Revenue" clicks for solid response. Quin.

Capitol, Wash.

Washington, Sept. 30. Pauline Turner, Jan Murray, Ben Yost Vikings (5), Bob & Joann, Marion Klatka, Sam Jack, Kaufman House, Orch. (11), "Johnny Stool Pigeon" (U).

Capitol follows high standard of recent weeks, with another sock layout though lacking in strong enough marquee value to offset weak pic. Accent is on music, with enough variety and change of pace to please everybody's tastes.

Headliner and top cheer getter to local pianiste Evelyn Turner, who is working the vaude week in along with her regular Statler hotel act, and her TV chores. Miss Turner is the ultimate technician on the ivories. She spells class whether she is doing straight boogie wogie or taking liberties with the classics. Four numbers she does including a concert arrangement of "Star Dust," shows versatility plus a sense of showmanship that gives it zest. The Kaufman house orch rates kudos for pecking up the accompaniment so ably.

Jan Murray takes over the comic relief to good advantage. He has a line of fast patter which he handles with deftness and an assurance that he'll get laughs, he does. Breakfast cereal routine, ribbing the radio commercial technique, is screamingly funny, with the added interest of an eye filling femme assistant. Musters plenty of milt action for his efforts.

The Ben Yost Vikings troupe of top drawer male choristers, open with a medley of operatic tunes, then go on to such surefire faves as "Old Man River," "Dreams" and "The Ranger Song." Get fine reception.

Bob & Joann Marco pace the show with some sparkling acrobatics done with a dance technique. They operate with great ease giving the impression they are fully relaxed, and go over well. Extra act, departing from usual four act format, is that of Marion Klatka, the discovery of this year's "Gang Native" show. Chantoney shows promise, and registers well with a brace of romantic tunes—"One Night of Love" and "Love Is Where You Find It." Gal has much to learn, but has good range and a rich voice. Lowe.

Paramount, N. Y.

Dick Stable Orch. (11) with Carolyn Grey, 4 Step Bros., Dean Martin & Jerry Lewis; "My Friend Irma" (Part), reviewed in VARIETY Aug. 17, '49.

With Dean Martin and Jerry Lewis on stage, coupled with their first film starrer, "My Friend Irma" (Part), the Paramount won't be having any trouble at the box office the next few weeks. Occupying 35 minutes of the stage show's running time of approximately 55 minutes, Martin and Lewis practically have carte blanche on the current layout, though a quartet of colored hoofers, the Step Bros., are certainly no amateurs when it comes to holding an audience.

Though they remain the finest young comedy team to come along in years, Martin and Lewis, however, increasingly emphasize that they've got to maintain greater discipline in their routines. Lewis can get away with the nance stuff in a safe—but not in a family theatre. And too often they work at a drag-out pace that can endear them only to the bobbysox trade, which at show caught, indicated that Martin and Lewis could do no wrong. And they could, dispense with the couple of double entendres that they do pull. Plus which they should get some new material.

The casual air that they assume is fine—but sometimes there is a strong suspicion that the casualness is not all it's supposed to be. The boys will engage in pieces of business of which they, and possibly the bandstand, may be only aware, leaving the audience wondering what it's all about.

On the plus side—and for the better, of course—is the elimination at least for the theatre, of all those Yiddish and Eye-Italian references which they belabored in the vaudeville. Here there's only a fleeting bit of that business and that's all.

Martin, of course, still knows how to sing a ballad. He does a medley that's especially surefire for the dames. The pair's Crosby-Fitzgerald bit at the end is cute and indicates that they can do a serious bit effectively too.

The Step Bros. display an amazing hoofing versatility as they go through precision and challenge stuff that draws terrific audience applause. And they deserve it.

Dick Stable is the Martin and Lewis musical director, leading what suggests itself to be a Local 802 band that knows its way in playing a show. The band gets a couple of licks, paired by Stable's sax outfit including five reeds, three rhythm and seven brass, plus Stable. Carolyn Grey, singer with the band is unimpressive on a couple of tunes. Kahn.

Fox, St. Louis

St. Louis, Sept. 29. James Evans, 2 Madcaps, 4 Tat Girls, Ross Stone, Saul Grauman & Co., Dottie Bennett, Pee Davis, Ross David Orch. "Johnny Stool Pigeon" (U).

There is diversified entertainment in the current layout and a near capacity mob was about evenly divided in their choice between Lee Davis, a comic, and Saul Grauman & Co., with their stairway to melody novelty act, for top honors. Davis, in the closing spot, whams over a political candidate's appeal for votes, after scoring solidly in his interop of "Give My Regards to Broadway."

The Grauman outfit, three femme lookers and the maestro climaxed their stint by producing music on a stairway, the treads of which are hooked to a xylophone instrument. The treads are painted to resemble a piano keyboard and the gals dance on them to produce "Overture of 1812" and "Bells of St. Mary." Previously they had won a real hand with solo and group tapping. Fresh and colorful costumes enhance the act.

James Evans, a foot juggler, opens the session. Two Madcaps, a pair of young harmonica players, inject comedy between a solo of "Tiger Rag" and "One O'Clock Jump" to cop okay returns.

Four Tattlers, two males and two females, sock over "Fussin' and Fightin'" before launching into a neat burlesque of a radio soap opera program and close with a swell interop of "Hush-About." Ross and Stone provide some more music with the former clicking with "Ruse," "I Had To Be You," "Si Si" and "As Time Goes By" with the drednag gal pulling the guffaws by taking a nap on the apron while Ross is warbling.

Dottie Bennett, scores solidly with "I'm in the Mood For Love" and "Home Work" before teaming up with Ross David, orch leader, in an Indian novelty song.

David wins salvoes for his piano solo "Sabre Dance" before batoning the tooters through a medley

of theme songs of Paul Whiteman, Glenn Miller, Woody Herman, Tommy Dorsey and Harry James. Joe Schirmer, banjoist with the band does neat job on "Darktown Strutter's Ball."

RKO, Boston

Boston, Oct. 1. Dick Contino Show with Verne Hackney, Mystery 4, Neddie Jansen, Johnny Mungall, Ewing Sisters (2), Don McLivaine, and Richard Melari; "Treasure of Monte Cristo" (SG).

Supplying in youthful exuberance what they lack in experience and showmanship, current edition of Horace Heidt amateurs headed by Dick Contino, adds up to pretty fair entertainment. There is no doubt that Contino is a solid performer on the squeeze box, and under the aegis of Heidt, he is fast becoming a capable m.c. doing a neat job of tying the bill together.

Besides opening the bill with his w.k. "Lady of Spain" Contino grabs a couple of spots to demonstrate his mastery of the instrument and wows with arrangements of "Cardas," "Canadian Capers," and "Malaguena."

Balance of bill, while not up to the standard set by Contino, moves along fast with a stint of tapping by Verne Hackney, a local gal, some okay clowning and singing in the Mystery Four, who make weird musical sounds aided by a washbasin, jug, spoons and a couple of guitars. "Neddie Jansen follows with a session of singing and piano playing.

Johnny Mungall, Irish tenor, does nicely with "Tell Me a Story" and "Trees," and the energetic Ewing Sisters, two cute kids, vocalize "Candy Kisses" and "Sentimental Gentleman from Georgia" for nice returns. The comedy chatter of Don McLivaine was not too solid but got yucks via his zany antics. Richard Melari in the next-to-closing spot gave out with carions of Cuno Sinatra, Ink Spots and others for mixed reception. Arts are backed up by Dixieland band onstage. Big good. Elio.

National, L'ville

Louisville, Sept. 30. Cyclonians, Bob & Maxine Gates, Melba Vick, Duke Art & Junior, Joe McKenna, The Novelists, Tiny Tonsies Orch. (9), "Chicken Every Sunday" (20th), and "Where There's Life" (Par).

Current week is finale for vaude shows at this house until further notice. Final show will be Wednesday 13, with house staff, orch and stage crew having been given their notices. House will go dark for a couple weeks. After reopening, just what the policy will be is at present indef. although local press has carried stories that the 2,400 seater will cater to colored patrons, with a policy of films, and occasional stage shows if and when available.

Manager Jimmy Robertson, who has been in charge of the house during its stage show career, has furnished the town with well rounded shows, and as a result of the high caliber fare, he has been on the upbeat.

Six-act bill this week includes standard turns, and one repeat. Melba Vick, Cyclonians, bicycle act turn tee off. They pace through routine stuff usually done by similar acts.

Bob & Maxine Gates, tapsters, have played this house before. Their last routine gets off briskly, and then off to nice response. Followed by Melba Vick, gal with the hillbilly drawl and powerful pipes. Equipped with a change of repertoire for this showing, songstress has the audience with her all the way.

Duke Art & Junior, clay modeling act, revive an old act once popular in vaude. It's new and amusing to younger patrons. When Duke mixes clay with a sharp line of chatter, result is pleasing. Caught nice hand.

Comedy turn of the bill is Joe McKenna, who has a background of tours with Vaughn Monroe and other band units. Guy has a mixture of old and new material, and has little difficulty keeping the customers happy with his clowning. Goes over big.

The Novelists, ladder balancing turn, have a difficult routine of stunts on the ladder, one of which had patrons gasping was the trapeze supporting feat.

Big good at show caught Friday 30. Wied.

FT. WORTH NITERY RAZED

Forth Worth, Tex., Oct. 4. A pre-dawn fire caused \$30,000 damage Thursday to the Starlite club, landmark nite spot here.

The loss included the music library of Chet Bundy's orchestra and instruments valued at \$3,000. No one was in the club when the fire broke out.

Strand, N. Y.

"High Button Shoes" condensation, with music and lyrics by Julie Styne and Sammy Cahn; book, Stephen Longstreet; choreography and musical staging, Jerome Robbins, executed by Evans Davis; produced by Charles Harnow. Stars Jory Faye, features Dan Dayton, Evans Davis, Betty Bonney, Jordan Bentley, Peggy Engel, Sandra Lee; with Iris Burton, Karlyn De Boer, Jacqueline Klein, Nancy Pearson, Enid Rodman, Betsy Scott, Sue Scott, Gloria Smith, Louis Ampolo, Carl Erbe, Walter Koreman, George Lawrence, Joseph Layton, Frank Marasco, David Newman, Jack Shimoda, Igor Stokoroff, Harriet Argentinoff, Ronnie Hartman, Martha Thomson, Lorraine Waldman, Beverly Weston, Erno Cinko, William Gorman, Joseph Mazzolini, Franklin Neil, William Schwartz, "Task Force" (WB), reviewed in VARIETY, July 20, '49.

As a novelty to vary its band policy, the Strand has brought in a tab version of "High Button Shoes," musical comedy click of the 1947-48 Broadway season. It's the first time the house has tried such a presentation, although the State and other New York vaude-films have done so in the past.

For its next bill, the Strand will offer a shortie edition of "Make Mine Manhattan" and will book other ex-legit musicals as they "become available." That's unlikely to be often, as there are only a limited number of such productions each season, and even fewer good enough for transfer.

Although it may have b.o. pulled the management is plugging the a.m. price of 55c for a Broadway musical; this "High Button Shoes" is a sorry relic of the original production, perhaps not even good enough to satisfy vaude-film audiences. Not only does the telescoping virtually eliminate the book, but it makes most of the musical numbers practically meaningless. The physical production, reduced to merely a few backdrops and no settings, is inadequate. The present cast is painfully inferior to the original and because of the necessity of getting through the skimpy plot and the seven musical numbers in the approximate 60 minutes available, the performance is a travesty. Whatever else it may be, the show is no trailer for legit.

Jory Faye, originally stooge for Phil Silvers and now starred in the latter's part of the larcenous pitchman gets only the more obvious laughs, while Dan Dayton is just adequate as the dopey straight man. Considering their hurried performances, Evans Davis and Betty Bonney are passable as Papa and Mama Longstreet. Jordan Bentley and Peggy Engel are all right as the football star and the ingenue, respectively.

The dancing, including the onerous Keystone Kops ballet, comprises not little more than frenzied interludes between the over-amplified songs. Except for the leading femmes, the costumes look frumpy. But despite the small house orchestra (13 men), conductor Dave Schooler makes the musical accompaniment fairly presentable. Hobbs.

Orpheum, L. A.

Los Angeles, Sept. 30. Sarah & Regina Mae Williams, Larry J. Blake, Corry, Byrd & Le Roy, Rufe Davis, Giselle & Francisco Saxon, Ma & Pa O'Hagen, The Sportsmen (4), Rene Williams House Orch. (11), "Barbary Pirate" (Col).

Fifth week of the new vaude policy at the Orpheum still finds the house offering a top-notch show. Talent is not easy to dig up on the west coast and to find eight acts of the caliber needed to make vaude thrive here requires considerable sleight-of-hand. Talent scramble is indicated in the holdover of the Sportsmen from last week. Few acts could have made it but they do with a completely new catalog of tunes that sell in the same strong fashion as their previous frame's offering.

A class act comparatively new to the boards is the brother-sister team of Giselle & Francisco Saxon. Turn holds down number six spot solidly with a display of outstanding terping. Incredible whirly lifts and acrobatics in ballet style all done with a feather-light execution and a meticulous, rhythmic timing, won them hearty applause at opening show. Ma and Pa O'Hagen, around for a long time, give the Orpheum patrons an idea of old-time vaude acts, rating equal palm-positions from both old and new sections of the audience. "Pa's strident minstrelling of yesteryear tunes like "Ida," "Kathleen" and "Me and My Gal" while Ma turns on modern gestures comes across nicely.

Sarah & Regina are fresh young across who grab off opening spot. (Continued on page 48).

WEEK OF OCTOBER 1

Letter in parentheses indicates circuit: (FM) Fanchon Marco; (I) Independent; (L) Low; (M) Mace; (P) Paramount; (R) RKO; (S) Stall; (W) Warner; (WB) Walter Rendo.

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Lary.

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Next,

TRIO

Touring Gas Pistol Magazine

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Olson

...from page 1

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Disch Jockeys

...Alpha, Oct. 4

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phrasing and diction

Carrousel, Montreal

With her solid background, Walker shows abilities for a single comedy or fronting a big number. Gal is correct of two top acts which is her rhumba numbers could stand out and routineing, figure and an attractive customer attention.

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Writer Jackson. Since she is that marathon runner that her husband, New York's Law theatres, to show her a sample of barnstorming. This em-Philadelphia, Baltimore and Baltimore he tied in with a since "Joan" has been there since Sept. 19. It just opened at the re and in Washington.

NEW YORK CITY

Night Club Reviews

Wedgwood Room, N.Y.

(WALDORF-ASTORIA HOTEL)
Janet Blair & Blackburn Twins,
Eddy Duchin Orch. (12). Misha
Borr's Orch. (6). \$2 concert after
10:30 p.m.

The decorum of the staid Wedgwood room is given a slight jarring entirely to the liking of the carriage trade with the engagement of Janet Blair and the Blackburn Twins. It's unusual to see an act punching away in the best vaudeville traditions in this formal boudoir, but it's a welcome change of pace that warms the room and leaves the clientele with a nice glow.

This is the combination's first New York hotel date. Miss Blair, a former band vocalist who then became a picture star, and the Blackburn Twins, who have exhibited in niteries and films, have effected a merger of talents in the tradition started by Kay Thompson and the Williams Bros. It's a sprightly union of song, dance, showmanship and entertainment savvy that could fit virtually any medium. The setup especially points up how a Hollywood name like Miss Blair can step out of a picture studio and do well for herself before live audiences with the right attention to material.

There's nothing usual in this turn. The conception of the routines has satirical overtones which have strong impact on the clientele as well as the pop-price trade. The boys start the proceedings with a mirror routine suited to their twin identities. Miss Blair similarly sets herself off well with a rendition of a warmup tune and "Comme Ça Comme Ça," which calls for a broad ribbing of Charles Boyer. From then on, it matters little what they do since all their offerings have a uniformly high reception. Included are impersonations of the oldtime vaudeuses that played the Palace, Baby, It's Cold Outside, "Hullin the Jack" and a blues number. They've developed an expertness of procedure that assures them a salvo from every type of audience.

Eddy Duchin's band provides the proper contrast in mood. The maestro, a luv with this room's patronage, offers a swell brand of dancemusic geared for audio consumption or pedal exercises. His instrumentation, calling for a quartet of saxes, an equal number of brass and the standard rhythm section, with Duchin pacing the outfit from the piano, is exactly in the groove for the Wedgwood Room. There's generally more color in Duchin's music than there is in the general run of society bands. The maestro plays an ear-arresting 88 which provides a fulcrum for the crew's endeavors.

Misha Borr, as always, is clicks on the Latin terping. Joe.

Terrace Room, Pitt.

(WILLIAM PENN HOTEL)
Pittsburgh, Oct. 1

Hildegard, Salvatore Gine, Jack Nue Orch. \$1.50-82 cover.

Pittsburgh's getting its first look at Hildegard in the tastefully redecorated Terrace Room of the William Penn hotel and she's a brand new experience for this burg. Nobody else has ever been able to stop the service dead around these parts. For an hour and a half twice a night, and the oldest graybeard can't remember when mayors, industrial leaders, big business men, bankers and tycoons of all sizes and descriptions have been coaxed up in the middle of the floor to take a rose and a few kind words back to their tables with them.

Hildegard's opening was a cross between a gathering of the Blue Book and the Hank Book, a civic celebration and Fourth of July. The drillest crowd in years packed every available chair and her getaway show was held up an hour and 20 minutes so everybody could be fed first. Menus were in the Hildegard mold, they carried her picture and devoted a page to her praises, then the lights went down and on floated the chanteusey.

It took her a few numbers to melt them out but about 15 minutes later, she had them eating out of her hand. And then from the piano to the floor she went, back and forth, spilling her herbs and stringents and giving everybody a demonstration of class showmanship that was unlike anything Pittsburgh has been accustomed to in a cafe. She was already in by the time she got them coming up for a bow, and eyes were arched in disbelief when biggest shots around who would ordinarily pass a dividend rather than get up on a club floor in the middle of show didn't even have to be coaxed.

Hildegard's an experience all right. For some, once may be

enough. Others become camp followers, many have. There's no doubt about her showmanship. That's right down to the finger tips. The timing's perfect, right down to the last rehearsed ad lib, and she always knows just how far to go and when to pull back.

Her repertoire's standard by now, but since it was new to Pittsburgh, everything carried a punch. Her biggest hand, by the way, came from her keyboard work when she did "Three Blind Mice" after the manner of several old masters. An indication of how she had them going for her, the corniest gag, some of which have died a thousand deaths with as many comics, got laughs as if they'd been the choicest gems out of the mouth of Jack Benny or Bob Hope.

A lot of people were apparently sitting there in complete befuddlement wondering just what it is she has that sent her so far. Majority, however, were content with what they got, which was plenty. Hildy stayed on for an hour and a half, and there were no complaints. In production and prearrangement, she has the best. Those spots are educated to give her all the best of it and Salvatore Gine at the piano never lets her down.

Jack Nue's orch, travelling with Hildegard in her package show for the Statler Hotel, gives her some sweet strings and ear-ear reads, all the time protecting the illusion, and likewise plays expert dance music, with Nue himself getting off some dazzling work at the keyboard but handling only the baton when Hildy's on. She's here for two weeks and reservations for the entire engagement are as hard to get as tickets to "South Pacific." Cohen.

Moramba, Hollywood

Hollywood, Sept. 27

Della and Andy Russell, Roser Spiker Orch. (6) with Ray Sinatra conducting. \$3.4 minimum.

Andy and Della Russell should manage to chalk up another successful appearance here with their pleasant warbling of pop and specialty tunes. Showfolk who patronize Charley Morrison's Sunset Strip salery like the pleasant, heart-warming way the two youngsters work together and the fresh, newly-married romantic feeling they have towards each other in their solid troping.

Russell, with his velvety crooning and large store of energy, carries the duo; but his wife supplies plenty of charge to the act with her blond beauty. Best of their numbers opening night was an amusing specialty, "Chicken Foot, Sparegrass, Hominy and Butter," by Louise Long and Earl Brent. During their more than three-quarters of an hour at the mike, however, the Russells were interrupted time and again with bursts of applause for their "Everywhere You Go," "Where Are You?" "Fine and Dandy," a vaudeville-type melody routine of "Say It With Music," "Ain't She Sweet?" "Shine On Harvest Moon," "My Time Is Your Time" and "For Me and My Gal," a Spanish medley of "Besame Mucho," "Amor" and "Magic in the Moonlight," and "Thou Swell" by Dick Rogers and Moss Hart. They also garnered plenty of palm-pounding for "Maybe It's Because," by Harry Ruby and Johnny Scott. Russell also unveiled a talent for pleasant burlesquing of other performers, such as Jimmy Stewart, Clark Gable, Vaughn Monroe and Tony Martin.

Carlton Alsup, Hollywood agent and husband of Sylvia Sidney, took a share of opening night honors with a 15-minute introduction of the Russells. He revealed a terrific talent as an emcee—giving out a flow of fast and sophisticated patter with flawless timing. His material was urbane, elegant and charmingly earthy, making him a very tough man for the singers to follow. Dag.

Shelburne Lounge, N.Y.

(SHELBOURNE HOTEL)

Thelma Carpenter, Mervyn Nelson, Stan Fisher, 3 Bars, Carmelita. \$2.50-83 minimum.

The Shelburne hotel formerly known as the Sheraton has long operated this room as a quiet drinkerie with subdued musical entertainment and a unique lure—well-stocked and soft-spoken waitresses with transparent skirts to provide a surreptitious bit of cheesecake.

It's now operating as a fullscale intimerie, using comparatively expensive talent and with Carlo, ex-Rubon-Bleu maitre d', in charge.

Opening night indicates that the policy has an excellent chance for success.

The lineup with Thelma Carpenter, Mervyn Nelson, Stan Fisher and the Three Bars supplying background plus a spot of their own, make for a pleasing show. Question remains whether spot will get enough high calibre talent to lure cafegoers from other neighborhoods.

The opening show should pull on its own, inasmuch as two of the turns are experienced hands in the small-seaters, while Fisher has done well in larger establishments locally.

Miss Carpenter hit the fancy of the crowd immediately with her soft and often dramatic delivery. She has the ability to impart color and shadings as well as a pashy interpretation to her tunes. It's a parlay that pays off in this spot. Her smart song selection wins her a pair of encores.

The comedy by Mervyn Nelson is also clicks. Material consists largely of offerings that have passed muster during previous stints in the small rooms gets him off to neat salvos. The "health pagant" sequence and a bit on psychiatrists do well for him here.

Stan Fisher shows a deal of virtuosity in his harmonica renditions. His excursions into the classics such as "Roumanian Rhapsody" and "Rhapsody in Blue" and lighter numbers like "Fire Dance" and "Slaughter on Tenth Avenue" pick up the essential mood and accentuated by superb handling of the instrument.

Three Bars had to slice a bit on preem show due to time limitations. This guitar, piano and bass combo make a lot of music and show for a small outfit. Carmelita handles the piano lull.

Rendez-Vous Room, N.Y.

(FOLLOWUP)

Hotel Plaza's Rendez-Vous Room, reopened for the winter season in its more formal decor, is the nearest approach to the grandeur of the St. Regis' old Maisonette Room when the caristic idiom was still synonymous with old world regal splendor. It was replete with the vodka, vintage and Voiga viands atmosphere, a la carte and a la decor. Then it became the Hawaiian Maisonette—a rather radical segue from the buy-meets-shashlik to the girl-meets-pot cuisine—and now it's just the Maisonette.

The Hilton chain, however, figured there was room again for that hot-lar atmosphere, and the Rendez-Vous Room of the Plaza recaptures that with gold-brocaded waiters, dimmed lights when the Caucasian road company of flaming sword carriers make their entrance with the lamb-on-spears like something out of one of those Schubert's "Nights on the Steppes" choruses. Against that background Nicolas Matthey and his Royal Tsignes (out of Local 802) alternating with Payson Re's straight dancemusic, do their stuff.

Everything is right, including a not-too-tough tariff, considering the service, atmosphere and generally expert mentoring by Gigi, who looks like the Hollywood version of the completely dapper maitre d'hotel—excepting he does his stuff in the best New York manner. That combined with the fiddles and the food makes the \$5-86 average check one of the best buys in town. Abel.

Swiss Chalet, Chi

(RISMARCK HOTEL)

Chicago, Sept. 29

Sara Ann McCabe, Joe Isbell, Bill Bennett Orch. \$2 minimum, \$1 cover.

Emphasis here is on "gemutlichkeit" and cuisine rather than high-budgeted entertainment. Current bill adds to the room's atmosphere and entertains as well.

Sara Ann McCabe musicomedy and nitery songstress, clicks in this L-shaped spot, using a roving mike to hold audience as well as engage ringsiders in uninhibited choruses of well-known tunes. Overall effect is surefire, as well as her comely appearance and vocaling of Friml selections. Rendish of "Let Him Go, Let Him Go" goes over with payees and she begs off after three encores.

Joe Isbell, the Swiss Yodeler from Georgia, is on hand to give out with his "Swiss Lullaby" and other yodel selections.

Bill Bennett Orch showbacks, with maestro emceeing and calling the square dances in friendly manner. Greg.

Plays 1st Cafe Date

Tessa Sinalpage, Australian singer who appeared in several ice shows at the Center theatre, N.Y., played her first cafe date over the weekend at the Royal Connought hotel, Hamilton, Ont.

She opens a two-week engagement Oct. 21 at the King Edward hotel, Toronto.

House Reviews

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Orpheum, L. A.

honors with neatly patterned muscle work. One-arm lifts and smooth balancing, without grimaces, help to sell their turn. Mae Williams gives throaty vocals to four tunes and shows up best with her medley of Gershwin numbers. Larry J. Blake is on and off in a fast 10 minutes of glib character impressions, accomplishing a lot of entertainment in that period. Material is smart and subtle.

Rufe Davis rates himself a large share of audience returns with his standard, and good, vocal gymnastics. Musical instruments, animals and outboard motors are among the weird sounds emanating amusingly from his throat. Curry, Hyrd & Le Roy deliver knockabout nonsense, climaxing in a free-for-all dance between the two males and one femme. Act earns okay, but moderate, returns. Brog.

Oriental, Chi

Chicago, Oct. 1

The Coltons (2), Olga San Juan with Caricos & Russ, Artie Dann, Nora Herzig and Co. (3), Carl Sands Orch, "Roseanna McCoy" (RKO).

Current layout shapes up as minor fare with main draw being the picture "Roseanna McCoy." The Coltons, lad and father duo team, who open, get the strongest reception. Slight seven-year-old youth displays professional finish as his dad swings him aloft to garnering hefty applause.

Olga San Juan film starlet, misses the boat with her first two numbers, and it's not until she gets in the samba groove, with hipwaving, that the audience warms up. More of the Latin stuff would sell her better.

Artie Dann, comedian, milks the quips about his elongated proboscis in a fare-thee-well with no change of material since last seen here. However, his oddies gather yucks, as does his cavalcade of Carlor, Jolson, Jessel and Durante impressions.

The Herzogs, three women, impress with their high swing work and capers on the bar. Obvious plant gets strong palming for her comedies and knee-break on the whirling ropes.

Carl Sands orch gets the seat-holders in receptive mood with medley of autumn tunes. Etc.

Princes, London

London Sept. 27

Jane Russell, Douglas Hyng, Beryl Orde, Ethel Revnell, The Pagolias (4), Archie, Erlay with Roland & Dorothy, Rea Redcliffe, Michael Howard, Duncan Collier, Joe & Paul, Joe Orines & Sister, Frank Weir & Orch.

For a two weeks' season, the Princes becomes a vaudeville house with Jane Russell as the stellar attraction. It was obvious that the promoters had placed complete reliance on the pulling power of the Hollywood star, for the supporting bill is one of the weakest to be seen in the West End for some time. Consequently, it was not surprising that the first-night audience clamored for Miss Russell's early appearance.

There had been some doubt as to the nature of Miss Russell's act, and the press had developed an air of mystery. This was quite unnecessary, since she did what she does best on the stage, singing pop songs. She started off facing a restive audience, but captivated the house with her first number, and by the time she had reached "Buttons and Bows" she was a solid hit. Then came such other pop items such as "Do It Again," "Look What They've Done to Me" and "Everything Happens to Me," and the audience was yelling for more. It was a good-personality act, obviously to the liking of the audience. If the show succeeds in pulling in the customers for its fortnight's stay, it can be regarded as a lone triumph for Miss Russell.

Opening the program are Joe and Paul, a pair of acrobatic comedians, who blended comedies with some new stunts. Archie Erlay with Roland and Dorothy offer a corny ventriloquist act with three dummies, which leaves much to be desired in wit and humor. The Pagolias are a competent, if not imaginative quartet of dancers, who put over a neat line of Russian ballet.

Douglas Hyng, who appropriately enough for the occasion, resorted to a pair of gay deceivers for one of his numbers, plans an undue reliance on near-the-knuckle yarns to win his laughs. It is completely unnecessary and in bad taste, as Hyng is sufficiently

talented and experienced an entertainer to score without resorting to such material.

Reg Redcliffe is one of the bright spots of the show, who works wonders with a xylophone and gets a wide variety of effects. Ethel Revnell clicks in the first half of her act with topical comedy impressions, but the second part, a repeat of a radio show in which she played all the parts of a family, was overloaded with sentiment and out of line with the rest of the bill.

After the interlude, Beryl Orde offers a series of sock impressions, including Sophie Tucker, Renee Houston, Evelyn Laye, and Tessie O'Shea for nice returns. Duncan Collier contrives a pleasing canine show, although the hounds did not always react to schedule. Michael Howard, with his quiet line of patter, became the unhappy victim of the unruly audience, particularly from the gallery, which almost ruined his act, although he finally won them over. Joe Orines and Sister close the show with nifty juggling. Myro.

Palace, N. Y.

Joe Morris & Susan North, 3 Rockets, Roy Benson, Ross & Ross, 3 Radio Aces, The Albins, Bobby Breen, Antaleks (5), "Strange Berman" (RKO), reviewed in VARIETY Sept. 21, '49.

The Palace continues to maintain standard of former layouts with another diversified bill of eight acts, neatly spotted to round out solid entertainment and still a bargain at the 55c-95c scale.

Three Rockets, colored male hoofers, pace things neatly in opener with fast tap and rhythm routines, done in precision tandem, for nice reception. Roy Benson, comedy magico, contrives clever badlers and a line of comedy gab to keep things rolling. Lenny and Margie Ross offer a bag-punching display, highlighted by lad's manipulation of five bags for a sock finish. Three Radio Aces follow and land solidly with their clownatics, vocals and radio satires.

The Albins, mixed team in followup, sustain comedy motif of bill with their zany dance travesties to win warm palming. Bobby Breen does nicely in his song stanza. Tebing off with "Wear a Smile," which sets him okay, he reprises "Rainbow on the River," theme of his former pic, segues into "Donegal" and winds with impressions, climaxing with a salute to Eddie Cantor, his discoverer, with a takeoff of the latter on "If You Knew Susie" for happy returns.

Joe Morris and Susan North click in next to closing spot with their potent comedies. It's a reprise of the act Morris has done for many years and it's just as sock as ever as a rib-tickler. Morris heckles his attractive partner from an upper box, with the well-timed comedy repertee keeping 'em roaring throughout session. Solid all the way.

The Antaleks, mixed quintet of acros, make a perfect clincher in their flashy and well-routined balancing and perch stunts. Don Albert's house orch backgrounds capably. Edbo.

Olympia, Miami

Miami, Oct. 1

Alan Young, Alima Camarga, Fred & Fay, Renald & Rudy, Jo Ann Summer, Freddie Carlone House Orch, "White Heat" (WHL).

Package on tap this week is a fast paced one, and satisfying all the way.

Topliner Alan Young hits solidly and keeps 'em laughing all the way with his fresh material and approach. High spots are his Scotch bit, complete to kits and bagpipe and the impress of a juve doing his first recitation. Had to beg off.

Alima Camarga handles the fence chore, and turns in a smooth job on the intros. In her own spot she sets well via a rinky blending of Latin and American tunes, with accent on the hip-swinging.

Tapstress Jo Ann Summer scores in her stanza for solid palming. Recurring act of Fred and Fay is well handled. The panfo is apt and the records chosen a blend of the standards, with a few new twists to add novelty. Top with howl-making "Maharajah" of Magador.

Show closers Renald and Rudy score with their music control work. Lifts and balancing are way above par for this type of act. Freddie Carlone and house orch handled backgrounding in competent style. Lays.

OCTOBER MAY SPARK BROADWAY

Producers' Withholding of Balcony Tax Burns Brokers; 'Failed to Consult 'Em'

Ticket brokers, whose temperance has been returning to normal as the scalping probe of New York City license commissioner John M. Murtagh nears its windup, blurted over a new matter last week. Latest issue to generate steam was the news that the Committee of Theatrical Producers had voted to withhold all balcony tickets from the agencies.

Broker resentment was not so much against the policy itself, although that was criticized, as over the manner in which the managerial group reached its decision. It was pointed out that the producers had voted the matter without consulting the brokers or even informing them of it. That was despite the fact that the brokers now have their own organization, formed last summer at the specific suggestion of the managerial group, to deal with just such questions.

Agency men argue that, instead of jumping the gun on such an issue, the CTP should have called in representatives of their outfit to discuss it. If the setup covering balcony seat distribution isn't satisfactory, the interests of everyone concerned should be considered. It's felt by the brokers, in which case they feel that they might be able to offer some practical suggestions. They also claim that the sudden policy change violated the promise made to them by CTP representatives last summer, when the latter urged the formation of a broker organization.

As to the new policy itself, agency men assert that it's likely to be meaningless in most instances. They point out that as certain CTP members have publicly noted, the distribution of tickets is usually controlled primarily by the theatre owner, not the producer. Therefore, it's said, the decision of whether or not balcony seats are sold by the agencies really rests with the house treasurer and his employer, the owner.

Report Morris Jacobs Out at N.Y. Music Box In Tangle With Berlin

Morris Jacobs, house manager of the Music Box theatre, N. Y., and general manager for Rodgers & Hammerstein, is understood about to be out of the former assignment. Report could not be verified yesterday (Tuesday), however, as Jacobs was said to be on the Coast and Irving Berlin, who has active control of the theatre, declared a decision as to the house management would be made "soon." Jacobs' position with Rodgers & Hammerstein is not involved in the situation.

According to reports in legit circles, differences have been brewing between Berlin and Jacobs for some time, coming to a head recently. Jacobs has managed the theatre for some years, under annual contract. However, the pact is not due for renewal until the house is tenanted. The Playwrights' Co. production, "Lost in the Stars," opens there Oct. 30, but the physical production will be moved in this week and there will be 10 days of previews before the premiere.

A new house manager is understood due for appointment this week, but there has been no indication who will get the nod.

'Afro-Cuban Revue' In Switch to Vaude-Cafes

San Francisco, Oct. 4. "Afro-Cuban Revue," which did a fiasco as a legit offering after a one-week stand at the Geary theatre, has been condensed into a nightclub version and is being booked by Sam Rosey, local agent. The now 45-minute melange goes into the Kona Club in El Cerrito, Cal., for two weeks, beginning Oct. 14, after which it moves into the Palomar vaude theatre, Seattle, and the Cave, Vancouver, B.C.

Fair Exchange

New entente cordiale was established by "chance" in the opera world last week between Vienna and New York.

On Wednesday (28), Willa Stewart, young American soprano just signed by the Vienna State Opera, went on suddenly in the lead role in "Aida" at the Staatsoper to pinchhit for Luba Weltsch when latter took ill. Miss Stewart, who has sung in N. Y. with the N. Y. City Opera Co., received an ovation from the Viennese.

A day later, Thursday (29), Maria Reining, soprano of the Vienna State Opera, made her debut in N. Y. with the N. Y. City Opera Co. at City Center, singing the lead in "Ariadne auf Naxos," and was well received.

'Anne' Earns Back 115G of 150G Cost; \$21,000 Tour Nut

"Anne of the Thousand Days," which closes Saturday night (3) at the Shubert theatre, N. Y., earned back about \$115,000 of its \$150,000 production cost during its 25-week Broadway run. Operating nut on the show is around \$21,000 on tour, which begins next week in Boston.

Whether the production ultimately pays off the \$150,000 investment may depend on the length of the tour. That may hinge, in turn, on how long Rex Harrison continues as male lead, co-starring with Joyce Redman, who plays the title part. The actor has a film commitment in January, but that may be postponed.

"Anne" was originally financed at \$100,000 but production complications hoisted expenses and there was a \$33,333 overall. Then Leland Hayward, as sole general partner, co-producing with the Playwrights' Co., put up an additional \$22,667, bringing the total capital investment to \$156,000. The show lost about \$20,000 during its tryout in Philly and Baltimore.

(Continued on page 50)

MGRS.' LEAGUE ASKED TO CUFF FOREIGN CRUX

The N. Y. Drama Critics' Circle has asked the League of N. Y. Theatre to take over the arrangement of admission to Broadway shows for foreign critics visiting New York. The League board of governors will probably consider the proposal at its regular meeting tomorrow (Thursday). Matter was broached by John Chapman, new president of the Circle, in a letter to the League.

Idea of the switch is that the League is better equipped than the critics to handle it. Foreign drama critics visiting the U. S. are usually accredited by the U. S. State Department, as a courtesy to the governments involved. Present procedure is for one of the Circle members, usually the president, to call up the pressagents of the desired shows and try to arrange passes. When the visiting critic is remaining a week or so and wants to see several of the top hits, it involves considerable work.

It's agreed that foreign critics should see the representative shows, particularly in New York, but the Circle members feel that the matter should be in the hands of the League, as the official organization of theatreowners and producers. Number of critics for whom such service is sought generally runs to no more than a half dozen or so a season.

NEW HITS WOULD OFFSET PROD. LAG

Several incoming Broadway productions are highly regarded and may bring a much-needed lift to the theatre during the current month.

Although the weekly gross for Broadway has recently been topping the corresponding period of the last two seasons, it has not yet made up for the slim pickings of the early summer so the seasonal total to date is still below that of similar date in the 1948-49 semester. Arrival of several hits in the next few weeks might bring marked improvement in the current box office trend.

Unusually sparse production activity during the late summer and early fall is figured as contributed to the relatively slack box conditions. Since the opening of "South Pacific" last April, only "Miss Liberty" and to a lesser degree, "Howdy, Mr. Lee of 1950" and Ken Murray's "Blackouts" have created new interest and audience draw. And as "Howdy" and "Blackouts" are more or less vaude-spectacles rather than legit shows, there has been only "Liberty" to attract regular theatre patronage.

Merely arrival of a flock of new shows doesn't necessarily perk the general boxoffice picture. As repeatedly demonstrated, only hits provide stimulus. Flops not only don't help, but because they waste money, disillusion the playing public, discourage new investment.

(Continued on page 52)

Todd Decides On 'Girls' This Week

Michael Todd may decide this week whether to send "As the Girls Go" on tour or close it. Business for the musical has been disappointing since the reopening, and the withdrawal next week of a number of cast members complicates the situation. Replacements would involve considerable expense, since new costumes, shoes, etc., would be required, besides rehearsal costs. Bobby Clark will go along as star if the show tours, but Irene Rich is slated to leave the cast regardless.

Withdrawal of a sizable part of the singing chorus has incensed Todd. He claims that the chorus director has persuaded a number of the singers to go into the forthcoming musical edition of "Gentlemen Prefer Blondes," and they have given the stipulated two-week notice, which takes effect Oct. 14.

The producer appealed to Chorus Equity on the matter, arguing that a limit, say 10% of the chorus should be permitted to leave in a group. However, it was explained that nothing could be done, as the union forbids run-of-the-play contracts for chorus members, so they are free to leave any show at any time on two weeks' notice.

TOURING LEGIT DOING WELL IN ATLANTA

Atlanta, Oct. 4. Atlanta is patronizing Penthouse theatre heavily since its bow here Sept. 20, with Edward Everett Horton in "Springtime For Henry." Latter did an estimated \$6,500, and second week's take crowded same figure, with Diana Barrymore and Robert Wilcox starring in "Light Up the Sky."

Sarah Churchill and Jeffrey Lynn are current in "Philadelphia Story," with Jean Harnes, Pamela Simpson, George England, Frank Lyon, John Craven, Carl Betz and Gerald Savary in supporting roles. Savary the British playwright-actor doublet in brass as director of Penthouse productions. Rounding out the cast are Elsiebeth Hoffman and James Reese, Atlantans.

Fourth production at Penthouse, located in erstwhile Rainbow Road atop Ansley hotel, will be "Petit coat Fever," starring Sonny Tufts.

Author-Director Royalties From B'way Shows Total 500G in 1st Qtr.

A Slow-Up?

Passersby in West 44th street, New York, stopped and stared Monday (1) when they noted, for a time, that the boxoffice line for "Where's Charley?" at the St. James, was considerably longer than that for "South Pacific" at the Majestic, directly opposite. Although "Charley" has been building as a hit, despite the fact that it's a year old, nobody expects it to rival the fabulous Rodgers and Hammerstein smash.

One of the denizens of Sardi's bar, just up the street, finally suggested, "Maybe somebody's heard that you can get 'South Pacific' tickets at the St. James."

'Streetcar' Balks At Standby Rule By Seattle AFM

Seattle, Oct. 4

For its engagement at the Metropolitan theatre here, closing tomorrow night (Wed.), "Streetcar Named Desire" was played without its usual background music. Rather than conform to the music union's rule requiring the hiring of eight local men, the management eliminated the instrumental score and substituted a special recording with voices. The three musicians who travel with the company were paid their regular salaries, but weren't used.

The union's employment rule, believed to be the most severe of any local in the country, require that touring legiters which use any music must hire eight local men, regardless of how many they need or how many men they may carry with them. In the case of "Streetcar," it customarily picks up one local man, a drummer, to augment the three musicians it carries. Faced with paying an extra \$1,500 for seven unnecessary men, the management balked and, after the opening night, used the makeshift voice recording. So, in effect, one local musician lost employment for 11 performances.

When it learned of the edit the management appealed to James C.

(Continued on page 51)

CIVILIANS GET OK FOR WING GI PROGRAM

Following huddles with Equity, the American Theatre Wing is opening its GI training program to civilians, admitting 15 Equity members to acting workshops and 15 more to voice and diction classes for the winter term beginning Oct. 15. This is the first time the Wing is letting civilian actors in, although it has let bars down before for writers and directors.

Plan is an experiment to see how many registrants the Wing can get. Equity had been mulling some kind of training program of its own for its members, but passed up the idea because of the costs involved. It is coming in on a co-op basis. Other show biz unions have been reported interested in the Wing setup, and may follow suit after seeing how the Equity-Wing tie fares.

The Wing is in its 14th term now, with about 900 enrollees. Its overall enrollment has reached 5,100, including 1,400 repeaters.

Named Dallas '69 Aide

Dallas, Oct. 4

J. H. Tad Adoue, III, has been appointed his manager of Dallas Theatre '69. Takes over duties of Manning Gurtan, who becomes general representative.

Author and director royalties from all Broadway shows for the first quarter of the season, ending Aug. 27, totalled almost \$500,000, that was slightly less than 70% of the \$3,058,700 gross for all shows during that period. Of the total royalties, nearly \$400,000 went to authors and about \$85,000 to directors. In addition, choreographers got \$14,000.

The total playing weeks of shows paying author royalties during the first quarter was 176, and directors received a return on 180. The skating show, "Howdy, Mr. Lee of 1950," which involves no regular script but pays a director royalty to Catherine Littlefield, accounted for the difference in author and director playing weeks. "Night in Soho" paid neither author nor director percentages, nor does "Blackouts."

Among the notable royalty deals are those for "South Pacific": 10% author, 2% director; "Miss Liberty": 10% author, 3% director; "Kiss Me, Kate": 75% author, 2% director; "Mister Roberts": 10% author, 2% director; "Where's Charley?": 12% author, including 3% to the Brandon Thomas estate for the "Charley's Aunt" rights, and 2% director; "Anne of the Thousand Days": 10% author, 1 1/2% director; "Born Yesterday": 10% author, 3% director, both waived, with writer-staffer Carson Kania personally paying losses on the show; "Death of Salesman": 10% author, 2 1/2% director; "Detective Story": 10% author, 2% director; "Diamond Lil": 10% author, 2% director; "Lend an Ear": 7 1/2%.

(Continued on page 50)

Lee Sherman Sues Geo. Brandt for 55G On 'Manhattan' Terps

Suit for a total of \$55,000 damages, brought in N. Y. supreme court last week by choreographer Lee Sherman against George W. Brandt, presenter of "Make Mine Manhattan" on the subway circuit, may involve several novel angles regarding the ownership and use of dance routines. Plaintiff, who did the choreography for the original Broadway run of "Manhattan," cites three general causes of action against the defendant.

In a complaint filed last week by Sherman's attorney, Everett B. Birch, of O'Brien, Driscoll, Raftery & Lawler, it is alleged that Brandt "appropriated" plaintiff's choreography for the subway circuit engagements of the revue without authority, for which he claims \$10,000 damages. Second charge is that Brandt hired a director named Tony Charmontelli, who "reproduced" Sherman's dances in a manner "inaccurate, untrue, distorted, grotesque and without artistic merit," and advertised the dancing as by Sherman. Additional damages of \$25,000 is claimed on this charge.

Finally, the suit alleges that Brandt used Sherman's name as choreographer without permission. General damages of \$10,000 and exemplary damages of \$10,000 are asked on this accusation. The complaint reveals that Sherman's contract as choreographer of the Broadway production of "Manhattan" called for a fee of \$2,500, plus 15% of the gross. The original "Manhattan" production was presented by Joseph M. Hyman, who leased the right to Brandt for the subway circuit showings.

3 Weeks in Frisco For 'Glamor' After Break-in

San Francisco, Oct. 4

"Glamor Is the Gimmick," after a two-day break-in at the Lebero, Santa Barbara, Oct. 7-8 starts a scheduled three-week stay at the Geary here, Oct. 16.

Comedy with music has been written and composed by Fortunio Bonanova, its star, and Ambrose Barker.

Strawhats Offer 11 Possibilities For Production on Broadway

Of the approximate 80 shows tried out in summer theatres this past season, 11 are scheduled or are possibilities for Broadway production. A growing trend, developing mostly from the rising costs of production, the barn prems are now looked upon by producers as a coin-saving means of testing the worth of new plays.

Indicative of the growing value of barn tryouts was the showcasing during the summer of six new plays at the Westport (Conn.) playhouse. Of those, four are probabilities for Broadway. They include "Out of the Dust" and "Come Back, Little Sheba," both slated for Theatre Guild presentation. The other two are "A Month in the Country" with Ruth Gordon, still under consideration, and "Texas L'il Darlin'," a musical to be produced by Anthony B. Farrell in association with the Guild. Further evidence of the growing importance of summer theatre prems was the recent tryout by Richard Aldrich and Richard Myers of their projected Broadway production of "The Innocents." The producers decided to forego a costly out-of-town tryout and instead presented the play for one week at the Pocono playhouse, Mountainhome, Pa.

"Good Housekeeping," in which Helen Hayes toured the farmers' circuit, is on the Guild agenda, but is doubtful. Similarly, "The Fundamental George," which had a test run at the South Shore playhouse, Cohasset, Mass., and was announced as a potential Broadway offering in a nebulous state. The comedy was to have been put on jointly by Elliott Nugent and Theatre, Inc., but the latter has decided to remain inactive this season.

"Charm," offered by Richard Skinner and Evelyn Freyman at their Olney (Md.) playhouse, is being considered by them for Broadway, while "Count Your Blessing," put on at the Barter theatre, Abingdon, Va., is also a possibility. Springboard to Nowhere, presented at the Ocean City (N. J.) playhouse, also has been mentioned as a potential N. Y. production. Another play that has its sights on Broadway and looks like a strong bet is "Clutterbuck," which tried out at Elitch Gardens, Denver.

The 1949 hayloft season parallels the preceding year in both the number of plays tried out, but tops it in the number of Broadway potentials that have emerged. Out of about a dozen shows slated for N. Y. after their prems in the summer of '48, six plays came in. They were "The Happiest Years," "Magnolia Alley," "The Silver Whistle," "Sundown Beach," "The Young and Fair" and "Leaf and Bough." Of those only "Whistle" elicited in New York.

N.Y. Fire Dept. Stiffens Vigil at Theatres For Smoking Violations

With the start of the fall season on Broadway the New York fire department began efforts this week to enforce the fire regulations covering legit theatres. Lieutenant of the department's public assembly division, with the power to issue summonses, was in the lobby at Monday night's (3) opening of "Twelfth Night" at the Empire theatre.

Particularly during the single intermission, the officer was kept busy warning playgoers that smoking is prohibited in the inner lobby or the back of the auditorium. He issued no actual summonses, however. There were fewer such violations than usual, although a few smokers lingered just inside the door to the outer lobby and at the side entrances.

There is still no indication whether the department will continue to have an officer from the public assembly division, which is the only one having the power to hand out summonses, present at openings, or if any special officer will attend subsequent performances. However, fire commissioner Quayle recently expressed the determination to put an end to the wholesale fire law violations at legit houses.

San Antonio Trio

San Antonio, Oct. 4. Two plays and a musical have been booked to date for the coming legit season at Interstate's Texas theatre.

These are "Streetcar Named Desire," Nov. 18-19; "Private Lives," Dec. 13, and "High Button Shoes," Jan. 12-14.

114G Advance For Sadler's Ballet

Sadler's Wells Ballet of London, making its first U. S. appearance at the Met Opera House, N. Y., Sunday (9), had an advance sale yesterday (Tues.) of over \$114,000 in mail orders and boxoffice sale. Boxoffice opened last Thursday (29), with \$20,000 in sales in four days. The 114G advance includes no theatre parties, and is without precedent in ballet annals. Opening night (9), with a special top of \$7.20, has been sold out weeks ago.

Troupe arrived in N. Y. by plane yesterday. It will dance in N. Y. for four weeks, and then go on tour for five more. Estimated receipts for four weeks at the Met, at a \$4.80 top, will run from \$200,000 to \$225,000, depending on the standees.

Manager Doubling Gets Kibosh, Shuberts Have To Hire Extra 'Prince' Aide

Actors Equity and the Assn. of Theatrical Press Agents & Managers joined forces last week to prevent the Shuberts from having one man do double duty as company manager and stage manager of the touring "Student Prince." After considerable beefing, a second man was hired. The show opened last week in New Haven and is playing this week and next in Boston.

Man given the double assignment was Harry Mirsky, a member of both Equity and ATAM. Equity first heard about the situation and a representative checked with the agent-manager union regarding its rules on the matter. Under the ATAM regulations, a employee may not hold a managerial assignment at the same time he has another job in a different jurisdiction. However, ATAM was reluctant to force the issue at that moment, as its basic contract with the League of N. Y. Theatres was up for renewal, and it didn't want to provoke a battle.

Equity, which is in a strong position with producers, has no rule specifically prohibiting multiple employment in those particular categories. However, union officials pointed out to a Shubert representative that Equity regulations require that a stage manager be backstage at all times immediately before and during a performance, and do not permit him to go into the front of the house or the auditorium for other duties.

'Our Town' Concludes Phoenix Civic's Season

Phoenix, Oct. 4. Civic Drama Festival, local group, wound up series of eight plays at the Sombrero Playhouse with presentation last week of Thornton Wilder's "Our Town."

Unit will resume activities next spring after the Ann Lee-Dick Charlton Equity group wraps up series of winter plays. Teatoff is scheduled for early part of January. In the interim, the Sombrero will be taken over by Entertainment Enterprises, Inc., headed by Chet Goldberg, Jr., for showing of foreign films.

Phoenix Little Theatre will usher in the fall season Thursday (6) with presentation of "Charley's Aunt," scheduled for 10 nights.

Clarence Jacobson paced John Feeney, Irish tenor, for an extended tour, beginning at the Mosque, Newark, Oct. 18.

PHILLY PROSPECTS STILL PLENTY BLEAK

Philadelphia, Oct. 4. Although Philly's legit season finally teed off a week ago, when the new revue, "Touch and Go," began a two-week engagement at the Forrest, stage prospects are still bleak hereabouts.

The city's four regular houses are faced by a flood of cancellations instead of additional bookings. Walnut is the worst hit, having had three cancellations already. First, the Theatre Guild's "Out of the Dust," skeddled to open the season Sept. 19, was abandoned after strawhat trial. Then the death of Mary MacArthur resulted in the abandonment of Helen Hayes' "Good Housekeeping," listed for Oct. 24 and—late last week—cancellation was announced of "Life With Mother" booking, skeddled for fortnight starting Oct. 3. Walnut's first show will probably be "Man Who Came to Dinner," with Monty Woolley, in early November.

Following "Touch and Go's" two weeks at the Forrest that house gets "Goodbye, My Fancy," for two stanzas on the 10th.

L.A. Unionizing Pushed as Aid To Employment

Hollywood, Oct. 4. Fact-finding committee representing all the craft unions in the legit field is being formed here to spearhead a drive to unionize the numerous theatres in Los Angeles and vicinity. It will parallel the union fact-finding committee that has been active in New York for some years. Members of the various actor unions in the Associated Actors & Artists of America, the stagehands, musicians, pressagents and managers, scenic artists, teamsters and others will participate.

Move was sparked during the Coast visit last summer of Milton Weintraub, secretary-treasurer of the Assn. of Theatrical Press Agents & Managers. Idea is that with the increased legit activity hereabouts in recent years, particularly on the part of various small organizations, the unions should work out a cooperative setup for increasing employment for their members.

'Anne' Earns

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but got generally favorable reviews in New York and had several months' profitable business before closing for an eight-week hiatus, ending Aug. 22.

Chief difficulty during the try-out was the necessity of scrapping the elaborate physical production, involving a turntable and numerous settings. Designer Jo Meisner worked out a single, basic setting, using elaborate lighting to suggest different locales. Total cost of the original and replacement settings came to about \$30,000, and the costumes were around \$27,000 more.

Another major complication was the illness and ultimate withdrawal of Bretagne Windust, the director, during the tryout, with H. C. Potter flying in from the Coast to take over the assignment on a few hours' notice. Including the round-trip transportation of both men and the extra fees, that involved considerable more expense.

Of the approximately \$115,000 earned back thus far, \$78,000 has been distributed, giving Hayward and the limited partners a 50% return on their investment. In addition to \$14,500 in union bonds and a reserve fund of \$15,000, there is around \$10,000 or so available for distribution.

Major items in the show's operating budget on tour are theatre rental (straight 30% on most engagements), 10% author royalty 10% to Harrison, 1½% director royalty (Windust's contract called for 2%), about \$7,000-\$7,500 cast salaries (varying because Harrison gets 10% of the gross), around \$1,000 for stage crew, \$2,000 or so for managers, pressagent and wardrobe attendants, and \$500 for rental of equipment, plus hauling charges at each stand.

Inside Stuff—Legit

Deal for the Shuberts to book the Mansfield theatre, N. Y., stems from the refusal of Michael Myerberg, owner of the house, to allow DuMont television to tear up its one-year lease for the premises. DuMont, which took over the theatre last July, has given up the idea of using it as a television studio, apparently as part of wholesale move to cut operating costs. When Myerberg declined to take back the house, DuMont indicated it would approach the Shuberts to book the spot unless he reconsidered. However, the decision stood, so DuMont followed through with the Shubert deal. Thus far, no shows have been booked for the theatre.

Meyer Davis looks like Broadway's most prolific investor this season. At this time he has his money in 11 new productions with several more pending and four holdovers from last year. He has two private investing syndicates, consisting of associates and friends. Shows he's in on are "Miss Liberty," "Montserrat," "Double Bill," "That Lady," "Gentlemen Prefer Blondes," "Alive and Kicking," "Lost in the Stars," "Caesar and Cleopatra," "The Closing Door," "Metropole," "Happy is Larry," "Death of a Salesman," "Goodbye, My Fancy," "Anne of the 1,000 Days," "Inside U.S.A."

Legit Bits

John Chapman, of the N. Y. News, elected president of the N. Y. Drama Critics' Circle, succeeding John Mason Brown. Re-elected were Ward Morehouse, of the Sun, vice president; George Freedley, Morning Telegraph, secretary, and Tom Wunning, Newsweek, treasurer. "Streetcar Named Desire" has two more premieres in the next fortnight. It opens Oct. 12 in London and Oct. 14 in Paris. Eddie Dowling out of the hospital and directing the Houston (Texas) Players. Vernon Rice, drama editor of the N. Y. Post, returned Sunday (2) from a quick visit to London, Dublin and Berlin. Jay Robinson will be featured in the Theatre Guild revival of "As You Like It," to star Katharine Hepburn. Terry Rude is touring in Stanley Woolf's production of "Peg O' My Heart."

Sam Stratton and Carlton Miles, heretofore active chiefly as road agents, are in New York this season with "Yes, My Lord" and "I Know My Love," respectively.

Franklin Gilbert, co-producer of "Lend an Ear," to the Coast this week to cast replacements for several parts in the revue, which goes on tour some weeks hence. Al White, dance director at Warner Bros., arrived east last week to stage the dances for "Texas L'il Darlin'," musical comedy tested last summer at Westport, which Anthony B. Farrell will present with the Theatre Guild on Broadway this fall. . . . Paul Groll is company managing "Finian's Rainbow" on tour. . . . Mary Ward pressageting the touring "Goodbye, My Fancy," starring Madeleine Carroll. . . . Alan Hewitt, in the cast of "Death of a Salesman," moved back to town last week after summering at Westport.

Alfred Lunt and Lynn Fontanne are due in town today (Wed.) from Genesee Depot, Wis., for tuncup rehearsals of the Theatre Guild's "I Know My Love," which opens a brief pre-Broadway tour Monday night (10) in Boston. . . . Joey Faye takes over the lead Oct. 29 in the touring "High Button Shoes," succeeding Eddie Foy, Jr. . . . Samuel J. Friedman, who pressageted "At War with the Army" on Broadway, is presenting the comedy on tour, in association with Monte Prosser and Joseph Kipron. . . . Pay Cheyney is assistant stage manager of Katharine Cornell's "That Lady."

Applicants for membership in the Assn. of Theatrical Press Agents & Managers include Mary Porter, as a manager, and John F. Walsh, as a p. . . . Pressagent Willard Keefe back in town after summering at Fire Island. . . . His partner, Dave Tebet, back from the Coast with his wife, Nanette Fabray. . . . Bill Kane is tubthumping "Glamor Is the Gimick," which plays Santa Barbara this week before opening in Frisco. . . . Treawett Ripley playing Olivia to Betty Field's Viola in "Twelfth Night," opening tonight (Wed.) at Brattle Hall, Cambridge, Mass. . . .

Bliss Ruskay will tour in a one-woman show, using scripts written by her husband, book-reviewer Harvey Bressler. . . . Charles M. and Edward Stolz are the architects of the about-to-be-built Pittsburgh Playhouse, for which Jo Meisner is co-designer. . . . Robert Walle, of the N. Y. News legit staff, sails Saturday (8) for several weeks of theatre-circuiting in England and on the Continent.

Danny Newman and Mark Moerssen appointed back and exec assistant, respectively, for the Chi activities of the New York City Opera Co., by musical director Leslie Halem. New York company will give 20 performances at the Chi Civic Opera House, starting Nov. 23, with half of the chorus and ballet recruited from Chi musicians and dancers.

Okay Season For N. Y. Philharmonic

Prospect for the N. Y. Philharmonic-Symphony's 108th season looks okay, despite fact that the orch won't go on tour this year and thus far has no Sunday afternoon radio sponsor. Subscriptions are as heavy as last year, although coin for same admittedly is coming in more slowly than usual. Interest in an anniversary series of programs is strong, and biz is expected to be as good as last year.

Orch did a fall and a spring tour last season, under combined aegis of Columbia Records and Columbia Artists Mgt. There was a deficit of \$40,000 on the tours, which the two sponsors met. Loss deterred management from planning a tour this season. Standard Oil of N. J. sponsored the Sunday afternoon broadcasts last year, and U. S. Rubber for several years before that. This year there's no sponsor as yet, although orch will go on sustaining over CBS, with latter paying the orch's fee.

Season opens Oct. 13, at Carnegie Hall, with Leopold Stokowski conducting. Stok will share the season with his co-director, Dimitri Mitropoulos, and the new associate conductor, Franco Aurili, will baton a few concerts. Feature on Stok's opening program will be Aaron Coplan's suite from "The Red Pony," drawn from the score the composer wrote for the Republic pic of the same name. Orch will play several commemorative programs, to mark Chopin's death 100 years ago, Richard Strauss' recent passing and 50th anni of Johann Strauss' death.

Author-Director

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author, 2½% director) and "Streetcar Named Desire" (10% author, 2% director).

In addition to their royalties, various authors and directors also get a share of profits.

Richard Rodgers and Oscar Hammerstein, II, as co-producers of "South Pacific" get a slice of the net return from that musical, as does stage Joshua Logan, who's associated with them and Leland Hayward in the management. Similar setup applies with co-authors Irving Berlin and Robert E. Sherwood, and director Moss Hart, of "Miss Liberty." Logan participates in the profits of "Mister Roberts," besides getting his stage and co-author royalties.

Ella Kazan gets 15% of the profits from "Death of a Salesman" and 20% from "Streetcar," in addition to his director royalties. Sidney Kingsley has a substantial slice of "Detective Story" besides his author-director return, and Mae West gets 10% of the gross as star of "Diamond Lil" plus her author royalty.

Among the choreographers, Gower Champion gets 1½% from "Lend an Ear," Jerome Robbins gets 2½% from "Miss Liberty," Hanya Holm gets ¼% from "Kiss Me, Kate" and Helen Tamiris reportedly draws ½% from "As the Girls Go." No choreographers participate in profits.

Johns Carnegie Faculty

Pittsburgh, Oct. 4. Richard Hoover, general manager of the Pittsburgh Playhouse, has been added to the faculty of the Carnegie Tech drama school. Hoover was director of the Indianapolis Civic Theatre before joining Playhouse.

Total Legit Grosses

The following are the comparative figures based on VARIETY's baroffice estimates for last week (the 18th week of the season) and the corresponding week of last season:

	This Season	Last Season
BROADWAY		
Number of shows current	17	17
Total weeks played so far by all shows	280	336
Total gross for all current shows last week	\$461,100	\$420,300
Total season's gross so far by all shows	\$7,377,900	\$7,548,100
Number of new productions so far	3	13
ROAD		
(Excluding Stock)		
Number of current touring shows reported	19	28
Total weeks played so far by all shows	195	301
Total road gross reported last week	\$392,255	\$567,700
Season's total road gross so far	\$4,859,820	\$6,405,900

Chi Spurts; 'Kate' Record \$52,855, 'Salesman' \$26,300, 'Smoke' \$13,300

Chicago, Oct. 4. Legit row is perking here, with addition of "Brigadoon," opening Sunday eve (2) at the Great Northern. "Summer and Smoke" was down slightly last week, but "Kiss Me, Kate" is running at capacity and "Death of a Salesman" is doing likewise, held down by Theatre Guild subscriptions.

Studebaker theatre lights up Oct. 22 with the Yiddish revue from the Coast, "Borscht Capades," and "Detective Story" is set for Nov. 1 entry. "Anne of a Thousand Days" is due here about Dec. 5. The Passion Play hits Chi for the first time under Kiwanis sponsorship, at the Civic Opera House, Oct. 31 to Nov. 12.

Estimates for Last Week
"Brigadoon," Great Northern (1-300) \$4,940. Opened Sunday (2) coming from Milwaukee. Advance favorable for its second stay here.
"Death of a Salesman," Erlanger (2nd wk) (1,334, \$4,331). Under Guild subscription in second week. Fine \$26,300.

"Kiss Me, Kate," Shubert (1st wk) (2,100, \$6,181). Capacity in large house at upped scale pulling new house record, \$52,855.
"Summer & Smoke," Harris (4th wk) (1,000, \$3,711). Dropped from last week to break-even \$13,300.

ROBERTS' BOFF \$30,000 ON 2D WEEK IN PITT

Pittsburgh, Oct. 4. Second week of "Mister Roberts" picked up sharply at Nixon and Lake was just a little short of \$30,000, or around. Click comedy played to virtual capacity downstairs and in the balcony, with only the gallery being off.

On strength of advance sale for third and final stanza the show should get nearly \$85,000 on the run, unless steel and coal strikes have a positive effect on b.o. now. Unlikely that show will break non-musical record, which is held by Joe F. Brown's "Harvey." Top of "Roberts," however, is higher. It's selling at \$3.50 (not counting federal and city taxes) while the Brown show went for \$3.

Nixon will be dark next week, relighting Oct. 17 with "Light Up the Sky" and Blackstone following.

'Streetcar' Fine \$26,000 In Week at Seattle

Seattle, Oct. 4. "Streetcar Named Desire" racked up a fine \$26,000 at the Metropolitan here last week. Tennessee Williams play got glowing notices and audience reaction. Production concludes the run here tomorrow night (Wed.), then goes to Victoria for another 10-day schedule.

Vancouver TUTS Exits

Vancouver, Oct. 4. Theatre Under the Stars, which for 10 years has been under Parks Board sponsorship, has been dissolved and its work of presenting summer operettas taken over by the newly-formed Civic Theatre Society.

Purpose of formation of this newly incorporated group is to "keep clear of politics." Under new setup Society will do everything formerly done by TUTS, but will have a permanent body directing its activities with members of the Parks Board acting only in an ex-officio capacity.

Bryan (Texas) Workshop
Bryan, Tex., Oct. 4. Bryan's Little Theatre, now has a workshop, a building in the business district made available by the mayor for the purpose.

'Streetcar' Balks

Continued from page 49

Petrillo, American Federation of Musicians president, but he refused to interfere in what he said was purely a local matter. Before coming here, "Streetcar" had played 22 other cities without encountering the multiple hiring hurdle. Although the management could have afforded to fork up the \$1,500, it figured that doing so might establish a precedent and encourage locals in other towns to copy the action of the Seattle union. Also, it reasoned that if other managements follow its example the Seattle local may rescind the regulation. A few notably Max Gordon, in the case of "Born Yesterday," had previously failed to acquiesce to the AFM.

Retroactive Pay Try Dropped

Chicago, Oct. 4. Attempt by the Chicago musicians union to assess a retroactive charge for salary for an extra man for the year's run of "Mister Roberts" here, was recently dropped. Just before the show closed at the Erlanger theatre, local officials notified the management that, because a recording of native music was used during the performance, an extra man would have to be hired. Furthermore, his salary would have to be paid for the length of the run. Coin involved would have totaled more than \$5,000.

When the telephoned order was received the management flatly refused to go along, threatening to drop the music from the show and go to court for an injunction to restrain the union for trying to collect the retroactive claim. Nothing further was heard of the demand, and union officials subsequently denied having made it.

AFM Rule Reversed

Early in the run of "Streetcar" on Broadway, Local 802 ruled it a "play with music," for which eight men at musical comedy scale would have been required. Instead of the five called for in the script at straight play scale. However, producer Irene Selznick appealed and the decision was reversed. Subsequently the contract between the union and the League of N. Y. Theatres was revised to include specific classification of shows as drama, play-with-music or musical comedy.

'BRIGADOON' STURDY \$25,500 IN SPLIT WK.

Milwaukee, Oct. 4. "Brigadoon," dividing last week between St. Paul and here, chalked up a moderately good total of \$25,500 for the semester. Musical got a fine \$10,300 in two performances in St. Paul, but slumped down to \$15,200 for six showings the latter part of the week here. Show moved to Chicago this week for a run.

Schwartz's Oct. 20 Bow

Maurice Schwartz opens his "Yoselle the Nightingale" Oct. 20 instead of Monday, Oct. 17, and will give three previews prior to the opening night. Sholem Aleichem folk comedy, with music by Sholem Secunda, will preview at the Yiddish Art theatre, N. Y.

Current Road Shows

(Oct. 5-15)

"Anne of the Thousand Days"—Shubert, Boston (10-15).
"Blackstone"—Home, Oklahoma City (5). Convention Hall, Tulsa (6). Shrine Mosque, Springfield, Mo. (6). American, St. Louis (10-15).
"Brigadoon"—Great Northern, Chi (5-15).
"Browning Version"—Wilbur, Boston (5-8).
"Death of a Salesman"—Erlanger, Chi (5-15).
"Finian's Rainbow"—Philharmonic, L. A. (5-15).
"Goodbye, My Fancy"—Shubert, Boston (5-8). Forrest Philadelphia (10-15).
"High Button Shoes"—Curtan, Frisco (5-15).
"I Know My Love"—Plymouth, Boston (10-15).
"Inside U.S.A."—Royal Alexandra Toronto (10-15).
"Kiss Me, Kate"—Shubert, Chi (5-15).
"Light Up the Sky"—Playhouse, Wilmington (7-8). Ford's Baltimore (10-15).
"Mister Roberts"—Nixon Pittsburgh (5-8). Auditorium, Rochester (10-15).
"Montserrat"—McCart, Princeton (8). Locust, Philadelphia (10-15).
"Oklahoma!"—Shrine Mosque, Peoria (5). Orpheum, Davenport (6-9). Auditorium, Rockford, Ill. (10-11). Davidson Milwaukee (12-15).
"People Like Us"—Royal Alexandra Toronto (5-8). Cass, Detroit (10-15).
"Regina"—Shubert, New Haven (6-8). Colonial, Boston (10-15).
"Streetcar Named Desire"—Metropolitan, Seattle (5). International Cinema, Victoria (6-15).
"Student Prince"—Opera House, Boston (5-15).
"Summer and Smoke"—Harris, Chi (5-15).
"Touch and Go"—Forrest, Philadelphia (5-8).

Touch-Go' Just That, Philly, 24G

Philadelphia, Oct. 4. Philly's new theatrical season continues to lag lamentably. Following the whole month of September with a lone legit booking, October promises to be nearly as bad. At present writing, three stage shows will make local bows between now and Nov. 1.

"Touch and Go" season's first offering, got an okay if not sensational \$24,000 in its first of two weeks at the Forrest, building steadily as it went along. But there were plenty of vacant seats up to Saturday night which was sold-out. Revue has a \$4.55 scale, indications are for a substantial gain in this, its get away week. Show got favorable notices but admittedly needed considerable doctoring.

Next Monday the Forrest gets Madeleine Carroll in "Goodbye, My Fancy," also for two weeks, and on the same evening the Locust will re-light with "Montserrat," Lilian Hellman's adaptation of a French hit. It will be the first offering of the ATS subscription series, shows comes here after a preview in Princeton.

Sidney-Lader-'Mistress' Okay \$9,500 in Balto

Baltimore, Oct. 4. "O Mistress Mine," starring Sylvia Sidney and John Lader, topped all previous figures of the current season of legit at the Maryland, garnering a very steady \$9,500 as "Life With Mother." In its second week at Ford's, inched up \$8,800 following \$8,000 the week before.

Eva Le Gallienne and Richard Waring, in "The Corn Is Green," are current at the Maryland as Ford's remains dark with "Light Up the Sky" set to open Oct. 10.

Shows in Rehearsal

"Detective Story"—road. Lindsay & Crouse.
"Inside U.S.A."—road—Arthur Schwartz.
"Julius Caesar"—Taming of the Shrew—road. Margaret Webster.
"Light Up the Sky"—road—Eddie Rich.
"Lost in the Stars"—Playwrights Co.
"Montserrat"—Gilbert Miller.
"Regina"—Royal Cornwall.
"That Lady"—Katharine Cornell.
"The Time Is Yes"—Brook Benton.

B'way Grosses Spotty; 4 Sellouts, 'Liberty' Big \$43,200, Clark \$29,100, 'Ear' 24G, Mae 22 1/2 G, 'Streetcar' 15G

'Shoes'-Foy \$37,600 In 2d Week at Frisco

San Francisco, Oct. 4. "High Button Shoes," with Eddie Foy Jr. stepped up to a fine \$39,000 for its second stanza at the \$27,000 for its second stanza at the Opera production has a \$4.80 top.
"Afro-Cuban Revue," with a \$3.60 top, premiered at the 1,550-seat Geary Sept. 18, but was yanked at the end of the first week, with show totaling under \$7,500 for first stanza. Garnered poor reviews, and although future bookings had been announced for L. A. and New York, show is being peddled around as a nitery package.
House will remain dark until Oct. 10 when Fortunio Bonanova brings in a musical play "Glamor Is the Gimmick," for a tryout.

'Finian' Strong \$40,000, L. A.

Los Angeles, Oct. 4. "Finian's Rainbow," playing its first Coast engagement, sparked the local legit lineup last week. Musical is under Los Angeles Civic Light Opera sponsorship.
Other shows were uneven with "Respectful Prostitute" showing the way with a fair b.o. rise on its second week.

Estimates for Last Week
"Rebeld the Day," New (2d wk) (80, \$1.00 weekdays, \$2.40 Sat. Sun.) Rased slightly to \$800.
"Finian's Rainbow," Philharmonic Aud. (1st wk) (2,670, \$4.80). Strong but not spectacular nearly \$40,000.
"See Folies of 1936," Pan Pacific Aud. (3d wk) (6,150, \$3.60). Powerful \$62,000 for the final half week.
"Sugar Hill," Las Palmas (12th wk) (300, \$3.60). Slid to \$6,000.
"The Respectful Prostitute," Coronet (2d wk) (265, \$3.60). Climbed to \$4,900.

'OKLA.' HEFTY \$38,900 IN 3 ROAD STANDS

Lafayette, Ind., Oct. 4. "Oklahoma!" piled up a hefty gross last week in short stands at the Auditorium, East Lansing, Mich. The Palace, South Bend, and the Hall of Music here. Total for the full week was \$38,900.
Theatre Guild musical is dividing this week between Decatur, Ill., Peoria and Davenport.

Ballet Russe Winds Up N.Y. Season With 40G

Ballet Russe de Monte Carlo wound up its full season at the N. Y. Met Opera House Sunday (2) with estimated \$40,000 gross for eight performances last week.
In its 2 1/2 week stay the troupe grossed about \$105,000 at a \$3 top. It opened its 11th consecutive national tour with an appearance at the County Center, White Plains Monday (3).

'Student Prince' \$12,000 In 4 Shows at N. H.

New Haven, Oct. 4. "Student Prince" started its 1949-50 road tour here at the Shubert last weekend (29-31), stepping off to a good take. Four shows at \$3.60 top pulled just short of \$12,000.

Revised sched for Oct.-Nov. is as follows: Current week has preview of "Regina" (4-8). Texas [J] Darwin has final rehearsals here week of Oct. 17-22, then opens public portals week of Oct. 24-29. Nov. 2-5 brings preview of "Signor Chicago" followed by another preview, "Closing Door" Alexander Kova, Nov. 10-12.

Blossom Time is pencilled for Nov. 17-19, then Nov. 20-30 gets opening of "As You Like It" Katharine Hepburn.

Rhea Powers appointed head of Columbia Artists Mgt. recital department, succeeding Elizabeth Mathews, who resigned. Miriam Barker will assist Miss Powers.

Legit attendance on Broadway hit the skids again last week. Fever excitement of the pennant races in both leagues may have taken interest from show business, since the difference was especially notable at matinees. However, the hard rain Thursday night (29) also figured a possible factor. Business improved Friday and Saturday (30-31), but failed to overcome the ground lost earlier in the week.

This week brings three openings—the "Twelfth Night" revival, Monday night (3) at the Empire, and "Yes, My Lord" at the Booth, and the Gilbert and Sullivan series, at the Mark Hellinger, both arriving last night (Tues.). This week's single closing was "Anne of the Thousand Days," at the Shubert. Next week adds two more entries—"The Browning Version" and "Touch and Go."

Estimates for Last Week
Krus C. Comedy D. (Drama), CD (Comedy Drama) R. (Revue), M. (Musical), O. (Opera), V. (Variety)

Other parenthetic figures refer to seating capacity and top price, including 20% amusement tax. However, grosses are net, i.e., percentage of box.

"Anne of 1,000 Days," Shubert (35th wk) (D-1,361 \$4.80). Maxwell Anderson's historical drama closes Saturday night (3) after 288 performances, beginning its road tour next week in Boston. Last week rose to over \$22,000.

"As the Girls Go," Broadway (37 wk) (M-1,900, \$6). Receipts for this holdover Bobby Clark starred sagged with the general conditions; \$29,100.

"Blackouts," Ziegfeld (4th wk) (V-1,622, \$4.80). Ken Murray's vaudeur also felt the prevailing trend; about \$24,000.

"Born Yesterday," Miller (191st wk) (C-940 \$2.40). Continued slipping with the field; \$5,700.

"Death of a Salesman," Morosco (34th wk) (D-919, \$4.80). As always, unaffected by general conditions, the absolute limit at \$24,100.

"Detective Story," Hudson (28th wk) (D-1,057, \$4.80). Rased a trifle to nearly \$21,000.

"Diamond Lil," Plymouth (7th wk) (D-1,063 \$4.80). Also affected; \$22,500.

"Goodbye, My Fancy," Beck (45th wk) (D-1,214, \$4.80). Ebbed slightly from the previous week, but still doing better in the larger capacity house; almost \$11,000. Ann Harding succeeds Ruth Hussey as star Oct. 17.

"Howdy, Mr. Lee of 1936," Center (19th wk) (R-2,964 \$2.00). Mature business, generally strong for the skating show, was offish Saturday and Sunday (1-2), when base-ball broadcasts and telecasts drew big audiences, down to \$35,000.

"Kiss Me, Kate," Century (40th wk) (M-1,654, \$6). Same as usual, all the house will hold at better than \$47,100.

"Lord An Ear," Broadhurst (42d wk) (R-1,169, \$6). One of the affected entries; sagged to about \$24,000.

"Madwoman of Chaillet," Royale (31st wk) (D-1,035, \$4.80). Also slipped with the trend; \$16,000.

"Miss Liberty," Imperial (12th wk) (M-1,406 \$6.60). Tapered off some, but still plenty hot at \$43,200.

"Mister Roberts," Alvin (85th wk) (D-1,357, \$4.80). Matinees reflected the general downturn, but the holdover smash was still great at nearly \$33,000.

"South Pacific," Majestic (25th wk) (M-1,656, \$6). Always gets the standee limit; \$50,000 again.

"Streetcar Named Desire," Barrymore (98th wk) (D-920, \$4.80). Slipped with the field, nearly \$15,000.

"Where's Charley?" St. James (31st wk) (M-1,509, \$6). Ray Bolger starer seems to get stronger as the run continues, advance sale is building and, despite general conditions, last week was capacity again; \$37,800.

EVANS-BEST MILD \$11,400 IN BOSTON

Boston, Oct. 4. Appearance of Maurice Evans and Edna Best in "Double Bill" title changed to "Browning Version" stirred some activity along Hub legit front last week. Okay notices and marquee names drew \$11,400 at the 1,200-seat Wilbur.
"Goodbye, My Fancy," at Shubert, not too strong, doing about \$18,900 again for the second week.

Plays Abroad

Summer Day's Dream

London, Sept. 16.
London Mash Theatre presentation of drama in two acts by J. B. Priestley. Directed by Michael Marston. At St. Martin's, London, Sept. 8-10.
Margaret Dawlish Herbert Lomas
Margaret Duglish Eileen Thorndike
Christopher Dawlish John Westbrook
Rosalie Duglish Adrienne Cook
Irina Sherstova Adina Mandilova
Fionnuala Heimer John Salew
De Buhro Olaf Pooley
Fred Voles Charles Lamb

What the world will be like 25 years from now is the fanciful idea developed by J. B. Priestley in his latest play. It is a subject which does not call for action, but there is plenty of talk, much of it stimulating and at times even irritating, with the inevitable result that it falls between two styles and will satisfy few customers. Its prospects cannot be rated very highly.

To develop his theme, Priestley has chosen a setting in Southern England in the year 1975, sometime after the atom bomb has destroyed the heart of the Empire. The main problem of the few who are left on the island is what to eat for dinner, and what to do after dinner. Into this calm, placid, and almost primitive atmosphere come three visitors from the other world, an African businessman, a Soviet woman trade official, and an Indian scientist.

The three visitors' mission is to plan the construction of a new industrial development for the manufacture of synthetic products. At first they find it hard to understand the resentment of the natives, but eventually are overcome by the spell and return to their own countries with the intention of abandoning the project.

Principal exponent of the back-to-the-land idea is an old man who has lived through the three world wars. This part is capably played by Herbert Lomas with fire and enthusiasm. Eileen Thorndike as his daughter-in-law, and John Westbrook and Adrienne Cook as his two grandchildren, handle their parts with polished competence, while the three foreign visitors are played by Adina Mandilova, John Salew and Olaf Pooley, with sympathy and conviction. There is also a fine cameo by Charles Lamb as a farm bailiff. Myro

King's Rhapsody

London, Sept. 18.
Tom Arnold production of musical in three acts (14 scenes), devised, written and composed by Ivor Novello. Directed by Maurice Macdonald. Lyrics by Christopher Hamann, choreography by Pauline Grant. At Palace, London, Sept. 18, '49.
Princess Christine Vanessa Lee Niki
Countess Vera Lomaxton Olive Gilbert
Marta Karthaus Phyllis Dore
Queen Elena of Rumania Zena Dare
King Peter of Rumania Victor Borge
Prime Minister Vanessa Robert Anderson
Count Egon Stander Denis Harrison
Princess Kirsten Pamela Harrington

With an unbroken stream of winners, both straight and musical, this seventh mammoth spectacle of Ivor Novello's shows every indication of emulating the phenomenal success of the others. However, thin or improbable the story, this prolific author-composer-star has found the magic knack of supplying the public with what it wants—color, glamour, romance, and that spot of sacrificial pathos that gets the women every time. With advance ticket sales of \$300,000 before the show even opened its stay at the Palace is likely to run into years. It was unanimously acclaimed by audiences and press.

Story is in the Walter Howard tradition of the Ruritanian era, yet obviously patterned along the modern life story of ex-King Carol of Rumania and Maria Lupescu with all the vicissitudes of their love life.

After 20 years in exile, a crown prince is secretly brought back by his mother who smuggles him into the palace before his father's death.

made public. He immediately steps into the regal shoes and dutifully marries a suitable princess, who obligingly provides him with an heir. All the time he is keeping intimate association with the former opera singer for whom, and with whom, he was banished. Despite his wife's loyal attempts to screen his flagrant disloyalty to her and because his ministers are antagonistic to his reform plans, he is forced to abdicate. With a belated realization of mutual love, the royal pair are separated, he back to exile, she to bring up their son to serve his country. Story ends with the exiled king, who has been with the father a shadowy onlooker with a wistful yearning for what he has lost.

Novello makes a dryly witty, philosophic figure of the middle-aged monarch, discreetly handling his love passages with the young bride. She is graciously, charmingly played by a newcomer, Vanessa Lee, who migrated from understudy to marquee billing, and became a star overnight. She has lilting voice, poise and character and her future looks set. Zena Dare makes a brittle, amusing nitwit of the Queen Mother, and sister Phyllis looks maturely attractive as the woman behind the throne. Olive Gilbert has some of the best songs in the show, to which her rich contralto does full justice, and she makes a motherly lady-in-waiting to the lonely bride. All supporting characters are competently cast.

Music is generally tuneful and magnificently sung by an excellent chorus, and mountings and dressing are on a lavish, artistic scale. Dancing is bizarre and acrobatic and brings a gay abandon to an otherwise serious theme. Show runs overlong, and some of the prolonged ensembles could be cut to advantage. Clem

Buddy Clark

Continued from page 2

next broadcast. Last year, when Columbia Records ran its annual convention at Atlantic City, Clark played from Hollywood to New York and stepped from that into a smaller plane that got him to A. C. In the late afternoon of the final day of the convention, to help put on a show for distributors and dealers. Next day he took the same route back home he was by then living in Hollywood.

It was via Columbia Records that Clark, who'd just gotten out of the Army, started his comeback. His recording of "Fog O' My Heart" three years ago gave the singer his first solid break. From that, he got the Columbia broadcast, and his sponsor was so taken with Clark and his work that only

Col. Caught Short

Columbia Records Corp. holds a minimum of backing material by Buddy Clark, one of the company's top vocal names. Circumstance is due to CRC's desire, followed by most other major labels, not to record too far ahead with any artist due to the vagaries and uncertainties of public reaction to recorded music.

In the past six months or more, all record companies have been confining cutting closely to only what they need in the immediate future, plus an occasional standard. As a result, Columbia's stock of unreleased sides by Clark isn't very big and is based mostly on pop tunes due for promotion within the next few months.

recently former had revealed Clark could stay on their show "for the next 20 years," if he chose.

Clark, 38, was born Samuel Goldberg July 26, 1911, in Boston. Son of a tailor, Clark first sang on WRZ, Boston, on Red Cross matinee program, then on J. J. Fox show on WEEI simultaneously studying law at Boston Northwestern law school. He quit law in '34 went to New York. Benny Goodman heard him sing, signed him for National Hi-Roll "Let's Dance" program. Clark's first web show: Pianist Sam Lanier gave him the name of Clark. He sang on Lucky Strike's "Till Parade" the Ben Bernie show, Wayne King's Chu show, and with Mark Wornow and Raymond Paige orcha. He joined Carnation in June, '48, and moved to Coast with

in March '48. He starred in "Girl Crazy" at Greek theatre here during summer, his first legit fling.

Clark leaves his wife, Nedra, and a six-year-old daughter by that marriage, as well as a son, 13, and a daughter, 10, by his first wife. Latter was the adopted daughter of the late Ralph Hitz, hotelman. His wife and children reside in California. Clark also leaves his mother and a brother, Mack, music contact man. They flew west from New York early Monday (3) for the funeral, which took place yesterday (Tues.).

Margaret Whiting Vice Clark

Hollywood, Oct. 4

Margaret Whiting will do the Sunday night 10-11 p.m. broadcast of "Carnation Contested Hour" next Sunday (9) as a result of Buddy Clark's death in an airplane crash Saturday night (1). Other vocal and instrumental performers will be signed for subsequent broadcasts.

Carnation Milk cancelled its program's fall opening the day after the crash with CBS substituting the "Romance" sustainer. Bankroller, however, picked up the tab for the time cost.

George Haskins, civil aeronautics authority official, has begun probe into plane crash that killed Clark.

Sam Hayes, newscaster; Mrs. Hayes, both suffered severe cuts in crash. Also injured were Bud Berend, western division sales manager for NBC; Jennings Pierce, division station relations chief, who has a skull fracture, and pilot Ames Haxter.

Plane made crash landing in L. A. residential area.

Play Out of Town

Especially Mother

Hollywood, Sept. 28.

Garrison P. Sherwood production of comedy-drama in three acts (14 scenes) by Selena Royle and George Renavent. Directed by George Renavent. Actors, George Robert Nelson and Bobb Nichols. Lighting, Mildred Jackson. At New Horizons theatre, Pacific Palisades, Cal., Sept. 28, '49.
Selena Royle Selena Royle
George Renavent George Renavent
James Motalife James Motalife
O. P. Dittmer O. P. Dittmer
Richard Egan Richard Egan
Oscar Lund Oscar Lund

This is a good play—good for pictures and good for the stage. Selena Royle and George Renavent, both competent actors, have written a light, wholesome, amusing and delightful piece about the attempts of a suddenly-widowed society matron to find her own feet amidst the realities of life. They also do an excellent job of playing two of the top roles in the opening performance at the New Horizons theatre near Santa Monica.

With some rewriting and editing, "Especially Mother" might stand a chance on Broadway, although it is somewhat lacking in polished and sophisticated dialog. Story has Miss Royle pawning jewels, furs and other belongings to keep the home fires burning for her 11-year-old daughter and her 12-year-old son, fixing the roof and the plumbing and trying to make herself useful after spending most of her married life as the chateau of a great mansion. Sudden turn of fortune comes when her husband burks himself out of a skyscraper window to avoid the shame of bankruptcy. She refuses the offer of marriage of James Motalife, a stuffy Rabbitt who is always trying to give her money. As the play opens she rents the guest house of the mansion which is in Beverly Hills to Renavent, a scientist.

First act serves to introduce the principal characters, including the daughter, an enormously fetching and precocious child who is stricken with polio at the first-act curtain. Renavent, who has helped by renting the guest house, turns out to be a world-famed scientist from Europe who is a specialist in the disease. He pulls the child through and, in the end, helps the mother to realize her desire to achieve independence by finding work, selling the mansion and preparing to embark on a useful life. Final act curtain comes down on a clever and effective scene in which the daughter brazenly insists that the scientist and her mother marry.

Marlene Ames takes the acting honors as the daughter. At 11 she is a tremendously accomplished actress without the brittle, belline perfection which abounds among thespian moppets in Hollywood. Renavent is smoothly debonair and witty as the scientist. Miss Royle is excellent. Motalife, LeRoy Henry, Ivar James and Richard Egan give good support. Gerald Mayer's direction is first-rate. Set by George Robert Nelson and Bobb Nichols is perfect for the mansion's living room. Dag.

Play on Broadway

Twelfth Night

Roger Stevens production of Shakespeare's comedy in two acts (18 scenes). Features Arnold Moss, Frances Reid, Nina Foch, Carl Benton Reid, Philip Tonge, Henry Brandon, Harry Townes, Ruth Enders. Directed by Valentine Windt. Acting and costumes, Louis Kennel. At Empire, N. Y., Oct. 3, '49. \$1.00 top, \$0.50 opening.
opening: Henry Brandon
Robert Hartung
Michael Wiley
Frances Reid
Philip Tonge
Tom Emlyn Williams
Winston Rose
Paul Menard
Carl Benton Reid
Ruth Enders
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Literati

15c Reprints

Serious competition for the 25c pocket-size publications is due via Lyle Engel's Checkbooks, which will sell for 15c. Tomes, which run to 96 pages in four-color covers, hit stands nationally three weeks ago and will reach the New York market next week. A minimum of 36 titles will be published yearly. Included will be series of vignettes from the library of Basil Rathbone, chillsers from the library of Boris Karloff and adventures based on the Terry and the Pirates comic strip. Novels include Mike Gans' *Jews Without Money*, Ben Hecht's *Florentine Dagger*, Charles M. Martin's *Lost River Buckaroos*, and Raphael Sabatini's *Master at Arms*.

Engel has also pocketed Hank Janson, prolific British writer, for exclusive U. S. reprint rights.

Geller's Own Agency

James Geller, who created the writers department for William Morris agency in 1930, has gone into the agency biz specializing in literary, stage and screen material. He will handle about 15 authors, playwrights and screen writers. After building up the Morris department with top writing talent, Geller was story editor for Warner and Universal. His offices are located in Beverly Hills.

Panel for Juvv Writers

Discussion meeting for juvenile writers, figured to be the most ambitious ever held, will be offered by the Authors Guild, at the Astor hotel, N. Y., next Wednesday (12). Oscar Hammerstein II, president of the Authors League of America, the parent group, will introduce the speakers, who will include Bennett Cerf of Random House, Vernon Lee of Holiday House, Mark McCloskey, board of education of New York City, Franklin Watts of Franklin Watts Inc., Virginia Mathews of Brentano's, and John Tunis, writer.

Another Glam Author Pitch

Highly unusual book exploitation campaign has been plotted by publicist Dick Taplinger for first novel "Crime, Take My Hand," by Lili Kollman. As Lili Deste she was well known on the stage and in films in Vienna and appeared in a number of Hollywood pictures between 1937 and 1941. Taplinger is now selling her as "the most beautiful novelist in America" and sending out some 200 stills a day, as well as plugging her on video on that basis.

With her Hollywood career faltering and her Austrian funds blocked by the war, the actress turned to operating a gas station and building cars back in 1941-42. A year later she married Paul Kollman, an inventor. They now maintain an extensive home in Beverly Hills, recently acquired the Huntington Hartford estate at Oyster Bay, Long Island, and have an apartment in the Waldorf Towers, N. Y., where Mrs. Kollman will entertain 150 newsmen and other guests next Monday (10) at cocktails and supper to mark publication of her novel by Duell, Sloan & Pearce. Publishers have already accepted another novel, said to be somewhat autobiographical, which she wrote earlier. She is now writing a third.

Her Hollywood pics include "Thunder in the City," "She Married an Artist," "Sky Patrol" and "Case of the Black Parrot."

"Matinee Tomorrow" Very OK

"Matinee Tomorrow" (Whitely House, 35) is packed with nostalgia and information of the legitimate theatre from the time Mrs. Leslie Carter swung from the bell in "The Heart of Maryland" to the tragic "Death of a Salesman." Ward Morehouse didn't do a voluminous work on the dramas as George D. C. O'Dell who has just finished his 15th volume of *Annals of the New York Stage* and is only up to 1894. Instead, he has written a history of the legit of the past 50 years in one volume that rates a kudo.

You expect a book like this from a guy who has written four books on the theatre, three plays and has been a top working newspaperman and dramatic critic for over 30 years. He is now the dramatic critic on the N. Y. Sun. With a background like that he couldn't fail.

In "Matinee Tomorrow" he mentions nearly all the plays since 1880. He had missed some maybe he didn't, maybe it was cut but in a 340-page book you can just crowd in so much and Morehouse has packed his pages with many interesting things about the legiti-

mate theatre. He tells you about the hits, mild successes and failures. He gives you behind-the-scenes stories of the hits and failures. He has many fresh anecdotes and gives you capsule information about the many important people of the show business past and present; and even tells you their right names.

He has a chapter on critics and paints a mural of the old and new Broadway with his very capable typewriting fingers.

It is a very interesting book for the playgoer and for everyone connected with the theatre. To the playgoer it will bring back memories, to the actor and actress it tells how many a star was made more by fate than by their judgment of picking the right part. Managers will get a bit of solace reading about the great managers that have passed up scripts that later have turned out to be terrific hits, and the playwright will learn that it has always been tough to place a manuscript.

Throughout the book you have the feeling that Morehouse loves his theatre and its people and his job. He writes simply and doesn't clutter up the pages with unimportant dates. It's a swell job of research and writing.

Your theatrical book shelf will look naked without a volume of Ward Morehouse's "Matinee Tomorrow." Joe Laurie, Jr.

Frazier on Bogart

True Mag is rushing George Frazier's piece on Humphrey Bogart for early publication. Article will also feature the strong correspondence between the two when the star objected to some of Frazier's personalities. Frazier has also lined up two pieces for Holiday on the Ritz-Carlton, Boston, and the Locke-Ober restaurant in the same town. Pageant has set Frazier's selection of an all-star dance band, and an article on Judge Samuel Liebowitz. Cosmopolitan is publishing his piece on expensive Christmas gifts.

Frazier who authored "Gentleman of the Press" series on the Christian Science Monitor for Collier's, is currently working on a series for the same mag on the Port of New York Authority.

Romberg Testimonial Bio

A testimonial to Sigmund Romberg's love of music is Elliott Arnold's "Deep in My Heart" (Duell, Sloan & Pearce, \$4.50), based on the composer's life. Arnold's account of the tonestor's early life abroad makes pleasant reading, but carries little weight in its telling of his family relationship, school days, social contacts and experiences in the Austrian army.

Not until close to the midway point, when Romberg ventures to New York, does the yarn gain momentum. From his initial Gotham job in a pencil factory to his present day road tours, the book is an appetizing item for show biz folk. Descriptions of Romberg's first important job as a baton waver at Rustanob's, N. Y., restaurant, his association with J. J. Shubert and his other contacts in the musical and theatrical professions make colorful reading. A complete list of tunes written by the songsmith and a similar tabulation of the shows he scored wrap up this readable if not too potent biography.

"The Information Film"

Educational film field has been analyzed in a book tagged "The Information Film" which Columbia University Press is publishing. Author of the tome is Gloria Waldron, associate in the education department of the Twentieth Century Fund. Volume praises the possibilities of the motion picture in spreading knowledge, but asserts current film production and distribution fail to cover their market adequately.

Muselman's Redhead

"I Married a Redhead" (Crucial, 50) is author-screenwriter M. M. Muselman's story of 10 years of wedded life with five test and 99 pounds of personality. It's also more or less the story of show business itself during the last quarter-century, taking the young would-be writer and his bride, Mitty June, "the cutest ingenue out of Chicago," on a Chautauqua tour through the west and southwest, for an engagement with a fantastic stock company in Chicago on a campaign to crash Broadway from a brownstone Broadway boarding house through the frenzied early sponsored radio, some dire skirmishes with New York legit and

finally to the departure for Hollywood.

The Muselmans have obviously enjoyed these somewhat hectic experiences (some more in retrospect than at the time, of course) and, despite the author's slight tendency to reach for comedy, their enjoyment is shared with the reader, particularly if he's in show business. Hobe.

Irish Ban 19 Books

Holding them to be "indecent or obscene," the Irish Censorship of Publications Board has put 19 novels on the banned list: "A Corner of the World," by Robert Shaplen; "Redemption," by Francis Stuart; "The Wonder of all the Gay World," by James Burke; "The Harder They Fall," by Budd Schulberg; "Sun and Steel," by Stephen Lister; "Man-Made Miracle," by Theresa Charles; "The Narrowing Lust," by Gladys Mason; "Miss Lonelyhearts," by Nathaniel West; "Just a Song at Twilight," by John Lodiwick; "The Copperheads," by William Blake; "The Tiger and the Rose," by Reginald Turner; "The King and the Queen," by Ramon J. Sender; "Somebody Must," by Peter de Polnay; "Gus the Great," by Thomas W. Dunne; "A Night Out," by Paul Benin; "The Woman of Rome," by Alberto Moravia; "The Fable and the Flesh," by Marcel Aymé; "The Devil in the Flesh," by Raymond Radiguet; "Not into Clean Hands," by Louis Pauwels.

CHATTER

Spanish journalist-columnist Wenceslau Fernandez Flores in Portugal for a long vacation.

William Perrott appointed Hollywood representative of the British theatrical yearbook, Spotlight.

Vincent Gage spending a month in Hollywood as travel editor for the Debutante Register Foundation.

Town & Country Xmas cover will be a mild whodunit—the Santa Claus whiskers will mask Enzo Pinza.

Somerset Maugham in Portugal for an indefinite stay, and he doesn't intend to write any more for the theatre.

Beverly Ott appointed western editor of modern screen under supervision of Carl Schroeder, Hollywood manager.

Emily Hahn in Lisbon from Paris waiting for her husband-writer, Ralph Bunker, professor of Portuguese at London U., at present lecturing in Brazil.

Author Julio Dantas, president of Portuguese Academy of Arts and playwright Luis Galhardo off to Switzerland to represent Portugal at the annual conferences on royalties.

Grace Bechtold, ex-Doubleday and Macmillan, and Stanley Kauffmann, author of three novels, 40 plays and scripts for several radio shows, have joined Random House as editors.

Beatrice Fisher, California author, completed biography on Mabel Butterworth, 66-year-old tap dancer and cartwheel in Ken Murray's "Blackouts." Book called "All in One Lifetime."

Gerald Clark, motion picture editor of the Montreal Standard, joined the "Double Crossbones" troupe at Universal-International to round up material for a newspaper yarn, "I Was a Hollywood Extra."

Cosmopolitan mag has found itself in a slightly sensitive position as result of the current Henry Morton Robinson serial, "The Cardinal," in which some Catholics are objecting but concerning which more Protestants have complained. Cinema Souvenirs Inc. is getting out 250,000 copies of a 48-page booklet, "Johns Songs Again," to go on sale Oct. 15 as a tie-in with the Columbia pic. CNI is a subsidiary of Checkbooks Inc., new outfit which is publishing the pocket-size novels.

Julius Archer's collected mag pieces, bound in pocket-size book under the title "Six, Life and You," Publishers, however, dropped a comma, making it "Six, Life and You." His textbook on "How I Sell What I Write" is decided to appear under Frederick Fell imprint in February.

Budd Schulberg's five-partter for Collier's on life of Mike Jacobs earned the scribe \$1 per word one of highest rates paid for non-fiction. Author is working on a new novel, "The Disenchanted," to be published by Random House in '50 and has done three pieces for Holiday, three for Esquire and a short story for Collier's.

Dick Gilbert, KTVI, disk jockey, has been tapped to do devoted review column for Talk of the Town new Phoenix (Ariz.) weekly, which runs Oct. 28. He'll also cover the radio field. Amusement editor will be Larry Jones, who'll monitor the stage screen and movies. He's continuity director of station KROD, Phoenix, and Variety mugg for Arizona.

SCULLY'S SCRAPBOOK

By Frank Scully

Medicine Hat, Sept. 24

"Please, let's do this right," whispered my guide, who looked like the younger of the Smith Bros. You know, the one on the left, who looks as if the coughdrops had really done his beard some good.

He led me to the adjoining table where enough people had left so that you could now see the strapless gowns.

"Dad," he said, "I want to introduce you to a gentleman who first caught you in Greenpoint."

"Before this boy with the beard was born," I added. "When all you had was a hatful of hats left over from the millinery store in Philadelphia."

His eyes were shining. It was his big night. He had come through his first television show successfully. But at the mention of "Greenpoint" his eyes went practically neon with delight.

"No," he cried. "You caught me on the old Perry Williams circuit." "On the first bounce," I said. "First bounces were okay in that league. You weren't the headliner, though."

Oh yes I was," he bridled.

"Mr. Frank Keenan was."

"My Frank Keenan was not."

"I'm referring to your son's grandfather," I added, to keep the record clear.

Mr. Frank Keenan," he repeated, "was not the headliner. I was. He was the 'added' attraction."

"Sure, sure," I said. "He wasn't the Chief. He was the Super Chief. The only one billed Mr."

Julie of TV

"How do you like that?" laughed the Johnson of television. "At my own party I am reminded that I once played second fiddle to my own father-in-law. And by a Variety mugg, of all people!"

Around us were crowds of well-wishers. The place was packed. Sardines would have picketed the joint if jammed in as tightly. The nitery was called the Chanteclair. At least it was that week. It lay on the Sunset Strip, to the west of Hollywood, and seemingly hundreds had rushed from CBS several miles away to be the first to feed their well-fed bodies and toast to the host, though not necessarily the one who picked up the tab. They lined up and waited for food and drink. It looked like the subway gone formal.

If it had been a queue on Skid Row you would have said, "How terrible!" But on the Strip such confusion, congestion and collapse is a sign of success. The perfect food had made the perfect comeback. Ed Wynn was in.

Passport Pts. Are Tougher

He looked 25 years younger now than an hour before when he was on television. Maybe that's proof of what television cameras can do to people's faces. Maybe it was because the strain was over. Anyway, after the show he was as full of bounce as a new crowbar on a brace.

Something touching had transpired at the end of the show. Wynn had introduced all the old guard—calling them up to the stage by name. Jack Benny, Burns and Allen, Jimmy Durante. You know, the F F V's—First Families of Vaude.

But the switch was that he had begun with Jack Holt. Why Jack Holt, of all people? Well, it seems Jack Holt was the guy that Mr. Keenan's daughter went with before Ed Wynn beat his time, and Holt had subsequently sort of settled for the role of watching over young Keenan Wynn from infancy.

It was too bad I hadn't stayed for the show after the show, people were telling me, for it seems the wasscracking Keenan had cracked under the ordeal and had ended wetwept and speechless before his father's revived talents.

"I caught the show at Burton Holmes' place," I explained to Ed Wynn. "Holmes is my neighbor. He owns the old Francis X. Bushman villa—the one with Hollywood's first swimming pool. He also owns a Philo."

"Burton Holmes" cried the master of the night's revels. "How did he like it?"

Hollywood Strikes P. A.

"He thought you were terrific. But he said you'd better wait till you get the reports on how your kinescope version hit New York. In fact, he rather enjoyed the thought of paying New York off for all the blarney offsets they've sent to the Coast in the last year. He said it couldn't affect an old crunk like you, of course, but he felt sorry for lovely Gertrude K. Egan."

"Oh," said Ed. "Kinescope eh? But how did you like what you saw here?"

"Listen," I said. "Let me first preface my findings by telling you that I wasn't even invited to the world premiere of the Ed Wynn show. And I gate-crashed this party after I had caught the show from a paying customer's home. So I owe you nothing, Mr. Wynn, and when I say you're in Mr. Wynn, I'm speaking of the net, not the gross. You have a beginning, middle and end, the first integrated show of its kind I've seen in video. You're in, and the Sueded Corp—the guy with the bald head who looks like the Henry Kaiser of 'Wind-Rands'—is in too. But for how much, I don't know. Twenty G. a week, would you say?"

So you liked the show?

"Listen, Mr. Wynn, I'm telling you I got out of a chaise longue in a cool beautiful hillside villa. I left a bottle of Old Sack and most congenial company. I journeyed with Helen Cotton and Martin Field through a mass of mawhemounded drivers. I crashed this party on Helen Cotton's telegram. It's for three," she said, and before the butler could check that it was only for two I had disappeared in this something mass of dinner jackets and strapless gowns to tell you only one thing. You're in, Mr. Wynn."

You really mean that, eh?

C-Men, eh?

"Listen, Mr. Wynn, and not too loud because your sponsor's in the next booth. He might see I'm not wearing a Spendel wristband. Besides there may be C-men around as well as C-men."

C-men? asked the Gnomish of our time.

"Cuten-men," I said. "Anyway, under the old OPA I was allowed to praise only four shows a year. I never was officially notified that the ceiling was off for me. So I'm taking a chance. I repeat you are, Mr. In."

You've been drinking Mr. Scully?

"In one verbal, Mr. Keenan."

"I can quote you on this."

"What's to quote?" I don't quote, thank. I catch people. And if you'll lend me one of your many hats I'll tip it to you, Mr. Wynn. You're a video's prettier hat."

No tipping, no tipping, please, he begged. This is all on the sponsor, and he would be distressed if a gatecrasher were caught tipping around the Chanteclair.

I shook hands, bowed and accepted Keenan Wynn, Hume Cronin, Jessica Tandy, Helen Cotton and Martin Field as escorts to the door. It was my highest rating since heaved over the Austin-Italian border by three Caribbees, four Alpinists, 12 Israeli miffins and a geek named Zerk.

Like Wynn, I too have come up in the world. Maybe some day I'll get billed as Mr. and even be rated an added attraction.

Broadway

Betty Garde in from the Coast. Mrs. Jack La Rue off to Europe Friday (30) on the Nieuw Amsterdam.

Stanton Griffiths was sworn in in Washington last week as Ambassador to Argentina.

Ted Strong, veepee of Celebrity Service, planned in Monday (3) after two months in Europe.

Charles Baker has gone over to MCA after resigning as assistant to talent agent Gloria Saffier.

Vivian Van Dam, managing director of London's Windmill theatre, arrives in New York Oct. 12.

Helmut Dantine in New York from the Coast to do a Broadway play if he can find a suitable vehicle.

Eddie Cantor, now that he's working for Eversharp, signs off all correspondence, "Yours forever-sharp."

Gaby (Mrs. David) Smart (Acquire-Coronet, etc.) to Europe on a quickie holiday with her mother.

June Dunham, secretary to Metro studio publicity chief Howard Strickling, in New York honeymooning.

Susan Sulzberger, who was screentested on the Coast this summer, now at the Neighborhood Playhouse School.

Phil Regan says that now that he's struck oil in Texas, required reading, along with VARIETY, is the Oil & Gas Journal.

Composer Oscar Straus has decided to stay in Paris for several months to do some work before returning to the States.

Director Raoul Walsh planned to England over the weekend to scout backgrounds for Warner Bros. production of "Captain Hornblower."

George Jessel scheduled as toastmaster at N. Y.'s Variety Club Tent 35 inaugural dinner Oct. 27 at the Hotel Astor.

Robert E. Sherwood, couturier Christian Dior and pianist Benno Moiseiwitsch among yesterday's (Tues.) arrivals on the Queen Elizabeth. William Dieterle in, too.

Robert S. Taplinger's public relations firm opening a London office headed by John A. Stephen, former liaison man for Scophony, Ltd.

Priscilla Morley, magazine model and wife of Hank (Linet, Universal's eastern ad chief, back home after several months at the Brooklyn Thoracic hospital.

Paramount producer Richard Malthaus and wife sailing today (Wed.) aboard the Queen Elizabeth for a nine-week vacation which takes in France, Italy and Israel.

White Edward Everett Horton opens a new play in Plainfield, N. J., this week. His 90-year-old mother is being feted by the Beverly Hills church which she helped build.

Hotel Sherry-Netherland's new room, the Carnival, prems Friday (7) with Lester Lanin and Jan Brunero alternating with dance music for the dinner and supper sessions.

Ed and Pegge Fitzgerald, on a year-to-year rental basis on their Hay Island (Conn.) manse—it's owned by the Zieglers—may move closer to Gotham in the Greenwich-Stamford belt.

Metro ad-pub exec John Joseph planned to the Coast over the weekend for studio powwows on "Battle-ground" preem after meets in New York and Washington with company execs and Army brass.

Like Scotch, French perfumes are also being marked up in order not to lose on the dollar exchange. Who said devaluation was intended to stimulate overseas trade on a 30% off bargain basis?

Film thespian John Payne opening Virginia's Community Chest drive Thursday (13) at his hometown of Roanoke before coming to Gotham for a week of radio and video broadcasts aimed at familiarizing "Captain China," Pine & Thomas, pin in which he stars.

Jack Lawrence, ever v. p. of J. Arthur Rank's U. S. organization, and British foreign minister Ernest Bevin, with their wives, had a private luncheon in New York last week. Bevin has a special interest in British pix since his daughter is married to Sydney Wayne, Rank's pub-ad chieftain in England.

Washington

By Florence S. Lowe

Milton Berle headlines annual Shriners' charity show at Uline Arena Friday (7) night.

David Paleyfreman in town to wind up his last association with MPAA before moving to hometown, Angola, Ind., where he bought into two theatres.

Reception given by the American Newspaper Women's Club for

Sarah Churchill during her straw-hat stint in "Philadelphia Story" attracted top names in town's social register.

Morton Downey, Tony and Sally De Marco and Phil Regan planned to entertain at party tossed by former Commissioner of Internal Revenue Joseph Noonan for Supreme Court Justice Tom Clark and Attorney General J. Howard McGrath past Saturday (1).

Kansas City

By John Quinn

Don Davis, president of WIBC, serving as Coronation Ball committee chairman of American Royal for fourth time.

Phil Spitznagel Orch set for one-nighter in the Municipal Auditorium, Oct. 22. It's for members of the Shrine only.

University of Kansas City drama department casting for "Mistress of Inn," which opens school legit season at the UKC Playhouse, Oct. 24-29.

Dr. I. Q. show beginning seven-week booking at the Tower with regular NBC show, originating via WDAF. Third time in town for the Marx show.

Show people at the Democratic testimonial dinner for William Boyle last Thursday (30) included Grace McTernan, Vera Clare McNary and Phil Regan.

Virginia Tribbey, hometown gal, who was on second RKO Palace bill playing the Missouri last week, honored between acts with presentation from students of Westport High.

India

By N. V. Eswar

The Indian government has sent 18 students to the U. S. to study film production at the U. of Southern California.

Documentary Unit of India, headed by Paul Zils, in Bombay filming Minoo Masani's best-seller, "Our India," in both Hindi and English.

Chuni Lall, chief of Bombay's Filmmist Studio, praised Bombay journalists at Bombay's Taj Mahal hotel after returning from a tour of Switzerland, France and England.

20th's "Mr. Belvedere Goes to College" goes into its fourth week at the Strand, Bombay, while Col. A. "Song of India" is being held over for a second week at the New Globe, Madras.

Plans for a floating film house with attached restaurant and swimming pool are being mapped out by Ambalal Patel, owner of Bombay's Central Camera Co., whose scheme calls for 3,000-seat theatre.

Tokyo

By Russell Spilane

Oliver's "Hamlet" booked into Piccadilly theatre for eight weeks, a record run for a Japanese film-house.

"Iron Curtain" roadshowing in Tokyo after much promotional hoopla but not breaking any box records.

Kabuki theatre, Tokyo's biggest (1,040-seat) legit house which was gutted in an air raid, now being rebuilt.

Tokazaru Opera Co. Japan's famed all-girl troupe, in a stew over attempted dismissal of 100 members for economy reasons. Gals say their union will fight the layoff.

Miami Beach

By Larry Solloway

Lenny Kent, Jayne Manners and Bobby Baxter head up new show at Five O'Clock Club.

Park Avenue Club marks annual preem Thursday (16) with Charlie Farrell back for eighth year.

Walter (Lord Tarleton) Jacobs back in town after flight to Haiti for look-see at new hotel. He mixed deal.

Shattered Cher (Parve) for last three years will reopen in about six weeks. Stage is being rebuilt, with new ops currently lining up talent.

Copa City slated for reopening around Thanksgiving. Murray Weinger, former owner, will manage for the new ops. Policy not yet determined.

Montreal

Buddy Clarke celebrates fourth anniversary as leader at Normandie Road orch.

Refurbished upper lounge at Ruby Foo's to open Oct. 10 with Jerry Bergen.

Maxie Berger, former Canadian lightweight champ, giving biz at Carrousel a boost as greeter.

Charles Loughton inked for one-nighter at His Majesty's Oct. 9 with his Bible and Shakespeare readings.

Chicago

Eddie Cantor in town as star for Electrical Living show, Oct. 1-8.

Paul Robeson concert here over weekend with no trouble and no press.

Gene Fowler due in town to confer with Thomas Mitchell about film script they are penning together.

Nelson Algren back from European junket in time to see his "Man With Golden Arm" hit best-seller list.

Studs Terkel, Chi disk jock and scripter, in N. Y. rehearsing role of the reporter for Chicago company of "Detective Story" which opens at Blackstone, Nov. 1 with Chester Morris in lead.

Anne Jeffreys and Julie Wilson of "Kiss Me, Kate," and Thomas Mitchell, lead in "Death of Salesman," plus Jo Stafford, appearing at the Chicago, all have throat trouble but continuing with their performances.

Arthur Godfrey checked in Friday (30) for food editors' conference at the Ambassador on behalf of his Lipton sponsor. Godfrey also appeared at the Coast Guard convention with Jack Dempsey, Oct. 1 at Hotel Sherman.

Rio de Janeiro

By Mario Lopes

Sao Paulo's Experimental Theatre Co. will preem "A Mulher do Proximo" ("Next Fellow's Wife"), at the newly renovated Copacabana theatre.

Clubs and public places using juke boxes or pickups of recorded music will have to pay a \$900 yearly premium to the Sociedade Brasileira de Autores Teatrais.

With disk sales on the upbeat, top Brazilian singers are new getting around \$400 a month in royalties, while composers, according to the Editora Toda America, are netting \$350 per hit.

Over \$15,000 will have to be spent by the city to remove defacing marks on the municipally-owned Opera House, which was tarred by the Communists when Plinio Salgado, boss of the Green Shirts Integralistas, delivered his presidential campaign speech.

Las Vegas

Sophie Tucker due Oct. 12 at El Rancho Vegas.

Club Bingo, starring Buddy Baer, to catch late-stayer-uppers.

Tenor Clark Dennis clicked at Hotel Thunderbird, so management held him over extra week.

Actor Bill Henry, who has appeared in 125 pictures in Hollywood, now fulltime lifeguard at Last Frontier pool.

E. V. Durling here at Flamingo to do several columns on Las Vegas activities. En route to New York with wife, dog and chauffeur.

Actress Helen Gilbert, in 3 a. m. nuptials in Flamingo suite, married hotel's casino floor manager Jack Durant. It's her sixth venture.

Pianist Liberace back at Last Frontier for seventh engagement. Michael O'Shea and wife Virginia Mayo at Last Frontier for week's rest from film chores acting like typical pair of tourists.

Scott Beaker, who took singing part of "Al Jolson" as a youth in "Jolson Story," married here at Gretta Green wedding chapel to Beverly Baker, southern California tennis star. Couple both 19, looked so young court demanded long distance telephone consent from parents.

Dublin

By Maxwell Sweeney

Hubert Valentine Irish baritone, sailing for N. Y. after vacation here.

Peggy Dell, vaude warbler and pianist, hospitalized for appendectomy.

Beniamino Gigli in Belfast for concert Thursday (6). It's his only Irish date.

Pauline Clarke, radio actress, to wed Noel Conway, radio critic of Times Pictorial.

Warbler Phyllis Jones packed for season with Phil Murlagh's orch at Metropole terrace.

Gerry Kirkham, director of Cinema & General Films, back after talks in London.

Stanley Adams, Irish manager of G. B. Equipment, planned to London for talks with head office.

Bill Collins, sales manager of Theatre Publicity, Ltd., in from London for gals on screen advertising.

Van Dyck Films unit back to London after completing location sequences in "The Strangers Came."

Monty Morton, g.m. for United Artists, in from London for talks

with Irish branch and leading exhibitors.

Gwendolyn Gray took over role of Veta in Hillyer-McCabe production of "Harvey" in Cork when Mabel Home died suddenly.

Warblers Anne Ziegler and Webster Booth, husband-wife team, in Belfast for two concerts at Grosvenor Hall after 40,000-mile tour of South Africa, Australia and New Zealand.

Irish Minister for Education Richard Mulcahy has okayed visits during school hours to Regal Rooms Cinema here by parties of schoolchildren to see the French film, "Monsieur Vincent."

Gaelic Athletic Assn. toppers barred newsreel cameramen from the All-Ireland football final at Croke Park Stadium here last week and turned exclusive rights for filming match, biggest ever, to the Irish National Film Institute.

Worcester

Sam Wasserman of New Haven is presenting weekly vaudeville at Auditorium.

Millray line of girls in from New York to open at Ye Olde Tavern, West Brookfield.

Sam Hamid, operator of White City Park, and brother of George Hamid, will winter in Syria.

Roadshow bookings for the Auditorium include "Student Prince," "Merry Widow" and "Brigadoon." Heywood Hale Brown, former sports writer, joined rutnam, Conn., Lakeside theatre as an actor.

Pittsburgh

By Hal Cohen

Georgie Price follows Hildegarde into William Penn hotel on Oct. 10.

Louis Prima missed several one-day dates in this territory because of illness.

Wally Brown at Jackie Heller's Carousal for his nitery bow in Pittsburgh.

Bob Post handling publicity for new Plantation Manor at Gus Kittles' Colonial Manor.

Noble and King go to the Thunderbird in Las Vegas when they wind up at Monte Carlo.

Max Shabason, Metro salesman, is at homeoffice for month to take executive training course.

Ray Boyle and his wife, Gerry Jedd, on acting roster of Cleveland Playhouse this season.

Dennis Morgans stayed over for an extra day so they could take in Hildegarde's Terrace Room opening.

Gafe Jordan, local actress who was with White Barn theatre all summer, joining stock company in Albany, N. Y.

Fred Burleigh picked an original play, "This Is My Valley," by Dorothy Stewart, of Pittsburgh, for Playhouse's second show.

Minneapolis

By Les Rees

Edyth Bush Little Theatre offering "Seven Keys to Baldpate" Oct. 11-23.

Frankie Laine with Carl Fischer plus Morey Feld and Roger Ray into Club Carnival.

Northwest Variety Club had five-art vaudeville show for first open house of winter season.

Hotel Nicolet Minnesota Terrace starts next week with Horace Heidt's radio talent-winner units.

"Oklahoma" into Lyceum for seven days and 10 performances starting Oct. 18, third local engagement.

Summer and Smoke, first A. T. S. Theatre Guild subscription season attractions, set for Lyceum Oct. 23-29.

Mervyn Nelson in from N. Y. for Hotel Radisson Flame Room opening of Edith Fellows and Tommy Dix whose act he wrote and staged.

Third Palace vaudeville unit show spotted for RKO-Orpheum Oct. 20 with promise that these offerings may be scheduled oftener than once a month as at present.

Minneapolis 1949 Aquatennial, annual summer mardi gras, with increased expenses and slightly lower income, resulted in \$1,150 loss. But Bob Hope radio show netted \$3,900 and Aqua Water Folies 14 performances yielded \$13,521 net profit.

Israel

By Franz Goldstein

Palestine Films' 11th production, a documentary on the Weizmann Institute, will begin shooting Nov. 2.

Billy Rose's column "Pitching Horsehoes" now carried in Israel as a weekly feature of the Friday supplement of the Palestine Post.

A short feature based on Palestine Films' 45-minute pic of the reintroduction of Theodore Herzl's remains in Israel, is being contemplated for general distribution.

Hollywood

Stanley Kramer celebrated 30th birthday.

Rita Lupino changed her film name to Cathy Heath.

Don Hartman soaking up sunshine in Palm Springs.

Evelyn Keyes out of hospital after minor eye surgery.

Walter Lantz in town after touring British Columbia.

Bob Hope to Duluth to take part in Minnesota Centennial.

Glenn Ford laid up while "White Tower" shoots around him.

Corinne Calvet returned from six weeks of personal appearances.

Ron Alcorn joined Society of Independent Motion Picture Producers.

Mary Kaye Trio moving into Last Frontier at Las Vegas next week.

Billy De Wolfe, released from hospital, to rest at home for two weeks.

Bob Crosby planned in to take his wife to the hospital for major surgery.

Benny Rubin to Watsonville, Salinas and Tulare for a series of police benefits.

Joseph Cotten in from Italy for interior shooting on Paramount's "September."

Jimmy McHugh donated two respirators for children to the L. A. County Hospital.

Ida Lupino directing "Never Fear" from a wheelchair, with a dislocated ankle.

Gov. Frank Carlson of Kansas, guest of honor at luncheon at Motion Picture Center.

William Demarest, Andy Devine and James Craig signed for tour of Veterans Hospitals.

Sid Grauman will be guest of honor at dinner tossed by Hollywood Chamber of Commerce.

Sophie Tucker will be the first femme to invade the Hollywood Friars' Monastery as guest of honor.

Australia

By Eric Gorrick

Bodenweiser Ballet is giving series of shows in Sydney.

RKO's "Juan of Arc" is still playing at the Century, Sydney, for Hoys.

"Oklahoma" will play Adelaide and Brisbane before debuting in Sydney for Yuletide under the Williamson-Tait banner.

Merry Macs, now a hit at Tivoli, Melbourne, for Dave Martin, will also do some broadcasting and possibly a nightclub date during Aussie visit.

Strawhats getting ready for local season. Current in Sydney are "Shipwreck," "Mandrill," "The Tempest," "Fools Rush In" and "Story of Madeleine Smith."

Biz is good in New Zealand for legit and vaudeville. Williamson-Tait have "Annie Get Your Gun" over there, with Dave Martin running two top vaude units via the Kerridge loop.

Buenos Aires

Sam Seidelman of Eagle Lion expected shortly.

Elvira Rios, Mexican songstress, off to Spain after sock session at Embassy nitery.

Carmen Amaya and her troupe back in Buenos Aires for season at Avenida theatre.

Warbler Augustin Irujo returns from long stay making pic, "Gardel's Guitarre," in Spanish studios.

Gypsy singer Miguel de Molina abandons song and dance routine for dress designing for nitery audiences.

Bernardo Iriberry of Iriberry Concerts Management to Europe in search of longhair talent, as dollar famine prevents booking in U. S.

Arthur J. Montague, export director for J. Arthur Rank, in Buenos Aires to line up distribution of Rank's educational pix through British Embassy.

Rome

By Helen McGill Tubbs

Italian actress Diana Torrieri died from poisoning in Milan last week (26).

Director Renato Castellani has gone to Catania to make a film, "E Primavera" ("It Is Spring").

"Odyssey Tragica" better known as "The Search," drawing good notices and good crowds in Roman cinema houses.

Director Gottfried Alessandrini ("Rapture") back from Egypt where he has been making a film. Swedish star Assia Noris on the same trip.

Sergei Amidei to produce a film, "Una Domenica di Agosto" ("One Sunday in August") to be made in Ostia, ancient port of Rome, for Colonna Films. Director is Luciano Emmer, with cast headed by Anna Baldini.

World Series Tele Audience

(Continued from page 1)

22 cities but, through the maximum efforts of either American Telephone & Telegraph or the stations themselves, it was possible to add five more for the series. These include Columbus, Cincinnati and Dayton, for which the A.T.&T. has rushed completion of its cable spur line several weeks ahead of schedule, and Louisville and Utica. WAVE-TV, the Louisville outlet, built a string of microwave antennas west to Cincinnati to pick up the signal from that city, while WKTV, "new station in Utica, adopted the same thing with a string of mountain-top relay towers to Schenectady.

Final loose ends to the Series pickups were tied Monday (3) with the announcement from Baseball Commissioner A. B. (Happy) Chandler of the radio and TV announcers for the games. Red Barber and Mel Allen will be teamed for the AM coverage, with Jim Britt of WHZ, Boston, doing the play-by-play for video. As was expected, the camera crews which carried the regular season games of the two pennant winners will have the Series honors. That means that all games played at the Stadium will be fed to the TV pool by the DuMont crew, supervised by Harry Coyle. Games played at Ebbets Field, Brooklyn, will be picked up by the CBS-TV crew, directed by John Derr.

Radio pickup is to be carried exclusively by the Mutual and Gillette Safety Razor is sponsoring both the AM and TV coverage, through the Maxon ad agency.)

Gillette's ultimatum to the TV stations to carry the games with no pay for time charges has resulted in only three definitely turning down the games. These are WMAL-TV, Washington; WMAR-TV, Baltimore; and WATV, Newark. Since all other stations in the three market areas will be cut in on the pool, fans in no city within transmitting range will be deprived of the Series. WTMJ-TV, Milwaukee, which had previously turned down the Series, returned to the fold this week.

TV pool and Mutual are making no provisions for kinescoping the Series pickups, which might have been used for delayed broadcasts on non-interconnected stations, such as those on the Coast. According to a Mutual spokesman, the games will obviously be dead issues five minutes after the final outburst and thus there would be too little interest in the kinescopes to make the cost worthwhile. He noted, however, that the various TV newsreels would run five or six-minute filmed highlights of the games each evening.

Series' Peak Theatre Video Coverage Also

Television coverage of the World Series, this year in addition to playing to the largest single audience ever to witness an event in homes and taverns, will also have the largest theatre TV audience in history. At least five theatres in four different cities will transmit the games via large-screen video and several more were dickering with Commissioner Chandler yesterday (Tues.).

Included in the list are Fabian's Fox theatre, Brooklyn; the Piggrim, operated by Sam Finanski's American Theatres, in Boston; the State-Lake, Chicago, operated by Balaban & Katz, and two Milwaukee houses, owned by the St. Cloud Amus Corp. Brooklyn and Boston theatres, under arrangements worked out by St. Fabian and his theatre TV consultant, Nate Halpern, will utilize RCA direct projection units, while the Chi house will use Paramount's intermediate film method. Milwaukee theatres are using small-sized RCA units, which throw only a 24-foot picture. Latter two will use their regular theatre audiences but it is believed unlikely the screens will be visible from all parts of the houses.

Bid by the Comerford circuit, meanwhile, to transmit the Series into two of its houses in Scranton, Pa., was nixed by the Federal Communications Commission. Circuit desired to cut in on a pickup of the TV station operated by the Scranton Times, which is carrying the Series as a special part of a State Fair celebration going on in Scranton this week.

Since the station is still operated on an experimental license, however, the Federal Communications Commission would permit no commercial use of its transmissions, and thus turned down the Comerford application.

In Chi B&K toppers had planned to carry the games on the Chicago house screen through Oct. 6, and then switch over to the State-Lake to make room for the Danny Kaye stage show Oct. 7. But at the last minute, the film outfit decided to carry the games at the State-Lake alone, so there'd be no interference with the regular Chicago theatre programs.

It's also decided to charge \$125 admission, which represents a change from the original plans to keep the fee at 98c, the regular afternoon price. However, no concession will be made to the instantaneous telecasting, that's the special value of theatre TV.

Games will be flashed "as soon as possible" which means that regular TV viewers will probably catch the games well ahead of the B&K patrons. There's some doubt expressed in tele circles here whether Chi filmgoers will lay out the extra cash to catch the games on a large screen, when they can get them sooner and cheaper at home, or in the local pub.

However, B&K brass believe the theatre showing will be a great promotional boost for theatre TV and are going full ahead on that premise.

Tri-Dimensional

(Continued from page 1)

been invited to the demonstration at Oyster Bay have been extremely enthusiastic about the process. They assert that it provides unequalled realism—the closest approach yet to success in the tri-dimensional field. Getting depth on the screen in the manner of the old stereopticon slides has been subject of industry experiment for years. A number of development labs have claimed to be near success in recent years and the Russians in early 1948 opened a picture in Moscow, Robinson Crusoe, which they claimed licked the tri-dimensional problem. Pic has never been shown here, however.

No Obsolescence

One of the features of Waller's system is that it does not make all the pix in film company vaults obsolete. With three prints, they can all be shown tri-dimensionally.

Industry for several years has seen three-dimensional films as a possible development to give a hypo to pictures. They compare it with the introduction of sound in the late 20s which restored public interest and enthusiasm in films when theatre-goers were starting to exhibit waning response to films. They hope the three-dimensional pix will give the same boost as sound did.

Audrey Totter

(Continued from page 1)

sonality gives the patients something to talk about for a full year. In several hospitals in the south, Miss Totter was the second filmstar to make a tour within the last 12 months. She followed John Hodiak, and the patients still talk about him, she said. Many asked to be remembered to him and before departing she was asked to send more stars out on visits.

More important, Miss Totter stated is the lift given to the patients by visiting stars. All the major luminaries are known to the hospitalized because major films hit the hospitals before they hit the commercial circuits in many instances. Although this is the most important preparation for a visit, the Veterans Hospital Camp Shows also prepare the patients with announcements of the impending visit. By that time the hospitalized know what questions they want to ask. Each visit is over in a few moments, but it's apparently enough to keep them talking for a long while.

There are different reactions from all types of patients, Miss Totter stated. The youngsters are interested in Hollywood and the stars, the older men like it be-

cause it's a girl to talk to, and the femme patients (ex-nurses, Wacs, Waves, etc.) like to talk about the male stars.

In all cases there's a salutary effect and it gives them the feeling that they haven't been forgotten by the outside world.

Miss Totter similarly stressed the fact that visiting Hollywood stars do a tremendous public relations job for the film industry. The family tells another Miss Totter stated that her studio, Metro, realizes the importance of these tours. Although slated to do retakes on "Tension," they're being delayed until her tour is over.

Although the vets are the cheeriest group, the person getting the biggest lift is the star making the tour—Miss Totter, who has previously visited hospitals, mainly on the Coast, said she'll try to get other film personalities to follow suit. One drawback in getting others to go out, she stated, is the fear by many that a VHCS tour is being taken because of the attendant publicity. This has to be broken down so that vets can get more than one annual visit from film people.

VHCS currently has lined up tours for Mark Stevens, Cornel Wilde, Janis Carter, Bill Demarest, Tony Martin and Cyd Charisse, William Lundigan and others. Heretofore, VHCS has concentrated on installations in remote centers. However, they'll now try to get filmstars visiting New York and other cities to devote a little time in metropolitan hospitals.

CBS Berle

(Continued from page 1)

same night and CBS hopes the adjacency will build a strong enough audience to pull in a sponsor.

Web is returning its "Film Theatre of the Air" into the vacated Tuesday night spot, which means the hour will probably continue indefinitely on a sustaining basis. Latter program, comprising old U. S. and British films, is one of the least expensive possible to air and, with Berle continuing to draw up to 80% of the share of audience, represents virtually a slough-off hour for CBS.

During the two weeks that CBS aired the all-Negro vaudeo show opposite "Texaco," incidentally, Berle featured as guest talent Duke Ellington and his orch., Bill Robinson and Jackie Robinson. Consequent cut-in on the amount of top sepien talent available to CBS is also believed to have figured in the web's decision to trim the show to a half-hour.

MARRIAGES

Ruth McGough to Lloyd W. Miller, Coronado, Cal., Sept. 25. Bride is secretary to Benedict Hogueau, film producer.

Eileen Heisler to John G. Kerasotes, Sept. 25. He's Springfield, Ill., manager of the Senate theatre there.

Barbara Briar to Arthur Dreifuss, Virginia City, Nev., Sept. 27. Bride is an actress; he's a producer-director.

Helen Gilbert to Jack Durant, Las Vegas, Sept. 28. Bride is an actress.

Jane Zelner to Jack Nelson, Pittsburgh, Sept. 28. Both are in "Tre-Capades."

Beverly Baker to Scotty Berkett, Las Vegas, Sept. 28. He's a film actor.

Lacy Mitchell to John Boyle, Stafford, New York, Oct. 1. Bride is a member of the production staff of the Playwrights' Co.

Anne Henderson to Dan Barton, Chicago, Sept. 6. Both are legit players; he's with the touring company of "Mister Roberts."

Maura Noctor to Brendan McShane, Dublin, Sept. 22. Both are with the Bernadette Players in Dublin.

Violet Imogene Carlson to John Beaham, New York, Sept. 25. He's in cast of "The Madwoman of Chastlet."

Mrs. Mary Grant to Vincent Price, Tijuana, Mex., Aug. 25. Bride is a costume designer for films; he's a stage and screen actor.

Penny Smith to Jim Lounsbury, Chicago, Sept. 16. Bride is a radio singer; he's a disk jockey on WIND, Chicago.

American Glaz

Rome, Sept. 20.

Two popular disks at a beach dance resort in Sardinia are a medley of John Philip Sousa's march tunes, played in dance tempo, called "American Glaz," and a complete recording of "Yiddishke Mama" called "Dolce Mamina." Sweet Little Mama.

Italian songwriter gets credit.

OBITUARIES

SUE MORGAN

Sue Morgan, who had been chief operator of VARIETY's telephone service for more than 20 years, died in New York, Oct. 1. She was the wife of William Walden, but was universally known in show business by her maiden name. She had been hospitalized for several months for treatment of a kidney ailment, but a cerebral hemorrhage was the cause of death.

Funeral will be from the chapel of Quinn's Mortuary, 36-10 Broadway, Astoria, L. I., at 9:30 a.m. today (Wed.), with a Requiem mass at 10 at Lady of Mount Carmel R. C. Church, Astoria.

Survived by husband and a sister.

BUDDY CLARK

Buddy Clark, 38, radio and record singer, was killed in an airplane crash in Hollywood Saturday (1).

Details on Page two.

RAY C. WAKEFIELD

Ray C. Wakefield, 54, former member of the Federal Communications Commission, died Sept. 29 in Washington, D. C.

Wakefield, a Republican from California, was a Commissioner until June, 1947. He later represented the State Department in Geneva, Switzerland, on the Provisional Radio Frequency Board. From 1933 to 1940, he was a member of the California Railroad Commission for 13 years. He had previously been a deputy district attorney of Fresno county. He was born in Fresno and was a graduate of Stanford University.

As a member of the FCC, Wakefield was credited with effecting reductions in radio communications cable and telegraph rates which saved the public \$2,500,000 a year.

Survived by wife and two children by a previous marriage.

MME. ROSA OLITZKA

Mme. Rosa Olitzka, 76, a former leading contralto of the Metropolitan Opera, died Sept. 29 at her home in Chicago.

Born in Berlin, she made her concert debut there in 1891 and her operatic debut in Brunn in 1892. The next year she sang at the court opera in Hanover.

From there Mme. Olitzka went to Covent Garden, London, where Walter Damrosch engaged her for his German Opera Co. in New York. She sang with this company from 1895 to 1897, when she was engaged by the Met.

Although her chief roles were Wagnerian, she sang in the first Metropolitan performance of "The Magic Flute" on March 30, 1900. She later sang with the Chicago Opera Co.

Mme. Olitzka was the widow of Boris J. Sinal, Chicago insurance executive.

BLANCA ESTELA PAVON

Blanca Estela Pavon, 23, young Mexican actress, was killed with her father, Francisco, and 23 other passengers, when a Mexican Aviation Co. transport plane crashed in the mist into Mount Popocatepetal, 50 miles south of Mexico City, Sept. 26. She'd just inked for 12 Mexican pix this year and next.

Miss Pavon was also a radio star. She began her recording career at the age of 13. She had dubbed in Spanish the voices of Vivien Leigh in "Gone With the Wind" and Ingrid Bergman in "Angel Street," as well as those of Anne Baxter and Deborah Kerr in various pix. Mother, a brother and two sisters survive.

JACK BANNAN

John F. Jack Bannan, 49, Universal Pictures branch manager in Milwaukee, died at his home there Sept. 28 following a heart attack.

Bannan joined Universal as branch manager in Cincinnati in 1941. In 1945 he was transferred to Chicago as branch manager and in 1947 to Milwaukee.

Survived by wife and three children.

JOSE LOPEZ PRUDENCIO

Jose Lopez Prudencio, 80, died Sept. 20 at his farm in Badajoz, Spain. He was a veteran journalist and before the Spanish Civil War had been the leading dramatic and literary critic of A. B. C., large Madrid daily.

CHARLES C. LAZARUS

Charles C. Lazarus, salesman for M-G-M, working out of the Detroit Exchange, was killed Oct. 2 when a private plane in which he was a passenger crashed at Grand Rapids, Mich.

Survived by wife and two sons.

MABEL HOME

Mabel Home, 52, legit actress, died Sept. 23 at Cork, Ireland, where she was playing in the Illisley-McCabe Production of "Harvey." She started her career as a singer, later appearing in musical shows in which she had many successes.

Survived by husband, Prof. George H. P. Hewson, organist and choirmaster of St. Patrick's Cathedral, Dublin, and a daughter.

ADRIENNE KROELL

Adrienne Kroell, 37, former actress, died in Evanston, Ill., Oct. 2.

Miss Kroell began her stage career with the St. Louis Stock Co. She later went to Chicago where she was general understudy in "Stubborn Cinderella."

WILLIAM O. MUNN

William O. Munn, 56, former 20th-Fox home office cashier, died at his home in Roselle Park, N. J., Oct. 3. He had retired in 1948 after 30 years of service with 20th.

Survived by wife and three sons.

GERHARD FOERSTEL

Gerhard Foerstel, 58, violinist with the Los Angeles Philharmonic for 28 years, died Oct. 1 in that city.

Before moving to California in 1920 he played with the Philharmonic orchestra in Leipzig.

DRAYTON W. POWELL

Drayton W. Powell, 74, theatre owner, died at Marshall, Tex., recently.

From 1910 to 1920 he owned and operated the Grand and then leased it until 1927 when it burned.

SEABOURNE F. KERSLAKE

Seabourne F. Kerslake, 84, former animal trainer with the Barnum & Bailey Ringling Bros. and Hagenbach & Wallace circuses, died in Gilt, Mass., Sept. 29.

Mrs. David Gould

Mrs. David Gould, 49, wife of the former United Artists manager in the Philippines, died Sept. 24, following a heart attack, aboard the S. S. President Monroe en route to New York. Survived by her husband, who was with her on the boat, and two sons.

Mrs. Florentine Silver

Mrs. Florentine Silver, 91, widow of the late Herman Silver, and mother of Morris Silver, head of own Chi talent agency, died in Chicago, Sept. 27.

Ashlin Jarry, 71, well-known in Australia for many years in British plays under the J. C. Williamson management, died in Sydney after a short illness.

Father of George Cochran, Rep. salesman in Pittsburgh and former business manager of MPTDA in Western Pennsylvania, died at his home in Brooklyn, N. Y., Sept. 23.

N. R. Riechlin

N. R. Riechlin, longtime U. S. distributor and former Metro manager in Madrid and Paris, died in Rio de Janeiro.

Dave Candy

Dave Candy, 64, father of Louis Candy, VARIETY rep in San Antonio, died in Dallas, Sept. 15.

Father, 78, of William Hanna, Metro cartoon director, died Sept. 24 in Hollywood.

Mrs. Nellie Voris

Mrs. Nellie Voris, 84, retired concert pianist, died Oct. 1 in Los Angeles.

Wife of Nat Liebkind, former general manager for RKO in South America, died in New York last week.

BIRTHS

Mr. and Mrs. Julian Lee Smith, daughter, Fort Worth, recently. Father is control room operator for KFFZ there.

Mr. and Mrs. Ayno Mueller, daughter, Fort Worth, recently. Father is an accountant at KFFZ in that city.

Mr. and Mrs. Marcus Goudrich, son, Hollywood, Sept. 27. Mother is Olivia De Havilland of the films.

Mr. and Mrs. Vincent Liguori, daughter, Westchester, N. Y., Sept. 28. Father is with RKO Theatre publicity dept.

Mr. and Mrs. Hy Averback, daughter, Hollywood, Sept. 24. Father is a radio announcer.

Mr. and Mrs. George Ramsby, daughter, Chicago, Sept. 26. Father is staff vocalist at WBBM there.

Mr. and Mrs. Marnie Greenfield, son, New York, Sept. 27. Father is head of publicity firm bearing his name.

#1 THROUGHOUT THE COUNTRY!

Frankie Laine's

"THAT LUCKY OLD SUN"

ON MERCURY RECORDS



The fastest rise in the history of record business!

VARIETY

Weekly chart of the records on disk jockey programs as "most requested" by listeners. This compilation is based on information gathered from disk-jockeys across the nation and is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week in week to present a comprehensive picture of all services of the country.

WEEK
ENDING
SEPT. 17

TOP RECORD TALENT AND TUNES

As Polled via Leading U. S. "Request" Disc Jockeys

Pos.	Pos. No.	Artist
this	last	
wk.	wk. in	
	4	
1	3	Frankie Laine
2	1	Vic Damone
3	2	Perry Como
4	4	Al Morgan
5	6	Eddie Howard
6	6	Andrew Sisters
7	25	Frank G. MacRae
8		James-Tatters

Label	Song	Pub.
Mercury	That Lucky Old Sun	Robbins
Mercury	You're Breaking My Heart	Robbins
Mercury	Painted Evening	Duchess
		Williamson
		Acuff-Rose
		Hill-Range

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending
Sept. 17

National Rating	This Last wk.	Artist, Label, Title	New York	Chicago	Los Angeles	San Francisco	St. Louis	Philadelphia	San Antonio	San Diego	Seattle	Wash. D.C.
1	1	FRANKIE LAINE (Mercury) "That Lucky Old Sun"	1	1	1	1	2	1	2	2	3	10
2	1	VIC DAMONE (Mercury) "You're Breaking My Heart"	2	2	2	2	1	2	1	1	1	7

BEST-SELLING POPULAR RETAIL RECORDS

Records listed are those selling best in the nation's top volume retail stores. List is based upon The Billboard's weekly survey among the 1,400 leading dealers, representing every important market area. Survey returns are weighted according to size of market area. Records listed commercially, according to general sales. The "B" side of a record is listed in italics.

Pos.	Pos. No.	Artist	Label
1	2	1. THAT LUCKY OLD SUN ... F. Laine ... Mercury	Mercury
2	3	1. SONEDAY ... V. Damone ... Mercury	Mercury
3	4	1. ROOM FULL OF ROSES ... M. & R.	
4	5	1. JEALOUS HEART ... A. Rose	
5	6	1. MAYBE IT'S ...	
6	7	1. SOME ENCH ...	
7	8	1. HUCKLEBUCI ...	
8	9	1. AGAIN ...	
9	10	1. I CAN DREAM ...	

CARL FISCHER AT THE PIANO
ARRANGEMENT BY HARRY GELLER

Pos.	Pos. No.	Artist	Label
1	2	1	SLIPPING AROUND J. W. & M. W. Cap 87
2	3	1	WEDDING BELLS M. & R.
3	4	1	ROOM FULL OF ROSES M. & R.
4	5	1	JEALOUS HEART A. Rose
5	6	1	MAYBE IT'S G. Jenkins Oak 2. H
6	7	1	SOME ENCH Spring
7	8	1	HUCKLEBUCI
8	9	1	AGAIN
9	10	1	I CAN DREAM

VARIETY 10 Best Sellers on Coin-Machines

		SON (3) (Robbins)		Machines		Week of Sept. 1	
2.	SOMEDAY (4) (Duchess)				Frankie Laine		
4.	ROOM FULL OF ROSES (5) (M. & R.)				Vic Damone		Mercury
5.	JEALOUS HEART (2) (Acuff-Rose)				Vaughn Monroe		Victor
6.	MAYBE IT'S				Mills Bros.		Mercury
7.	SOME ENCH				Sammy Kaye		Victor
8.	HUCKLEBUCI						Decca
9.	AGAIN (27) (1)						Victor
10.	I CAN DREAM CAN'T I (1) (C)						Decca

MANAGEMENT

GABBE, LUTZ and HELLER

NEW YORK • HOLLYWOOD

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VOL. 176 No. 5

NEW YORK, WEDNESDAY, OCTOBER 12, 1949

PRICE 25 CENTS

LEGIT BOXOFFICE BOOM BEGINS

Series' Tepid B.O. Accents Value Of Exclusive Theatre Telecasts

Failure of theatres carrying the World Series on large-screen television to pull SRO grosses in those cities where the games were also available on home sets will probably force a change in attitude among those exhibitors who believe sports and special events will suffice to pay off for theatre TV. Way should now be wide open, it's believed, for the production of special entertainment programs for the theatre, which customers will not be able to watch for free in their homes or neighborhood bars.

While some exhibitors discounted the value of specially produced programs for theatre TV, circuit chief Si H. Fabian, who pioneered the World Series pickups, has repeatedly stated such shows will be necessary. He declared recently that the sports events will have to do until enough theatres are linked for large-screen transmissions to make the special programming pay off. But both he and his theatre TV consultant, Nate Halpern, have been seeking a means of producing entertainment programs and have huddled with NBC executives with a view to having that network provide them.

Leading the special entertainment programming forces has been (Continued on page 40)

Freddy Martin Earmarks RCA Disk Royalty For Bedded Barclay Allen

Hollywood, Oct. 11. All of Freddy Martin's royalties from "Timbales," which he recorded for RCA-Victor three years ago, have been earmarked for the benefit of Barclay Allen, bandleader who is paralyzed in a hospital here from an auto crash during the summer.

Martin has asked RCA-Victor to release the recording immediately. Allen and Roe Hurlman wrote the tune. Allen was at the piano in Martin's crew at the time. Martin holds publication rights to "Timbales."

Luciano 'Technical' Advisor on Own Biopic

Rome, Oct. 11. Charles "Lucky" Luciano is giving long distance cooperation to the Hollywood crew, headed by director Robert Siodmak, which is currently in Rome to make "Foxes in Chains," based on Luciano's life. Although banned from Rome because of a narcotic smuggling rap, the former U. S. mobster has made himself available for story conferences in his Naples home.

Film, being produced by Robert Buckner, for Universal, is slated to roll shortly. Gilbert Kurland, unit production manager, spent several months early this year making complete preparations for rapid fall shooting. Maria Toren plays one of the leads.

D.C. Sesqui Expo Assured Via \$3,000,000 Budget

Washington, Oct. 11. Possibility for a large-scale fair and exposition in Washington next year jumped sky-high Friday (7) when House and Senate conferees okayed a \$3,000,000 appropriation for the celebration. Washington celebrates its 150th anniversary in 1950 and is planning a Sesquicentennial blowout to last several months. Up to now plans have been slowed by the refusal of Congress to approve the money request.

Hollywood is expected to figure substantially and there will also be a Midway section for live entertainment. Carter T. Barron, L.A. rep here, is co-chairman of the Sesqui Committee.

RCA Sold 500,000 45 RPM's in 3 Mos.

RCA-Victor sold over 500,000 45 RPM recordings during the past quarter, according to the company third-quarter royalty statement, released to publishers last week. While the figure seems larger and more impressive than reports of Victor's sales problems with the 45 sides, the total represents only 7% of the overall sales of regular 78 and 45s during the quarter. Pops draw only 1% per side on the 45s against the full 2c per for the 78 rpm.

Quarterly statement, for the period ending Aug. 31 was 35% lower than the second quarter (but only 13% lower than the corresponding three months of 1948). This was due partly to the fact that Victor's fiscal year begins Dec. 1, therefore the third quarter covered the particularly poor June, July and August sales period. Too, during the poor quarter Victor had Vaughn Monroe's "Riders in the Sky" riding high, which (monied) 45 statement—50% higher than the first quarter figures.

Monroe's "Riders" incidentally reached a total sale of 1,213,000 disks, approximately 1,190,000 on 78 and the remainder on 45s.

No Belly Laughs Here

Hollywood, Oct. 11. Previous to starting out on his 32 one-night stands with readings from the Bible, Shakespeare and the classics Charles Laughton was run through the Music Corp. of America ringer. He said he would cooperate with the photos up to a point.

"But I absolutely refuse," he said, "to pose stripped to the waist."

B'WAY GROSSES 500G LAST WEEK

The fall boxoffice boom in legit has begun. Attendance on Broadway last week took a sharp jump, topping the \$500,000 total for the first time since last spring. Receipts were also much improved in Chicago.

Although most managements attributed the big spurt on Broadway to the influx of baseball fans in town for the World Series, indications are that it was primarily part of a seasonal trend. For one thing, business was also strong in certain road cities where the Series was not a factor. Also the same attendance pattern occurred last season, when the baseball classic was played in Boston and Cleveland.

Study of the last three seasons reveals that, after declining slightly through September, the b.m. pace rebounded during the first week of October. In the last two seasons, as well as this year, business took an upturn in mid-August, after ebbing steadily through the early summer. It invariably zoomed briefly just after Labor Day, then subsided consistently, though mildly, until early October.

If the same pattern occurs again this season, the general level of business will rise for the next two (Continued on page 58)

B'way Gets Balletful Of Sex, Glamor from Gala Bows of Sadler's, Petit

By ARTHUR BRONSON

Broadway got its balletful of the classical dance art last week when two foreign ballet troupes made their American debuts in openings as lush and tunes as any since the days of Diaghilev. The gala premieres were almost as newsworthy for the talent this side of the footlights as on stage with society and nobility vying with prominent show biz names in dressing up the preem audiences.

Broadway found itself with not one, but three of these new stars on its hands while some of the performers and performances set some of the critics to scribbling the justest qualifications since Racine. The respective headliners have enjoyed a good press since Sadler's had a black lung one all day, Monday, 10.

Victims were the Boland Petit Ballets de Paris, which bowed at the Winter Garden Theatre (6), and the Sadler's Wells Ballet of London, which skipped into the Met Opera House Sunday (8). The double-premiere brought a turnout swankier than any Metropolitan opening. The Ballets de Paris, opening at \$6 (top) brought, in addition to the French U.S. delegate such other first-nighters as the Oscar Hammersteins, 2d, Deborah Kerr, Cole Porter, the Moss Harts, Richard Aldrich, Lee Sablinson, Mike Todd, Marcus Helman, Dwight Deere W.

(Continued on page 56)

Schroder-Rockefeller Capital To Stimulate Joint Anglo-U.S. Pix Prod.

London, Oct. 11.

Robeson Plans Theatre For 'Political' Plays

Cleveland, Oct. 11. Paul Robeson, in a pre-concert interview, said he plans to open his own theatre at the end of his current tour. The theatre will present plays with "political significance." Robeson described himself as a "militant singer" interested in improving conditions of the Negro people in America and that his theatre would be an outgrowth of resistance he has encountered in advocating his cause.

His concert (7) was before a capacity crowd of 1,500 and no trouble ensued.

Petrillo Seen As TV Kingpin

The intercorporate warfare within the ranks of the Associated Actors & Artists of America for control of actor television jurisdiction and the battle between the American Guild of Variety Artists and the American Federation of Musicians for control of musical acts, has narrowed down to two fronts.

Major battlegrounds are currently behind the scenes within the American Federation of Labor, which closed its convention in St. Paul Monday (10), and the N. Y. supreme court, where Justice Samuel H. Hofstadter reserved decision in yesterday's (Tues.) hearings on A.G.V.A.'s plea for a temporary stay to enjoin AFM from preventing (Continued on page 63)

Powerful Anglo-American financial interests, headed by the Schroder-Rockefeller Investment Co., are readying a pool running into millions of dollars and pounds to back joint production in England of a substantial number of films by both American and British producers. Arrival here of Mord Rague, president of Schroder-Rockefeller, tomorrow (Wed.) aboard the Queen Elizabeth, accompanied by Kay Harrison, director of Technicolor's international dept. and head of the company's British wing, will get the plan under way.

Schroder-Rockefeller is a gigantic investment concern whose American partner is Avery Rockefeller, Schroder family, with vast holdings in Britain, represent the Anglo wing of the concern. Company has never before been interested in the film industry but was brought into the picture through the efforts of Harrison who wants to stimulate the production of Technicolor films in England.

Aimed at U. S. Market. Investment interests envisage an eventual production of 15-20 films yearly to be financed by the syndicate. All the films will be aimed specifically for the international market and the acid test for any backing will be whether a package can stand up in the Western Hemisphere, particularly the U. S. Funds are to be made available to indie producers of both countries as well as to J. Arthur Rank, Sir Alexander Korda and other leading filmmakers on both sides of the Atlantic.

As the plan now stands, the American group which Schroder-Rockefeller is enlisting, will put up a minimum of \$2,000,000. These (Continued on page 63)

Fall Concert Tour OF The Hour of Charm ALL GIRL ORCHESTRA AND CHOIR

Under the Direction Of PHIL SPITALNY

- | | |
|-------------------------|----------------------------|
| OCTOBER | 22—Kansas City, Mo. |
| 7—Chicago, Ill. | 23—Omaha, Neb. |
| 8—Grand Rapids, Mich. | 24—Colorado Springs, Colo. |
| 9—Milwaukee, Wis. | 25—Laramie, Wyo. |
| 10—Madison, Wis. | 26—Denver, Colo. |
| 11—Mason City, Iowa | 27—Pueblo, Colo. |
| 12—Shawnee, Okla. | 28—Great Bend, Kan. |
| 13—Tulsa, Okla. | 29—Salina, Kan. |
| 14—Oklahoma City, Okla. | 30—Lincoln, Neb. |
| 15—Little Rock, Ark. | 31—Sioux Falls, S. D. |
| 16—Memphis, Tenn. | |
| 17—Shreveport, La. | NOVEMBER |
| 18—Ruston, La. | 1—Des Moines, Iowa |
| 19—Jackson, Miss. | 2—Peoria, Ill. |
| 20—Alexandria, La. | 3—St. Louis, Mo. |
| 21—Fort Smith, Ark. | |

America's First Int'l Film Festival To Tie in With D.C. Sesquicentennial

Washington, Oct. 11.

An international film festival, to be held in Washington next year in connection with the city's Sesquicentennial Celebration, could be of very great help to the motion picture industry's public relations drive, according to Nathan D. Golden, chief of the motion picture division of the U. S. Department of Commerce.

Golden, who has suggested such a festival to officials of the coming Sesqui, has assurance that one will be scheduled if the funds and facilities are made available. Carter T. Barron, Llewellyn's rep in this area, who is co-chairman of the Sesqui celebration, is enthusiastic over the idea of a Washington International Film Festival if it can be arranged.

Golden also plans to discuss the matter with his chief, Secretary of Commerce Charles Sawyer. As Golden envisions it, such a pie fete would be opened by President Truman and Sawyer. While there have been reports that Hollywood figures would call on Golden to discuss the film festival, none has done so yet.

If there should be a successful festival here next year, it could be

(Continued on page 63)

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AS AMENDED BY THE ACT OF MARCH 3, 1933, AND JULY 2, 1946.

Of Variety, published weekly at New York, N. Y., for October 1, 1949.

State of New York, County of New York.

Before me, a Notary Public in and for the State and County aforesaid, personally appeared Harold Erichs, who, having been duly sworn, according to law, deposes and says that he is the business manager of Variety, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Acts of March 3, 1933, and July 2, 1946 (Section 337, Postal Laws and Regulations), printed on the reverse of this form to wit:

That the names and addresses of the publisher, editor, managing editor, and business manager, are: Publisher—Variety, Inc., 154 W. 40th street, New York City; Editor—Abel Green, 136 West 40th street, New York City; Managing Editor—None.

Business Manager—Harold Erichs, 154 West 40th street, New York City.

That the owners are: Sidne Silverman, 154 West 40th street, New York City; Syd Silverman, 154 West 40th street, New York City; estate of Bime Silverman, 154 West 40th street, New York City; Sidne Silverman in trust for Harold Erichs, 154 West 40th street, New York City; Sidne Silverman in trust for Abel Green, 154 West 40th street, New York City; and Sidne Silverman in trust for Jack Pulaski, 154 West 40th street, New York City.

That the known bondholders, mortgagees and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages or other securities are: None.

That the two paragraphs next above, giving the names of the owners, stockholders and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee, or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given, also; that the said two paragraphs contain statements embracing affiants full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees hold stock and securities in a capacity other than that of a bona fide owner, and this affiant has no reason to believe that any other person, association or corporation has any interest, direct or indirect, in the said stock, bonds or other securities than as so stated by him.

That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the months preceding the date shown above is:

(This information is required from daily, weekly, semi-weekly and tri-weekly newspapers only.)

Harold Erichs,

Business Manager.

Sworn to and subscribed before me this 20th day of September, 1949.

Nathan Newman,

Notary Public No. 20

My commission expires March 20, 1950.

Tie-In Sale

Ticket-broker Louis Schenck's (Mackay agency) reply last week to callers seeking virtually non-existent World Series pasteboards:

"Sorry, not unless you take four to 'South Pacific' along with them."

Femmes Fostered Opera In US, Sez Mary Garden; Pix, Radio, TV Killed It

Detroit, Oct. 11.

Films, radio and television have killed grand opera in this country, Mary Garden said here. Onetime opera diva, now 72, is on a nationwide lecture tour.

In a rambling, informal discourse on "Men, Money and Music," she said at the outset that she would have very little to say about men. "Long ago I had to choose between marriage and a career," Miss Garden remarked. "I chose a career, and I have never married. And to get to know men really well, you have to be married to them."

She told her audience of women that they were responsible for her own success as a diva and the development of opera in the United States. "It was you who did it," she declared. "The men were in the audience, but you had to drag them there."

U.S. SHARE SMALL IN BRIT. COMMAND SHOW

London, Oct. 11.

Unlike last year, when Danny Kaye headed a big contingent of U. S. artists for the Royal Command Variety Performance, there is only a small-scale participation of American acts for this year's gala show, which is being held at the Coliseum Nov. 7.

American acts selected are already resident in London, and none is being brought over especially for the occasion. Artists involved are Dolores Gray and Bill Johnson, both of whom are appearing in "Annie Get Your Gun," and Borrah Mineast and his Harmonica Rascals with Johnny Puleo. From the continent will come Maurice Chevalier and Les Charlviels, but the rest of the show is predominantly British.

Among the native acts will be Ted Ray, Tommy Trinder now in Australia and skidded for a New York season next spring, Joy Nichols, Wilfred Pickles, Peter Cavanagh, Johnny Lockwood and Reg Dixon. The two last-named are featured in the current Palladium bill.

Also on the program is Miss Noelle Gordon currently starring in "Brigadoon" and the Seven Ashtons, a high-powered acrobatic team who come from Australia.

Gilbert Miller's Second French Gov't Decoration

London, Oct. 11.

Marking his second decoration from the French government, Gilbert Miller has been made an Officer of the Legion of Honor. He previously received the Knight's Cross of the Legion of Honor in 1917.

The producer plans to be back in New York Oct. 17, prior to the Broadway opening later this month of "Montezuma," which he is co-producing with Kermit Bloomgarden.

Her Brother's Keeper

Virginia Davis, folk singer, was booked for a women's club in Bala-Cynwyd, Pa., as part of her fall concert tour. Then the Philadelphia Bulletin ran an interview with Miss Davis on her return from Europe, with the headline stressing her brother Garry Davis' "world citizen" movement in France.

When the article appeared, the club chairman canceled the date, explaining, "You shouldn't get mixed up in politics."



KEN MURRAY'S

"BLACKOUTS OF 1948"

NOW

ZIEGFELD THEATRE

NEW YORK

(Just completed 1-year run in
Capitol Theatre, Hollywood)

Devaluation Spawning New Crop of American Expatriates in Paris

Paris, Oct. 11.

A new generation of American expatriates is being spawned in Paris through a mating of coin and cultural considerations. Primarily, the recent devaluation of the French franc has imported a new lustre to the dollar and those with U. S. bucks are sticking around to take advantage of the international currency manipulations.

Another group of Americans, with depleted funds, is entering the labor market in front of the American Express office in Paris in a search for jobs. The Express office is once again playing its traditional role as an employment bourse where Americans in the past have exchanged tips leading to possible jobs.

Four years after the late war's end, the situation looks pretty much like the early 1920's, the era of the first great wave of American expatriates when a flock of intellectuals, budding authors and would-be painters gravitated to the left bank of the Seine. Now, like then, Paris is reasserting itself as the cultural capital of the world and hundreds of ex-GIs are choosing to spend their vet educational funds at the Sorbonne and other French universities.

But whether the American colony in Paris will grow depends on the job situation for most Americans who want to settle down in France. Those currently in France feel they're in on the ground floor because the devaluations in Europe will bring a great influx of tourists to the continent next season. With more Americans spending coin in the French capital, English-speaking workers will probably be in greater demand than ever before.

RADIO DRAWN INTO TAX LEAK MUDDLE

Washington, Oct. 11.

Listing radio and films as among businesses breaking into the co-operative field, Rep. Noah Mason (R., Ill.) called upon Congress last week to end the tax exemption of all co-ops.

"Ed Gardner's radio comedy, Duffy's Tavern," said Mason, "is now being broadcast from the studio of the government-owned station at San Juan, Puerto Rico, where it is able to evade payment of all income tax on earnings under a ridiculous loophole in our tax statutes."

"A Broadway columnist states that Hollywood moguls are working out a plan to set up film companies as cooperatives to escape many taxes."

Mason listed a wide variety of business which has gotten under the co-op tent to duck corporate income taxes and urged that these exemptions be terminated before new taxes are levied on the people.

Bird Millman Biopic

Fern Andra, one-time film producer active in Germany pre-war left Monday (10) on a European air jaunt to cover Brussels, London, Amsterdam and Paris.

Amsterdam will include a talent search for a second Bird Millman Biopic, based on the life story of the celebrated wire-walker of a generation ago, is now being submitted to studios here and abroad.

THIS WEEK'S FOOTBALL

By MARTY GLICKMAN

(WMAZ, CBS-TV, Paramount News Sportscaster)

COLLEGE EAST

* Games	Selection	Points
Army-Harvard	Army	28
How can you pick against the cadets now?		
Princeton-Brown	Brown	7
Bruins are the dark horse of the Ivy League.		
Penn-Columbia	Penn	14
Quakers too big for the light blue.		
Dartmouth-Colgate	Dartmouth	14
Johnny Clayton in shape again for the Indiana.		
Yale-Cornell	Cornell	26
Big Red has everything, Ivy League's best.		
Holy Cross-Duquesne	Holy Cross	13
Crusaders gain first victory after three losses.		
Georgetown-NYU (Fri. nite)	Georgetown	27
NYU stepping way out of its class.		
Penn State-Nebraska	Penn State	14
Nittany Lion has enough for sub-par Nebraska.		
Rutgers-Syracuse	Syracuse	7
Orange has more scoring punch.		
Villanova-Tulsa (Fri. nite)	Villanova	34
Ralph Pasquariello is an all-America fullback.		
Boston College-Mississippi (Fri. nite)	Boston College	7
Eagles in another tough ball game.		
Boston U-West Virginia (Fri. nite)	Boston U	7
Harry Agganis is one of the East's most versatile backs.		
Temple-Bucknell (Fri. nite)	Temple	14
The Owls play in tougher company.		

SOUTH

* Games	Selection	Points
Alabama-Tennessee	Alabama	7
Volunteers disappointing.		
Arkansas-Texas	Texas	14
The Longhorns showed their strength against a great Oklahoma team.		
Georgia Tech-Auburn	Georgia Tech	14
Rambi J Wreck is little this season, but mighty fast.		
Baylor-Texas Tech	Baylor	21
Tech out of its class against one of southwest's leaders.		
Duke-North Carolina State	Duke	35
Blue Devils mighty mad after Navy upset.		
Florida-Vanderbilt (nite)	Vanderbilt	24
Commodores getting better each week.		
Georgia-La. State (Fri.)	Georgia	7
Tough ball game. Just a guess!		
Miami-Purdue (Fri. nite)	Purdue	14
Boilermakers take on the toughest.		
North Carolina-Wake Forest	No. Carolina	29
Deacons pointing for Justice, but so has everyone else.		
SMU-Rice (nite)	SMU	7
Great ball game! Can't pick against the champions.		
TCU-Texas A&M	TCU	13
Aggies improving, but Horned Frogs have the passing game to win.		

MIDWEST

* Games	Selection	Points
Illinois-Missouri	Missouri	13
Don Faurot has his split-T working in fine style.		
Iowa-Indiana	Iowa	7
Eddie Anderson's team a shade better all around.		
Iowa State-Kansas State	Iowa State	14
Iowa State unbeaten after four good games.		
Oklahoma-Kansas	Oklahoma	27
Sooners heading for undefeated season.		
Northwestern-Michigan	Michigan	14
Wonder how Army would do with Michigan's schedule.		
Michigan State-William A. Mary	Michigan State	13
Only Notre Dame can stop the Spartans from here on.		
Ohio State-Minnesota	Ohio State	7
Big Ten title at stake.		
Notre Dame-Tulane	Notre Dame	13
Big Test for the Irish, they're deeper and faster.		
Oklahoma A&M-Drake	Aggies	13
Drake sub-par in Missouri Valley Conference.		
Wisconsin-Navy	Navy	7
The big Z, Zastron, makes the Middies.		

FAR WEST

* Games	Selection	Points
California-Southern Cal	Southern Cal	7
Trojans have more strength on the ground.		
Oregon-Colorado	Oregon	19
Buffaloes below normal.		
Idaho-Washington State	Washington State	14
Washington State plays a tougher schedule.		
Oregon State-Montana	Oregon State	29
State upset Washington last week.		
UCLA-Santa Clara	UCLA	7
Uclans outside threat for Rose Bowl.		
Washington-Stanford	Stanford	7
Washington still bruised from Minnesota and Notre Dame.		

PROFESSIONAL

NATIONAL LEAGUE

* Games	Selection	Points
NY Giants-Pittsburgh	Giants	19
Chuck Conerly working much better out of the T.		
Washington-NY Bulldogs	Redskins	14
Bulldog line is tough, but Baugh and Gilmer take to the air.		
Chicago Bears-Philadelphia	Bears	7
Upset! Bears need this win badly.		
Green Bay-Chicago Cardinals	Cardinals	14
Packers having a poor season.		
Detroit Lions-Los Angeles Rams	Rams	17
Rams the class of the Western Division after beating Bears.		

ALL-AMERICA CONFERENCE

* Games	Selection	Points
Baltimore-NY Yankees	Yankees	14
Buddy Young and Lou Kasserow make a great pair of T halfbacks.		
San Francisco-Buffalo	Forty-Niners	21
Forty-Niners on their way to league title.		
Los Angeles-Cleveland (Fri. nite)	Browns	7
Browns come back after Frisco loss.		

SEASON'S RECORD

Won, 26; Lost, 37; Tied, 6; Pct., .409.

* Home teams listed first.

* Points are selector's prediction, not the gambling odds.

College games are held Saturday unless otherwise stated, pro games on Sunday unless otherwise stated.

TRADE TRUCE OR CONSEQUENCES

Expect Yanks to Demand \$25,000,000 Yearly from Brit., as Pact Finales

London, Oct. 11.

As time begins running out on the present Anglo-American film pact, the end of another postwar era becomes apparent. Talks leading to a new deal between the two countries will start when Eric Johnston, Motion Picture Assn. of America's president, arrives here Oct. 20. They may foreshadow a boost in the \$17,000,000 yearly permitted American distrib in convertible dollars and almost certainly a lowering of the present 40% quota.

Existing agreement exists next June 13. A chorus of British film execs and officials is conceding that the British studios cannot supply enough product to meet the 40% quota imposed shortly after the Anglo-American deal went through last year. Conviction has been strengthened by the sharp cut imposed on volume of pix by J. Arthur Rank, Britain's chief filmmaker.

MPAA is expected to ask the \$17,000,000 total to be upped to \$25,000,000. It has been learned here. Devaluation may ease the path to this demand since it is expected to halt the flight of dollars. Harold Wilson, Board of Trade president who negotiated the original agreement with Johnston, has already been advised of the new American demand. There

(Continued on page 22)

Princess Margaret Biog?

Hollywood, Oct. 11.

Paramount bought "Roman Holiday," authored by Ian Hunter, and turned it over to Frank Capra as his second production on that lot. Screenplay is said to be a thinly veiled yarn about Princess Margaret of England. It deals with a royal gal who likes to step out, incognito.

INDIE BANK COIN UNAFFECTED BY DEVALUATION

While devaluation of foreign currencies will cause a cut in income from abroad for indie producers, it will not adversely influence the gradual improvement noted recently in willingness of banks to finance independent pictures. Banks state that devaluation will have no effect on their thinking, since loans in recent years all have been made on domestic potential alone—with the foreign market merely considered added security.

Improvement in United Artists' grosses and increasing indication that indies are succeeding in getting costs down have been major factors in easing slightly the tough attitude the banks have been taking toward the lonewolf filmmakers. There has been no outpouring of largesse by the banks, but their more favorable outlook on film financing has become evident in recent weeks. Continued good results by indie product might mean a real improvement within six months in willingness of banks to make loans or to make them without demanding such stringent guarantees.

It was feared by some indies that

(Continued on page 22)

BOTH DISNEYS FLYING TO EUROPE THIS WEEK

Hollywood, Oct. 11.

Walt and Roy Disney will fly to England in the next couple of days. Walt Disney is going to wind shooting of "Treasure Island" which has been rolling in England under Peter Pearce's supervision. Film will be edited and scored overseas before being released here by RKO next fall.

Before leaving Walt Disney is pushing "Alice in Wonderland" into active production on the Coast. Roy Disney intends making a financial and sales survey of Europe.

Roadside Auction Sales New Threat to Local B.O.

Trenton, Oct. 11.

Exhibits and local merchants are forming alliances in the New Jersey and Pennsylvania sectors in a battle against an epidemic of roadside auction sales which are siphoning customers away from both the local flickeries and marts. These auctions, attracting thousands of motorists during the evenings, are hawking all sorts of goods, both new and second-hand.

As an antidote, a novel troupe of stores and theatres is spreading widely through the Jersey-Pennsylvania sector, sponsored by local chambers of commerce. Exhibits and shopkeepers are contributing to a weekly jackpot which is awarded once weekly after a drawing in the community theatre. To win the award customer must be either in the theatre or in front of a loudspeaker installed outside the house.

INDUSTRY MEET FOR SALES CODE

Possibility is rapidly growing that an all-industry conference will be called within the next few months to attempt an agreement between warring exhib and distrib elements on a code of trade practices. If the meeting is held, it would be a followup to the successful public relations convalescence recently held in Chicago. It is now regarded by industry insiders as a probable result of the growing pressure for "reforms" being applied by Theatre Owners of America and various Allied groups.

There are already indications from the distrib end of the business that sales heads are wary of reaching any agreement on TOA demands without other important exhibit groups represented in across-the-table talks. At the same time, several prominent TOAs have informed VARIETY that the group would favor any proposal for an all-industry meet put forth by the distributors.

There are three basic demands which TOA wants incorporated in a code of trade practices. First are uniform rules governing competitive selling and also stating when and where that method can be properly used. Second, a system of arbitration to cover disputes on the sale of product. Third, a unit

(Continued on page 18)

Rank Pays Up U.S. Bank Debts

Drawing on the improved earnings of his British-made pix in the U. S. J. Arthur Rank has been able to free his film empire from all bank obligations in this country. Recent payment of approximately \$2,000,000 to the Bankers Trust Co. retired the last outstanding loans made in the U. S. It means that for the first time since 1945, Rank owes no dollars to American banking firms.

Reportedly Rank has paid off some \$4,500,000 in all which he borrowed in 1945 from the Bankers Trust to buy the Canadian Odessa circuit. Money used to retire, the loan was the accumulation of earnings from "Hamlet," "The Red Shoes," "Quartet" and a string of lesser product. This sum was

(Continued on page 22)

National Boxoffice Survey Biz Strong Despite World Series, Heat—'Fullback' Week's Champ, 'Jolson' Soaring to Second

Strong new product is overcoming the lull in matinee trade for five days this session because of the World Series, with fall prospects getting brighter each week. Also many eastern key cities had to contend with record hot weather for several days.

"Father Was Fullback" (20th) is racing ahead to easily capture first spot nationally both on money totals and strong showings. It will wind up with around \$240,000 gross this session in keys covered by VARIETY. "Jolson Sings Again" (Col.) is capping second place. A terrific grosser from its very first dates, the Jolson opus is playing in five keys currently and is big to gigantic.

"Task Force" (WB) is winding up third, same as last week while "My Friend Irma" (Par) champ last round is, slipping to fourth. Fifth money goes to "Male War Bride" (20th), a winner for many weeks.

"Fighting Kentuckian" (Rep.) is displaying enough stamina to land sixth spot while "Midnight Kiss" (M-G) is seventh. "Doctor and Girl" (M-G), eighth-place winner, is shaping as one of Glenn Ford's best to date.

New Metro Pacts Key Renegotiation With Top Execs If Divorcement Comes

Selznick Back

David O. Selznick is due in New York by plane today (Wednesday) from London. He has been abroad about two weeks, visiting England and Italy in his current effort to set up production deals there.

Producer intends being in the U. S. only about three weeks. He is coming back from Europe for the trial of the breach-of-contract suit brought against him by William Bacher in Los Angeles. Upon its completion he'll return to Europe until Christmas.

20TH, WB FIRM ON APPEALING DIVORCEMENT

Two of the Big Three already appear committed to appealing the complete divorcement order of the N. Y. federal district court. Preliminary approval to filing an appeal has been given by the 20th-Fox board at a recent meet. Board action, it has been learned, was accompanied by instructions that the company's attorneys make further study of the alternatives left open to the company.

Understood that Harry M. Warner, president of Warner Bros., has decided definitely in favor of taking his company's case to the U. S. Supreme Court once more. Metro, while favoring an appeal, is holding back until a final decree is signed. Only likelihood to forestall appeal action would be a favorable settlement with the Government.

On the Dept. of Justice side, there are strong indications that

(Continued on page 22)

Blumberg's Coast Quickie

Nate J. Blumberg, Universal's prez, planned for the Coast over the weekend on a two-three week visit. Blumberg will discuss future production plans with William Goetz, studio chief and other execs on the lot.

He will return to New York prior to going west again on his customary winter visit.

In a course which may set the pattern for other of the Big Five companies in their dealings with top-drawer execs, Metro is laying the groundwork for a renegotiation of important employment contracts when and if complete divorcement must be carried out under an anti-trust decree.

Metro's course of action is necessitated by its obligations under a string of employment tickets with the company's top brass. These provide for percentage-sharing deals on profits derived from both distribution and exhibition. When the theatres are gone, the net will be that much thinner and the percentage take proportionately lower.

It is thought almost inevitable that other of the theatre-owning majors will fix on a similar policy to crack the knotty legal problem presented by the loss of the theatre chains. Twentieth-Fox, for one, has a number of percentage-sharing pacts with top execs. Since these like those of Metro, will be directly affected, renegotiation is the probable outcome. That contingency will probably be covered

(Continued on page 18)

Zanuck's 2d 10 Years At \$2,500 as Advisor In Annuity Category

New 20-year contract handed 20th-Fox production veeper Darryl F. Zanuck last week provides for no pay increase during the first 10 years over the \$5,000 weekly he now rates, but rather will reduce his weekly paycheck to \$2,500 during the second 10 years of the pact. That's the time when he'll give up active studio direction to take over an advisory capacity and possibly produce one or two films annually while retaining his seat on the 20th board.

Length of the contract in fact, when his present pact still had

(Continued on page 18)

B'way Play Version May Give Original Rank Pic New Values

J. Arthur Rank's U. S. wing is "protecting" a film against the possibility that the legit play from which it was adapted proves to be a big hit in its current U. S. showing. Rank outfit this week filed the title "Yes, My Lord" with the Motion Picture Assn. of America's registration bureau. It is the same tag as used by the British play now on Broadway which was shown in England under the label "The Chiltern Hundreds."

Rank's film was also released in Britain under the "Chiltern" label. Pic is now in the U. S. where it will be given a new title before release. However, the "My Lord" tag will not be used unless the play proves a smash hit with mass appeal. In that event, Rank execs do not expect to pay for its use since the author has already indicated no objections.

SIR HENRY FRENCH'S 'SURPRISE' U.S. VISIT

Sir Henry French, director-general of the British Film Producers Assn., is listed on the sailing roster of the Queen Mary for arrival in the U. S. from England today (Wednesday). It could not be definitely confirmed that he was actually on board. If he is, his arrival in this country, completely unheralded, will catch both U. S. and British film circles in New York completely by surprise.

J. Arthur Rank officials in the U. S. hazarded the guess that French might be coming in connection with business of the United Nations Educational, Social & Cultural Organization, but UNESCO officials in New York said they had no knowledge of his arrival.

Eric Johnston, French's opposite number here as prez of the Motion Picture Assn. of America who is currently in Greece, is due in London about Oct. 20 for informal talks with British film and government officials. French ordinarily would be expected to be among those with whom Johnston would huddle. Edward Cheyfitz, Johnston's aide, is scheduled to fly to London at the end of this week to meet the MPAA prez and continue his European tour with him.

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(Complete Boxoffice Reports on Pages 10-11)

Disney's 'Bambi' and Col's 'Men' Get USSR Dates But Those '20' Are Stalled

Two American films Walt Disney's "Bambi" and Columbia's "The Men in Her Life" have recently been playing Moscow theatres, the Motion Picture Assn. of America has learned within the past few weeks. MPAA execs tie this fact up with recent moves by the U.S.S.R. to abrogate its agreement to buy 20 American pix as part of an overall Iron Curtain propaganda campaign.

Aim of showing the U.S. films and of making an agreement to buy more, only to break it, it is said, is to permit the Soviet propagandists to tell their people "See there is no Iron Curtain. We let outside pictures in, as is evident from the films playing here now. We'd have more too but the Americans are holding us up and they only want to send us propaganda pictures."

The two films recently playing Moscow theatres—and probably other houses throughout the country, since MPAA has no way of knowing—are part of a batch acquired by the Soviets during the war. Check of records here shows their leases on the films are still intact and they have the right to show them.

As for signs now that the Russians may not go through with the agreement made with Eric Johnston in Moscow just a year ago, MPAA officials express themselves as not too surprised. They hoped they say, that the Russians would carry through on the deal, but always had fears that the whole agreement might be a propaganda venture. Other orbit countries are likewise showing a few films from outside the Iron Curtain.

Arrangement which now says the Americans the Soviets must have misunderstood, called, according to Johnston, for the purchase of a minimum block of 20 pictures at \$50,000 each. That would amount to \$1,000,000. Additional blocks of 20 would likewise be \$1,000,000 but any odd number of pix over the initial 20 would be \$100,000 each.

No Written Part

Unfortunately, the agreement was never reduced to writing on the Russian side. Johnston, after the meeting, dictated a letter setting forth his understanding of the deal and dispatched it to the Kremlin. It was never acknowledged or disavowed by the Russians, which apparently left the matter open in their viewpoint. Johnston maintains, however, that there were a large number of people present when the pact was agreed upon and the terms were obviously well understood all around, so there is no room for misunderstanding.

One exec facetiously declared the arrangement was so firm despite the fact it wasn't put in writing during the meeting itself "that even an American exhibitor couldn't slip out of it."

The Russians, although they have been given 200 titles from which to choose the 20 pix, say they have only found three satisfactory and want to purchase them but not at the \$50,000 price. They are "Mrs. Miniver," "Madame Curie," "Wuthering," "Mark Twain" and "20th-Fox's Winter Time."

MPAA stand as expressed by Johnston in the last communique to the Kremlin on the matter, is that the minimum of 20 must be purchased. (That's the very basis of the agreement, so far as the Americans are concerned. They're interested more in getting a quantity of U.S. product in than in price.) Johnston also said that the Motion Picture Export Assn. which handles the deal for the American companies, would be willing to negotiate a separate price for each pic if the Russians desired, but that the total for the 20 would still have to come to \$1,000,000.

MPAA-MPEA topmen added that he saw no room for misunderstanding. The Russians have not replied to his note as yet. There's a possibility that the misunderstanding may be straightened out by MPEA's p. and general manager Irving Mass. if the Soviet gives him a visa to visit Moscow. He's leaving for eastern Europe next week and, pending the receipt of a Russian reply to the Johnston note

and what it contains, plans making application for the visa while abroad.

Louis Kanturek, MPEA rep in eastern Europe, was in Moscow several months ago with 24 prints which the Russians asked to see. These prints have all since been shipped back to MPEA custody outside of the U.S.S.R.

Mass' visit to Moscow would be part of a six-week tour that will carry him to Czechoslovakia, Austria, Poland, Yugoslavia, Hungary and possibly Bulgaria and Rumania.

Par's Pitch For 'Missing' Fans

Paramount's 31 branch managers have been instructed to survey their areas and turn in a report on the number of potential filmgoers who do not regularly patronize theatres. Order was handed to the sales staffers in the course of the company's three-day meet at the Hotel Plaza, N. Y. which ended Sunday (9). It followed some skill practice on how to build patronage on Par's "Samson and Delilah" for which a record gross was predicted by distribution veepee Alfred W. Schwalberg.

Exchange report will be used by Par's ad-pub wing in mapping its extensive campaign for the big Cecil B. DeMille production. Special pitch will be directed to that part of the public that ordinarily ducks the flickeries. Par has set plans to spend \$1,000,000 on its "Samson" campaign.

Meet was attended by all division district and exchange heads besides a big contingent from the h.o. Heading the conferees were Adolph Zukor, board chairman, Y. Frank Freeman, studio exec, Paul Raiborn, veepee, and Max Young, steln, ad-pub topper.

Odd Legal Angle Shows Up in Driscoll Case

London, Oct. 4. With the appeal against the fines imposed on Bobby Driscoll, his father and the Walt Disney outfit here slated to be heard Oct. 31, an interesting legal situation has developed. The juvenile star is continuing to work at Denham, and there is a possibility that "Treasure Island," the film in which he is starring, may be completed before the new hearing.

Action was brought against the three parties as a result of information laid by a common informer who acted as prosecuting counsel.

In the suit, the charge was made that Driscoll had been working at Denham without a Ministry of Labor permit. Under an old British law, however, repeal of which is now being considered by the government, children under the age of 14 are barred from employment. It was therefore impossible for a labor permit to be granted to the 12-year-old star, but it is understood the Ministry of Labor was acquiescent with the situation.

In a statement by Disney's London office it is pointed out that by filming "Treasure Island" in England Disney has put several hundred thousand pounds of idle sterling in circulation, and has provided employment for hundreds of British film workers who might otherwise be unemployed.

If it should become necessary to complete the film in Hollywood or on the Continent this would result in a considerable waste of effort, material and finance. It would also be a blow, says the statement, to closer cooperation between British and Hollywood film industries.

Sheaffer Adds U Stock

Washington, Oct. 11. Daniel M. Sheaffer, director of Universal, has bought a block of 700 shares of the company's common stock.

Purchase brings up his holdings to a total of 2,707 shares of U common.

Hedda Be You
Hollywood, Oct. 11. Hedda Hopper is now a lady of distinction, but not of the bottle variety. She was named Grandmother of the Year along with Grandpappy Alvin Barkley, Mr. Veepee. She may not be the youngest gramma but she would poll a lot of votes as the most glamorous.

She and Barkley are planning a get-together to celebrate the billing.

Ned Depinet Engineers Two-Ply OKs on 'Outlaw' From Church and MPAA

Having been removed from its "condemned" list by the Legion of Decency last week, "The Outlaw" is expected within the next few days to get back its Production Code Authority seal from the Motion Picture Assn. of America. PCA certificate was withdrawn a couple years ago in a dispute over advertising used for the Howard Hughes production.

Technically return of the PCA stamp of approval is awaiting formal submission of the film and ads to the MPAA. It is certain to be granted, however, since RKO, which is distributing the picture, has been working with the John Huston office on revision of the negative and ad copy to conform to requirements for the seal.

OKays from the MPAA and L. of D. represent a victory for RKO press Ned Depinet, into whose lap the whole "Outlaw" headache was dropped when Hughes acquired principal stock ownership of RKO and transferred distribution of the pic to that company from U.A. At that time the producer was adamant in refusing to change advertising to get the MPAA seal back or in revising the negative to win Legion approval. Depinet has had the thankless job of mediating between his boss and the two organizations.

Hughes, as a matter of fact, was so burned over MPAA withdrawal of the seal because of his advertising that he filed a multi-million-dollar triple-damage antitrust suit against the organization. His lawsuit, it is understood, have agreed to hold the suit in abeyance following issuance of the seal.

Legion put "Outlaw" in its B category. It explained "Although revisions have been made in this film, it still presents immodest costuming and suggestive situations. The producer has pledged that all prints hereafter presented for public exhibition in the U. S. shall contain the changes provided for in the revised version."

"The Outlaw" was produced in 1941 and released for several years by U.A. It was highly successful at the h.o. in the engagements played but dates were limited by the absence of the PCA seal and the Legion of Decency ban.

Lena Goes Dramatic

Hollywood, Oct. 11. Lena Horne will have her first straight dramatic role in Metro's "The Man on the Train" if present plans work out. Story is being prepared to roll next April. Star hasn't yet agreed to the stint.

Story deals with Abraham Lincoln, although he doesn't appear on screen.

West Memphis Balky

West Memphis, Ark., Oct. 11. West Memphis just across the Mississippi from Memphis, Tenn., is beginning to clamp down on showings of pix which have been banned in the latter city. Heretofore, pix banned in Memphis were usually shuttled over the river to play in this city but an alderman, Ray Merley, signalled a change with a statement "West Memphis is not a dumping ground for shows and pictures banned in Memphis."

Initial target of the new policy was a combined film and stage show at West Memphis Jay Theatre where "Hollywood Revels" and a burlesque stage show were featured. House has been completely blacked out since the theatre council put the pix on the show.

F&M Gripe on 'Bona Fide' RKO and Par Film Bidding Goes Before the FTC

Bob Hannegan's Passing Creates 20th Board Void

Death in St. Louis last week of former postmaster-general Robert E. Hannegan leaves a vacancy on the 20th-Fox board, which may not be filled for some weeks to come.

Nomination of a successor to Hannegan would require a 20th board meeting and, with prez Sprague P. Skouras now on the Coast, the meeting will necessarily await his return. Hannegan was the last board member voted in having been elected at the last stockholders' meet in May.

Special Selling On Par's 'Samson'

After considerable mulling of the questions posed by the anti-trust decree, Paramount has decided to sell Cecil B. DeMille's "Samson and Delilah" to exhibs by competitive negotiations without using four-wall deals as a way of tilting admission scales. In a tryout of a new method on a national level, however, Par's sales force will ask exhibs to incorporate in their bids a statement of the scale of prices which they intend using when playing the film.

Since the admission tab is one of the elements determining the amount of rental going to the distributor, scale set forth by exhibs will undoubtedly be an important factor in awarding "Samson." Par's execs believe that the size of "Samson" warrants an exhib to boost his prices voluntarily without squawks from his regular patrons. Prediction was made at last week's Paramount sales meet by distribution veepee Alfred W. Schwalberg that "Samson" would be a peak grosser but possible only if there is a wholesale boosting of scales.

In another current test, Columbia is following a different path for (Continued on page 18.)

Mel Blanc Doesn't Get Last Woodpecker Laugh

Los Angeles, Oct. 11. Woody Woodpecker's laugh, originated by Mel Blanc, is in public domain. This ruled Judge Daniel N. Stevens in U. S. superior court, returning a verdict against Blanc in his \$250,000 copyright infringement suit against Walter Lantz, Walter Lantz Productions, Inc., Castle Films, Inc., and Leeds Music Corp.

Court declared that the reproducing of a unique collection of sounds on a motion picture soundtrack and the distribution of copies of the film for exhibition in commercial theatres, by or with the consent of the creator or owner of such a product of the mind constituted a "publication," resulting in the loss of his common law literary property or "common law copyright" in the work.

N. Y. to Europe

Fern Andra
Edward Cheyfitz
Roy Disney
Walt Disney
Celeste Fox
Stewart Granger
Jack Mills
Mrs. Gabriel Pascal
Phil Reisman
Montague Salomon
Len Schreiber
Samuel S. Zagon

N. Y. to L. A.

Robert Ardrey
Naie Blumberg
John Byram
William Dieterle
Oscar A. Doob
Arnold Groat
Buck Harris
Russell Holman
Bob Hope
Ruth Humey
Lou Irwin
Alan Jackson
Henry Jaffe
Gertrude Lawrence
Ivan Mogul
Harry Moskowitz
Margaret O'Brien
Abe Olman
William Wyler

Washington, Oct. 11. Federal Trade Commission will decide within the next week or 10 days whether to investigate complaints of Marco (Fanchon & J. Wolff, president of South Side Theatres, Inc., of Hollywood, Calif., against competitive bidding practices of RKO and Paramount.

Wolff charged that the distributors would not make the bids public and reserved for themselves the right to award a contract to any bidder, irrespective of whether his bid was high. He asked the FTC to prohibit such practices and compel the companies "to license the pictures on a fair and non-deceptive basis."

Although there have been reports for some time that the FTC would conduct industry hearings leading to a code of fair trade practices, nothing along this line is figured for the immediate future. Hence, the question of competitive bidding methods cannot be generally outlined in such a code.

Counsel for Wolff here said he is not planning to turn the case over to the anti-trust division of the Justice Department but will push for early action from FTC. The Justice Department has received no notice of this situation.

In the letter to RKO, Wolff wrote, in rejecting the request to bid on two films, "We do not consider that your invitation to us and other exhibitors to compete is bona fide. Furthermore, if we are correct in the assumption, this method of dealing with customers is, in our opinion, an unfair method of competition and a deceptive trade practice, whose legality is highly questionable, not only on the part of the bidders, but on the part of the recipient of the bid as well. For these reasons we decline to make an offer. We have no objection, however, to participating in the bidding process." (Continued on page 18.)

COL'S REGULAR PFD DIVVY

Columbia has declared a regular quarterly dividend of \$1.00 per share on its cumulative preferred stock.

Coin will be divided Nov. 15 to stockholders of record Nov. 1.

Europe to N. Y.

Rose Cohn
Alfred Crown
Jacques de Manasse
Juan Fontaine
Sir Henry French
Greta Garbo
Richard Hageman
Mack Harrell
B. Bernard Kreiser
Mike Levey
Jerry Livingston
Robert Montgomery
S. J. Perelman
Mrs. Edward G. Robinson
Jane Russell
Manuel Seff
David O. Selznick
Irwin Shaw
Canfield Smith
Julius C. Stein
Alec Waugh
John Wildberg

L. A. to N. Y.

Juan Banks
Frederick Brisson
Sidney Buchman
Dane Clark
Bob Cobb
John Curtin
Dennis Day
Jo Eisinger
Oren W. Evans
Jerry Geisler
Phil Gerard
Coleen Gray
Steve Hannagan
Sir Cedric Hardwicke
Lennie Hayton
Van Hefflin
Sonia Henie
Oscar Homolka
Lena Horne
John Joseph
Sidney Justin
Low Leary
Henry A. Linet
Dennis O'Keefe
Robert Palmer
Ralph Peery
Susan Peters
James Pratt
Fred Quimby
Rosalind Russell
George Sherman
John Sherwood
Charles Simonelli
John Sutherland
Joan Tetzel
Dimitri Tiomkin
Raoul Walsh

NEW COPS-AND-ROBBERS CYCLE

RKO Invites 'Outside' Bids for Its Interest in Geo. Skouras' N.Y. Chain

After four months of negotiations with George Skouras, head of Metropolitan Playhouses, Malcolm Kingsberg, chief of the RKO circuit, is willing to hear offers from outside interests for his company's stock holdings in the metropolitan New York chain. Kingsberg, however, stressed that his willingness to hear any and all bids does not mean that all dickering is off with Skouras. It represents, rather, a general attitude which could cover any of RKO's present partnerships still waiting some formula or a breakup under the consent decree.

Holding 55,000 shares of class "A" stock in Metropolitan, RKO wants a figure in the neighborhood of that quoted over-the-counter for the class "B" stock of the circuit. Current bid price is 37, against an asking figure of 39. Class "B" stock only kind held publicly, is worth a trifle less than the "A," since the "B" can be retired while the "A" shares cannot. RKO holds 30% of the "A's," United Artists Theatres, 50%, and Skouras the remaining 30%.

Metropolitan has never paid a dividend in the 15 years of its operations. Circuit, however, has been paying off a debt of \$6,000,000, which has now been reduced to less than \$1,000,000. When the loan is finally retired, circuit expects to pay dividends.

Under its consent decree, RKO has the right to buy some 30 of the Metropolitan theatres outright. With the company unable to reach agreement with Skouras, that contingency now appears somewhat remote. Understood the company would prefer the theatres to the cash, since its right to expand elsewhere.

(Continued on page 16)

Competitive Bidding Spreads; No. Central Allied Would K.O. It

Further spread of competitive bidding is forecast here in consequence of a demand by Leonard Jeub for 28-day availability for his Paradise neighborhood house, the same as now is had by Martin Lebedoff's Homewood, located in the same general area. Two companies, Metro and Paramount, already have consented to permit Jeub to bid competitively against Lebedoff for the runs. 20th-Fox is expected also to agree.

At the same time, North Central Allied of Minneapolis will propose at the national Allied States convention here this month that an all-out fight be launched to knock out competitive bidding, with resort to the courts if necessary. North Central contends the policy now used by some of the major distributors is illegal under the consent decree. On the other hand, the companies themselves insist the consent decree requires them to allow customers to bid competitively for runs and product under certain circumstances.

While here at a North Central Allied convention this year, Al Lichtman, 20th-Fox sales executive, put himself on record against competitive bidding, declaring it "ruinous" for the exhibitor and expressing the view that in the long run it is also detrimental to the distributor.

No Supreme Ct. Action On Lawson and Trumbo

Washington, Oct. 11. U. S. Supreme Court failed to announce yesterday (Mon.) whether it would listen to an appeal by John Howard Lawson and Dalton Trumbo on their conviction for contempt of Congress.

Tribunal's decision may be announced Oct. 17. Screenwriters Lawson and Trumbo are among Hollywood's "unfriendly 10" which refused to testify whether they are now or ever have been Communists before a Congressional inquiry.

Good Oldies Thin Out

Los Angeles, Oct. 11. Current policy of showing reissues in first run theatres is causing the four Academies of Proven Hits to dissolve Oct. 18. Circuit, consisting of the Picfair, Cinema, Jewel and Vermont, grossed more than \$1,250,000 in three years.

Now the houses are adopting new policies, unable to rent good oldies for re-run purposes.

Fullscale Survey Of 20th's Studio Production Costs

What started out last week as a routine production confab between 20th prez Spyros P. Skouras and production veepee Darryl F. Zanuck has reportedly turned into a fullscale survey of studio activities in light of the recent currency devaluation of many foreign countries. Joseph H. Moskowitz, veepee and eastern studio representative, trained out from New York to join the huddles in Hollywood Monday (10) and veepee Al Lichtman was called to the Coast from Chicago, where he had been attending a divisional sales meet.

Fact that Lichtman joined the studio confabs indicates the group of 20th toppers is studying the entire studio program to determine what measures can be taken to trim costs, in order to meet the anticipated drop of 30% in foreign revenues occasioned by devaluation. Trip marks Lichtman's first participation in studio talks since he joined 20th but, as a former member of Metro's studio exec board, it is believed that Zanuck, Skouras, et al. will seek his views on any major moves.

With 20th's studio swinging back into full production activity following Zanuck's recent return from Europe, it is not expected that the company execs will cut down on the studio staff. Zanuck has already announced a full slate of pictures to be made both in Hollywood and abroad which will require the company's personnel at full strength. But the execs will delve thoroughly into all facets of production to determine where costs can be cut while still maintaining the quality of product.

FELDMAN CLOSE TO BUYING 'STREETCAR'

Charles K. Feldman is understood close to inking a deal this week for screen rights to Tennessee Williams' legit hit, "A Streetcar Named Desire." Feldman already owns Williams' previous smash "Glass Menagerie" and is producing it in association with Warner Bros. with Jane Wyman and Gertrude Lawrence starred.

Andrew Woods, Williams' agent, refused to confirm the Feldman deal but said negotiations for sale of the highly valuable property were on the verge of conclusion. She denied reports that David O. Selznick was buying or had any interest in it. However, Feldman agent the WB package deal for Selznick's players earlier this year.

Feldman, head of Famous Artists agency on the Coast, would probably make a deal with a major studio for production of "Streetcar" as he did with "Menagerie." Bette Davis has repeatedly voiced her desire to play the principal role and if Feldman repeated his arrangement with WB it might mean the return of Miss Davis for a one-picture deal to the studio which she recently left after 18 years' association.

H'WOOD FINDS CRIME PIX PAY

Hollywood is in for a "crime wave." Studios bought 13 crime stories—the highest number in years—during August. Tabulation of buys during September is expected to show a continuation of the trend.

Most important of the purchases with a cops-and-robbers background was Paramount's acquisition of "Detective Story." Sidney Kingsley's current Broadway smash, Studio paid \$180,000 plus 15% of the gross for screen rights. Other buys during the month ranged down to a couple thousand dollars as majors and indies gobbled up originals and went far back into the files for books and magazine stories published as much as a dozen years ago.

Continued pressure for economy in production is largely responsible for the demand for the bang-bang stories. It is not so much that the yarns themselves can be bought relatively cheaply which is just incidental, but that they can be shot inexpensively.

Further impetus is the fact that crime pix, on the basis of the record, stand a good chance of being successful. Ingenious writers can give them a variety of twists and generally make them entertaining with much less chance involved than in production of other types of stories. It is for this reason that indies particularly are going for the shoot-'em-uppers. Banks and other financial sources like the low budgets and the minimum of risk. Latter is similarly the reason why indies are no longer found among buyers of such properties as Erich Maria Remarque's "Arch of Triumph," which set Enterprise back on its heels by its high cost for the story and proportionately higher cost for production.

Bolstered Costs
While the crimeers formerly were found mostly in the B pic category, most of them are getting modest A budget treatment now. Name players are being cast in them to give them new stature and an added (Continued on page 16)

ALBEMARLE, B'KLYN, SALE SETTLES SUIT

Triple-damage anti-trust suit of Ansell Amusement Co. operator of the Brooklyn Albemarle theatre, for \$1,200,000 has been dropped in N. Y. federal district court. Suit was cancelled because the plaintiff's house has been bought by certain of the defendants involved in the action. Named in the suit were RKO, Century circuit, Rugoff & Becker Screen Exhibitors' Co., Paerdegast Amusement Co. and F. R. A. Operating Corp.

Ansell had charged unfair clearances against the Albemarle and in favor of the Granada, a Rugoff & Becker house.

Supreme Court Denies Indies in Decree Suit

Washington, Oct. 11. The U. S. Supreme Court yesterday (Mon.) refused to permit independent exhibitors to intervene in the Government's anti-trust suit against the Big Five. At the request of the Justice Department, the highest court affirmed the ruling of the N. Y. trial court which barred the interventions.

In the Partmar vs. Paramount, et al. action, Partmar, which leases a Los Angeles theatre from Paramount, sought to have the decree amended to prevent Paramount from evicting Partmar from operation of the theatre.

In another case, Harry Norman Ball, trustee for the Penn theatre at Ambridge, Pa., sought to intervene. He wanted the Par decree to require the company to close its State in Ambridge. Earlier Ball had won a damage suit against Paramount because the Penn theatre monopolized firstruns of all the majors in that community.

RKO's 6-Month Divorcement Extension Preserves \$9,000,000 Revolving Credit

Color War Looms

Hollywood, Oct. 11. Three manufacturers of raw film stock, Ansco, DuPont and Eastman, will enter the market shortly with three new color processes, said to be faster and cheaper than any now in operation.

Meanwhile, Technicolor has contracts, running from one to four years, with all Hollywood's major studios except Republic and Monogram.

Batavia Indie's Gripe on Closed (And Costly) Bids

Batavia N. Y., Oct. 11. Legal action against some of the majors appears likely to be the next step in the 18-month battle by James Mancuso to get product for his Mancuso theatre here. House op maintains that although he has exhausted every possibility for relief outside of going to court, he is continuing to pile losses on the more than \$40,000 he has dropped since the theatre opened 17 months ago. That's aside, he says, from the fact he has done nothing to amortize the approximate \$400,000 investment in the new 1,600-seater.

Mancuso admits that his situation on getting product has improved somewhat by the fact that three companies are permitting him to bid and two others are giving him a split, but that he has had to pay so much for the pix that he loses money whether he gets them or not. What has him particularly burned, as it does many other exhibitors—and what will undoubtedly be one of the bases for Mancuso's court action—is refusal by the majors to disclose winning bids.

Mancuso's opposition in this smaller western New York town consists of a Dipson circuit house opened about the same time as his and two much smaller and older Warner theatres. The Dipson house is likewise known to be operating at a loss, but its situation may be bettered somewhat when one of the Warner houses reverts.

(Continued on page 22)

N.Y. PAR BLDG. SALE TO INS. CO. STALEMATES

Negotiations between Paramount and the Prudential Insurance Co. of America for sale of the Paramount Building are reported broken off after the two parties came close to reaching an agreement. Understood that the negotiators failed to see eye-to-eye on a price which was fixed at \$9,250,000 plus other compensation earlier in the talks.

Plan as worked out by the brokers would have led to the creation of a separate holding company which was to take over the building. Concreto would have then sold the lease to the office space for \$4,000,000 and obtain another \$3,250,000 for the lease to the Paramount theatre which is housed in the Times Sq. building.

Grable Snubs 'Heaven'

Hollywood, Oct. 11. There is strong possibility Betty Grable may not star in "My Blue Heaven" because she doesn't like the script and feels she has to be extra-careful in whatever she does following "The Beautiful Blonde From Bashful Bend" which didn't help her at all.

Execs at 20th today (11) were urging her to take the role, but said "there's good possibility she won't do picture since she and studio are not seeing eye-to-eye on script."

RKO's plea for an extension of its divorcement date to April 8, 1950, was granted this week by the Federal district court of N. Y. after J. Miller Walker, company secretary and veepee, disclosed that RKO stood to lose its \$9,000,000 revolving fund if the original Nov. 8 deadline set by the consent decree was not lifted. Far-reaching studio economies have saved the company \$1,500,000 yearly in overhead, Walker's affidavit said. Although not specifically stating so, it is understood these reforms were imposed by Howard Hughes, RKO's dominant stockholder when he took over the top production spot this year.

The order, signed by three Federal judges, was granted without preliminary hearings. It extends the time to complete the reorganization plan but not the period for breakup of partnerships or divestiture of certain of the RKO houses. It includes a provision inserted by the Government, requiring RKO to sell theatre-by-theatre without discrimination.

Explaining the need for delay, Walker said consummation of divorcement was in itself a default in the arrangement that the company had with the banks. The arrangement, made several years back under more favorable conditions, granted the company an unsecured credit of \$9,000,000. Because of "unforeseeable circumstances," RKO was unable to negotiate a modification to extend the loan beyond the consummation of the reorganization plan, Walker explained.

Walker's explanation indicates increasing difficulty of film companies to secure financing under (Continued on page 16)

Schaefer and Zagon To Explore Use of Kramer's Frozen Coin for Prod.

George J. Schaefer plans to England the latter part of this month to explore potential uses for frozen currency accumulated there by Stanley Kramer. Producer has under consideration a project for making a pic in England either alone or in association with one or more other indies who also have blocked currency.

Schaefer will meet Sam Zagon, Kramer's attorney, in London. Zagon will go by ship, while Schaefer flies. They'll be away about three weeks and possibly will go to Paris and Rome in further exploration of the frozen funds situation. Money piled up in England is all from Kramer's "Champion," which is just winding up its circuit dates.

Schaefer returned from Hollywood to New York at the end of last week after signing a new pact as sales chief for Kramer productions. He'll continue to get 3% of the gross as his fee.

'Happy' Chandler Shuts Out U on Series Shots

Universal Newsreel was barred from covering the World Series this year by Commissioner A. B. Chandler because of U's action in disposing of series material to Castle Films last year. U had considered doing the games via telefilm lease but was advised against it because of court decisions against so handling the title games. Admission takes the contest out of straight-news realm.

Universal News has been disposing of 16m rights on the World Series games for years to Castle without any protest. U had understood that there was no question about such handling of Series footage but learned otherwise this year. Attitude of the high commission is reported to be that when Castle handled the material it was a commercial project and not news coverage.

if continued on page 201

DON'T PLAY 'SAFE' ON PIX-WYLER

20th Defrosted \$10,000,000 Via Foreign Prod., Must Now Put Up

Hollywood, Oct. 11. Overseas production by 20th-Fox has defrosted approximately \$10,000,000 in frozen coin in England, France, Italy and other financially frigid territories. As a result, according to Spyros Skouras, the company must lay it on the line in American dollars for two pictures now filming and six more contemplated on foreign fields.

Skouras, here to discuss production and financial problems with Darryl F. Zanuck, explained that his company is melting its blocked coin over in an aggressive manner to make 20th-Fox pictures stand out, whether produced in Hollywood or abroad. He said:

"We sent our best talent overseas because there is no sense making ordinary pictures when you have that much money to spend. But it is not only the money, so far as we are concerned. The pictures would flop if it were merely a case of going over there to spend frozen money. We have made them, and will continue to do so, whenever story needs call for overseas production."

We sent Sol Siegel, Howard Hawks, Cary Grant and Ann Sheridan over there for 'I Was a Male War Bride'. We sent Seitzel, Henry King and Tyrone Power for 'The Prince of Foxes'. We sent Louis Lightheart, Henry Hathaway and Power for 'The Black Rose'. We sent Sam Engel, Jules Dassin, Gene Tierney and Richard Widmark for 'Night and the City', and Bill Perleberg, George Seaton, Montgomery Clift and Paul Douglas for 'Two Corridors East'."

Other 20th-Fox pictures coming up in Europe include '21 Bow Street', 'No Highway', 'The Mudlark', 'Lydia Bailey', 'The Land Down Under' and 'Hurray for the' (Continued on page 20)

1/8% 'Incentive' Shares On 'Corliss' Also Include Billing for Pressagents

Eight production staffers—plus Shirley Temple's 19-month-old baby and David Niven's wife—are holders of an "incentive" share of "A Kiss for Corliss," on which he just completed production. It was disclosed by Colin Miller in New York this week. Miller says the pieces are just about big enough to provide "a down payment on a hamburger," but he thinks they were partially responsible for bringing the pic in 3½ days ahead of schedule and \$75,000 under the \$645,000 budget.

Miller is a former Enterprise Pictures exec. The new Shirley Temple-David Niven starrer, a follow-up to Columbia's 1945 "Kiss and Tell," is his first production. He is east to huddle on advertising and selling with United Artists, which will release it.

Each of the "incentive" shares represents a one-eighth divvy of 1% of his stock, Miller said. They are in addition to 1% held by director Richard Wallace and 1% by writer Howard Dimsdale. Biggest shareholders are Nasser Bros., who financed the pic. Remainder of the stock is held in equal quantity by (Continued on page 22)

Cal. Exhibs Sue 8 Majors for \$694,800

Los Angeles, Oct. 11. Two anti-trust suits, demanding a total of \$694,800 in damages, were filed in Federal court against National Theatres, Fox-West Coast and eight major distributors, charging conspiracy to deprive the plaintiffs of product required to operate their film houses. Distributors named are 20th-Fox, Warners, Columbia, RKO's, Universal, Paramount, Loew's and United Artists. First suit, asking \$184,800, was brought by owners of the Ellshire theatre in Fullerton. Second involves the Rex theatre in Bakersfield and asks treble damages of \$510,000.

Balabans' Charity Trust

Washington, Oct. 11. Barney Balaban, Paramount's prez, has endowed the B&T Assn., Inc., a private charitable organization recently formed by himself and his wife, with 1,200 shares of Paramount common stock. New company will serve as a holding outfit with its funds used from time-to-time to endow charities selected by the Balabans. Its initials are derived from Barney and Tillie (Mrs. Balaban).

Transfer of the 1,200-share block leaves Balaban without any other common stock holdings in Par Company topper, however still holds a \$2,000,000 convertible note from Paramount which can be changed into common stock at the rate of one share for every \$12.50 of the principal amount of the loan.

SMPE Giving Nod To TV Engineers

Hollywood, Oct. 11. Society of Motion Picture Engineers will conduct mail balloting on whether to open membership to video technicians, following a recommendation by president Earl J. Sponable that the organization do so. Society's board also recommended that the name be changed to Society of Motion Picture & Television Engineers.

"We are concerned with television whether we like it or not," Sponable said at the opening of the SMPE convention. "While television did not develop within the motion picture industry, and while credit for its growth belongs to radio and electronic engineers, we are in it to stay. The television engineer will best be able to accumulate knowledge about films by joining our Society." Sponable said work of the Society is being recognized by Motion Picture Assn. (Continued on page 22)

COSMO'S 'CARDINAL' STIRS PIX INTEREST

Hottest item on the literary agenda during the present season as far as prospective filming is concerned—and believed certain to be bought by one of the major studios—is "The Cardinal," current Cosmopolitan mag serial. It is by Henry Morton Robinson, a former editor of Reader's Digest, and is to be published in expanded book form by Simon & Schuster in February or March.

Virtually every studio is highly interested in the property, although, curiously enough, they have seen nothing beyond the two installments which have been published so far. Robinson is still writing the yarn, Cosmo having started to publish it on the basis of an outline before it was completed in final form. This resulted from the fact that editor Herb Mayes was badly in need of a serial and snapped up the story when Robinson told him what he had in mind.

Story is the fictional biography of an American Cardinal, tracing his life from his boyhood in Boston. The only thing that has watered down Hollywood's enthusiasm on it is its heavy pro-Catholic angle. Studios are sensitive to Protestant and Jewish criticism recently of the overabundance of Catholic yarns which have been filmed. Nevertheless, it is expected to be licensed since the book appears a certain seller and the mag serialization to date has created such interest. S&S is considering simultaneous publication of a \$1 soft binding edition along with the usual hard cover trade edition.

DIRECTOR WANTS 'MEN OF COURAGE'

William Wyler is appealing for "men of courage" in Hollywood to reach out for a wealth of picture material which the industry has shunted so far. "The greatest films could come from Hollywood if the men in control will not be frightened," says the Paramount producer-director. "We need men of courage in high places who will not be intimidated or coerced into making only 'safe' pictures—pictures devoid of any ideas whatsoever."

Speaking of the current cycle of films on the Negro question which have been both boxoffice and artistic successes, Wyler declared: "Why weren't those pictures made years ago? There has been a fortune lost! Who have we been waiting for? You can't say the public wasn't ready for them five years ago. Of course they were. The time is ripe for any film that has quality."

Wyler is impatient of what he considers a too widely held belief in Hollywood that "when you're in pictures you are supposed to stop thinking." The best pictures are made by thinking people who are vitally interested in politics or anything else that has public significance," he asserts. "Our people should be familiar with what is going on in the world unless all they want to make are fairy tales."

"We must not live just in the past or be hamstringed by a fear of offending certain elements," Par's producer continued. "It is easy to do a love scene and think it will always go. But that isn't true any (Continued on page 20)

Mono's \$1,108,433 Net Loss on Gross Income Of Over \$10,000,000

Hollywood, Oct. 11. During the fiscal year ended July 2, Monogram Pictures sustained a loss of \$1,108,433. Gross income was \$10,177,898. Monogram lost \$978,000 during 1948, but a \$480,414 tax refund cut the net loss to \$497,585.

President Steve Brody reported the loss due to amortizing a group of high-budget pics, made at peak cost levels during the past two years. Brody's report was optimistic in that during July and August, '49, company's gross profit was \$57,000. Listed working assets are reported at \$5,068,080, with \$3,989,856 in current liabilities. Bank loans were reduced from \$2,585,000 to \$1,400,000, July 3, 1949, with further reduction of \$1,000,000 as of Oct. 5, 1949. Frozen foreign coin was \$300,000.

Income for '49 represented increase of \$1,146,962 over '48 gross income of \$9,030,906. Foreign revenue for '49 was \$1,739,068, in '48 was \$1,086,593. Production plans for '49-'50 are for nine high-budgeted Allied Artists pic and 38 Monogram pic. Two of the AA films will be shot in Europe.

FRENCH 'BOBBY-SOXER' SNAGS DOS WITH RKO

David O. Selznick, who is going to arbitration with RKO over his claim to the title, "The Frenchman and the Bobby Soxer," has taken the precaution of registering an alternate label with the Motion Picture Assn. of America. It is "A Bobby Soxer in Paris."

Tags are for a Shirley Temple-Louis Jourdan starrer which DOS is planning to produce in France as a follow-up to his highly-successful "Bachelor and the Bobby Soxer," 1947 Temple-Cary Grant release. Latter was made under Selznick supervision for RKO distribution in a profit-sharing deal. RKO is objecting to "The Frenchman and the Bobby Soxer" title on the basis that it infringes "Bachelor and the Bobby Soxer," and arbitrators will make the final determination as to whether DOS or RKO has basis rights to it.

UA Still Has Over \$400,000 of That Hughes Coin for Indie Financing

Wily Weiler

Cocktail party tossed by the Radio City Music Hall for William Wyler the day prior to the preem of his "Heiress" last week almost broke up when a not-so-hip mag writer was casually introduced to Abe Weiler, N. Y. Times film columnist. He quickly assumed Weiler was Wyler and began to interview him.

Playing it straight while other newsmen were guffawing into their drinks, Weiler went into detail on his difficulties in directing "The Heiress," plays into pix, and myriad other subjects. Interviewer said later that it was one of the most intelligent talks he had ever had with a Hollywood personality.

UA Burnt at 2 Stalling Prods.

United Artists is burned at two producers who offered their films to the company, then refused to sign distribution deals when a release was offered. They are Jack Wrather, who filmed "Guilty of Treason" in partnership with Edward and Robert Golden, and Ronald Alcorn, who recently completed "Johnny Holiday."

According to UA execs, both producers submitted their projects to the company some time ago. That was before the pix were completed and when filmmakers were in need of a distribution deal so they could go ahead. UA board okayed both pix. They were placed on the company's release slate and it was anticipated they would be delivered when completed.

Both Wrather and Alcorn reportedly stalled, however, on signing the UA pacts, apparently in anticipation of possibly getting a more favorable deal from another company when the films were completed. Contracts are now being (Continued on page 22)

MARCH OF TIME'S 8-REEL FEATURE, 'GOLDEN '20S'

Produced as a likely answer of how to get potential patrons over 30 years of age back into film theatres, March of Time is finishing up its first feature picture in several years. It is called "The Golden Twenties," being the highlights of life in the 1920s after World War I and before Depression I had arrived. M. of T. now is scoring it, and three companies already have evidenced interest in releasing it.

Production, which was turned out by Richard de Rochemont, with Samuel W. Bryant as assistant producer, is in eight reels. Elmer Davis, Frederick Lewis Allen, Allen Prescott, Red Barber and Robert Q. Lewis are in the cast or figure in the story.

March of Time also is planning another feature to be financed by Time, Inc. It now is in the scripting stage.

8-reel documentary on India also is nearing completion by M. of T. All scenes have been shot and pic is now being edited. Picture has Krishna Roy, discovery of M. of T., in the lead. She is an Indian girl recently graduated from Wellesley College. De Rochemont produced with D. Yancey Bradshaw as assistant.

March of Time has virtually completed a new three-year deal with 20th-Fox for continued distribution of its monthly M. of T. subjects by the latter. The series has been released by 20th ever since RKO stopped handling March of Time.

The new pact had been under negotiation for some time, with the matter of television rights to M. of T. ironed out satisfactorily to satisfaction of both parties.

United Artists still has more than \$400,000 of indie production financing available from Howard Hughes. Company has been unable to make deals with producers to use up the coin which it has had on hand for almost a year, but reportedly is now nearing a pact which would employ at least part of the money.

Catch in UA prey Grad Sears' inability to peddle the funds, despite the difficulties of indies during the past year in finding backing, is understood to result from Sears' demand that UA, in return for setting the financing, get 5% of the gross of any pic made with the coin. Producers balk at that proviso when it is combined with the other strings surrounding the fund.

Sears is slated to go to the Coast this week, however, and it is understood may arrive at an arrangement for production of at least one pic with the Hughes moolah. There's enough available for two pix if it is used as second money. Nasser Bros., who operate General Service Studios, are prepared to provide necessary guarantees to banks for first money if their int is used for production. They want a healthy piece of the pic for this service, of course, plus a generous allowance for studio overhead, which leaves the producer so little that it is a second factor discouraging deals with the Hughes backing.

\$600,000 Kitty
The airplane manufacturer and industrialist made \$600,000 available to UA for the indie financing in return for waiver by the company on distribution rights to three pix he made as an indie—"The Outlaw," "Mad Wednesday" and (Continued on page 20)

MPAA Will Not Oppose Theatrical Exhibition Of U.S.-Made Shorts

Washington, Oct. 11. The U. S. State Dept. has approved in principle the release of Government-subsidized films to commercial theatres in the U. S. Beginning shortly after the first of the year, the State Dept. will seek a theatrical outlet via some distrib outfit for the several hundreds of shorts made by the Government over the past four years which heretofore have played only in foreign countries as part of our program to sell democracy. Included may be the half dozen feature length pic recently turned out.

No fight is expected from the Motion Picture Assn. of America, although that org previously actively opposed domestic theatrical release as being a form of Government competition with private business. Understood MPAA has been privately sounded on the move and is ready to play a neutral role. None of the MPAA member companies is willing to handle the pix despite State urging but no pressure will be exerted against their release through some other company.

Some revenue will percolate to the film division of the State Dept. from the domestic releases if prev (Continued on page 22)

Kelly Mapping British Deal for UA Frozen Coin

London, Oct. 11. British production deal involving United Artists' frozen assets is being negotiated by Arthur Kelly during his current European stint.

It's understood talks are in an advanced stage, and among production interests involved are international Screenplays, Independent outfit headed by Anatole de Gruenwald. It's expected a deal will be set within the next few days, after which Kelly will leave for a routine checkup on the European situation.

*A great
reception
for a
great picture*

FROM THE PRESS—UN

**HIGHEST
RATING**
"Should be
considered
for an award."

—Kate Cameron,
Daily News

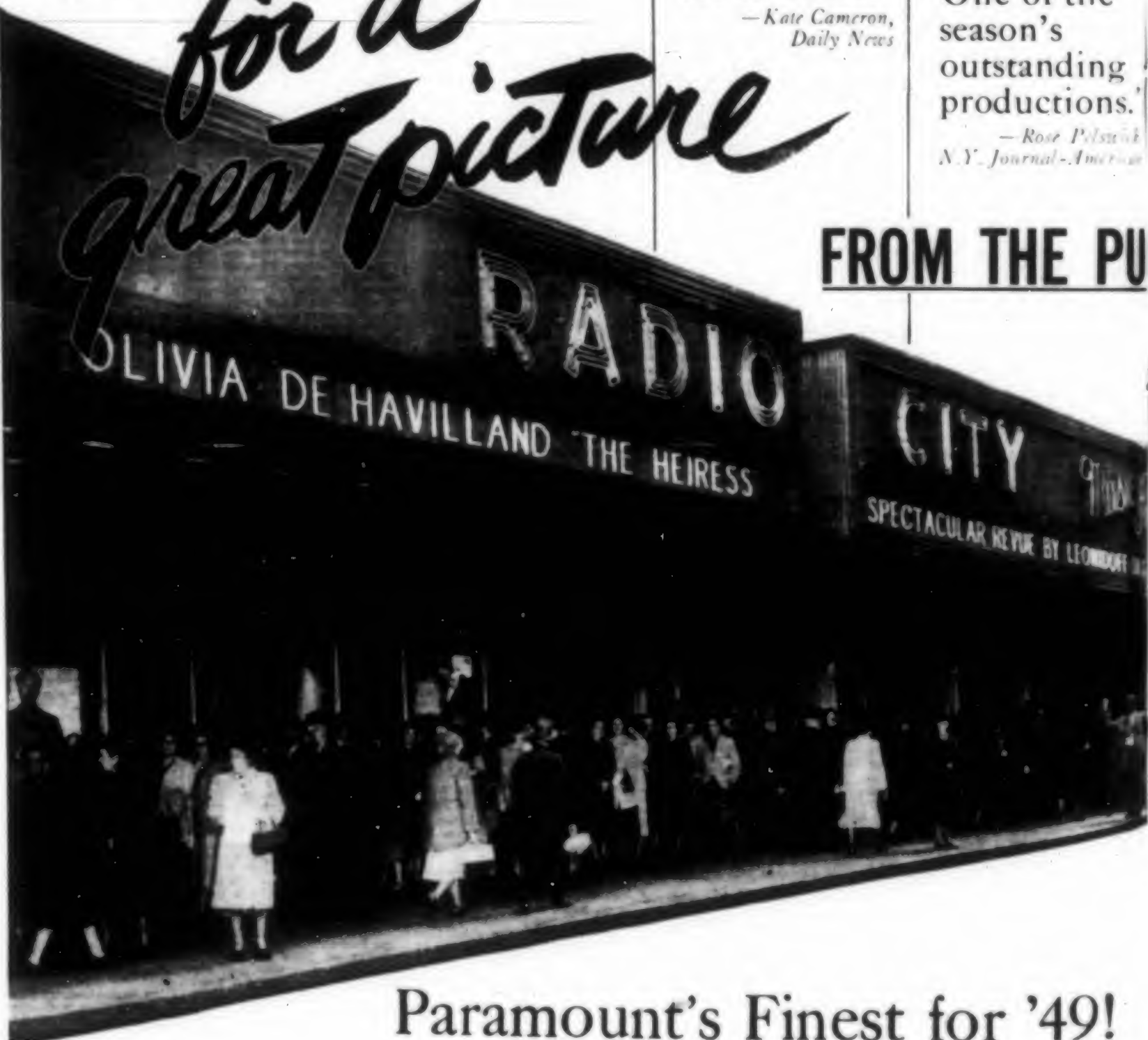
"The Heiress'
is a great
picture."

—Eileen Creelman,
New York Sun

"One of the
season's
outstanding
productions."

—Rose Pelstreich
N.Y. Journal-American

FROM THE PU



Paramount's Finest for '49!

ANIMOUS TRIBUTE!

"A superior example of motion-picture artistry."

—Howard Barnes,
Herald Tribune

"'Heiress' is Magnificent Bid for the Oscar."

—Lee Mortimer,
Daily Mirror

"Crackles with allusive life and fire."

—Bailey Crockett,
New York Times

"Perfect... one of the enduring movie pleasures of our time."

—Alton Cook,
N.Y. World Telegram

"It must be hailed as a work of splendid art."

—Archer Winsten,
N.Y. Post Home News

"One of the distinguished pictures of the year."

—Lew Schaffer,
Brooklyn Eagle

BLIC—THE GREATEST TRIBUTE OF ALL!

Olivia de Havilland · Montgomery Clift

Ralph Richardson

WILLIAM WYLER'S

The Heiress

MIRIAM HOPKINS

MONA FREEMAN · VANESSA BROWN · SELENA ROYLE

Produced and Directed by WILLIAM WYLER · Screenplay by Ruth and Augustus Goetz
Based upon their stage play · Suggested by Henry James novel "Washington Square"

Holdovers Slow L.A. Pace; 'Communist' Moderate \$29,000, 'Zamba' Dim 13G; 'Sword' 25G, 'Kentuckian' 18G, in 2d

Los Angeles, Oct. 11.—First-run biz here continues in doldrums with three new bills, including reissue combo, failing to register more than very slim trade. Ace new entry is "I Married a Communist" but only modest \$29,000 in two theatres. "Zamba" and "Black Shadows" will get very dim \$13,000, in five houses. "Scarlet Street," "Back Street," older combo, shapes slight \$15,000, in four spots.

Second-run "Blondie Hits Jackpot" with vaude is hitting nice \$22,000 or over at Orpheum.

Holdovers, however, are very mildish although "Sword in Desert" is showing staying power with neat \$25,000 in four sites. Six-day second frame of "Father Was Fullback" will hit same, also four houses. Second session of "Fighting Kentuckian" is down to about \$18,000 in second round at two Paramount locations. "Doctor and Girl" shapes only \$24,000 in second stanza in three sites.

Estimates for This Week
Beverly Hills, Downtown, Hawaii, Hollywood Music Halls (Prin-Cor) (834) 902, 1106, 512, 55-81—
"Scarlet Street" (FC) and "Back Street" (FC) (reissues). Small \$15,000. Last week, "Sun Never Sets" (Indie) and "Fury at Sea" (Indie) (reissues). \$18,000.

Chinese, Loew's State, Loyola, Uptown (FWC) (2,048, 2,404, 1,248, 1,719, 60-81)—"Father Was Fullback" (20th) and "Treasure Monte Cristo" (Indie) (2d wk-6 days). Holding at \$25,000 or better. Last week, slim \$31,800.

Downtown, Hollywood, Wilshire (WB) (1,752, 2,756, 2,344, 60-81)—"Task Force" (WB) (3d wk-5 days). Near \$19,000. Last week, okay \$30,000.

Egyptian, Los Angeles, Wilshire (FWC) (1,538, 2,096, 2,296, 60-81)—"Doctor and Girl" (M-G) and "Secret Garden" (M-G) (2d wk). Down to \$24,000. Last week, slow \$30,700.

Million Dollar, Belmont, El Rey, Iris, Culver (Downtown-FWC) (2,003, 1,532, 861, 1,456, 828, 60-81)—
"Zamba" (EL) and "Black Shadows" (EL). Seant \$13,000. Last week, "Trapped" (EL) and "Down Memory Lane" (EL) (8 days). \$14,800.

Pantazes, Hillstreet (RKO) (2,812, 2,890, 50-81)—"Married a Communist" (RKO) and "Rusty's Birthday" (Col). Modest \$29,000. Last week, "Grant Takes Richmond" (Col) and "Holiday in Havana" (Col). \$23,600.

Los Angeles, Hollywood, Paramounts (F&M) (3,398, 1,451, 50-81)—"Fighting Kentuckian" (Rep) and "Flame of Youth" (Rep) (2d wk). About \$18,000. Last week, mild \$26,400.

United Artists, Ritz, Studio City, Vogue (UA-FWC) (2,100, 1,370, 800, 885, 60-81)—"Sword in Desert" (U) (2d wk) and "Grand Canyon" (Indie). Neat \$25,000. Last week, nifty \$35,000.

Orpheum (Downtown) (2,210, 50-85)—"Blondie Hits Jackpot" (Col) (2d run) with vaude. Nice \$22,000 or near. Last week, "Barbary Pirate" (Col) (2d run) with vaude headed by Sportsmen (2d wk) and Gisella & Francis Sennel. \$20,500.

Fine Arts (FWC) (679, \$120, \$240)—"Red Shoes" (EL) (41st wk) near \$4,000. Last week, okay at about same.
"Laurel" (Rosen) (890, 85)—
"Cesar" (Indie). Good \$3,000. Last week, "Quartet" (EL) (19th wk). \$1,800.

Series Slaps Prov. But 'Crime' Damone \$27,500; 'Surrender' Slow \$6,000

Providence, Oct. 11.—Main stemmers had the usual World Series Blues this round, even cutting in on usually heavy weekend play. Loew's State with Vic Damone on stage and "Scene of Crime" shapes nice. "Song of Surrender" looks very weak at the Strand.

Estimates for This Week
Albee (RKO) (2,200, 44-65)—
"Bingling" (U) and "Massacre River" (Mono). Weak \$10,000. Last week, "Roseanna McCoy" (RKO) and "Arctic Man Hunt" (Indie), more \$15,000.

Carlton (Cleveland) (1,200, 44-65)—
"Kid From Cleveland" (20th) and "Blondie Hits Jackpot" (Indie). Oke \$6,000. Last week, reissues.
Fay's Fay (1,400, 44-65)—"Hell-Are" (Rep) and Buddy Ebsen head.

(Continued on page 16)

Broadway Grosses

Estimated Total Gross
This Week \$556,500
(Based on 18 theatres)
Last Year \$595,000
(Based on 14 theatres.)

'Hurricane' Lusty \$20,000, Toronto

Toronto, Oct. 11.—Business is still on upbeat with "Slattery's Hurricane" and "Great Feeling" neck and neck for biggest coin with former standout "Ichabod" shapes hefty at the Odeon. "Father Was Fullback" is sock in two houses.

Estimates for This Week
Capitol, Nottown, Shea's (FP) (1,079, 959, 2,386, 40-70)—
"Great Feeling" (WB). Big \$20,000. Last week, "Friend Irma" (Par) (2d wk). Fine \$16,000.

Downtown, Glendale, Scarboro, State (20th) (1,059, 955, 698, 494, 35-60)—"Late for Tears" (UA) and "Lone Wolf Lady" (Col). Okay \$10,000. Last week, "Doolins of Oklahoma" (Col) and "Harpoon" (SG), ditto.

Eglinton, University (FP) (1,080, 1,556, 40-70)—"Father Was Fullback" (20th). Sock \$13,500. Last week, "Fallen Idol" (SRO) (3d wk). \$10,500.

Imperial (FP) (3,373, 40-70)—
"Slattery's Hurricane" (20th). Smash \$20,000. Last week, "Rope of Sand" (Par) (3d wk). Satisfactory \$11,000.

Loew's (Loew) (2,096, 40-70)—
"Any Number Play" (M-G). Great \$15,000. Last week, "Good Old Summertime" (M-G) (2d wk). \$8,500.

Odeon (RKO) (2,399, 35-61 20)—
"Ichabod" (RKO). Healthy \$12,000. Last week, "Love of Mary" (U). Light \$7,000.

Uptown (Loew) (2,743, 40-70)—
"Fighting Kentuckian" (Rep) (2d wk). Tapering \$6,000 after last week's nice \$10,000.

'Fullback' Leading Way In Mild L'ville, \$14,000

Louisville, Oct. 11.—Current main stem biz is none too forte. Warm humid weather, World Series and important local high school and college grid games over past weekend are all contributing to slow pace. "Father Was Fullback" at Rialto and "Home Of Brave" at State look like leaders but neither is smash. "Under Capricorn" at Mary Anderson is mild.

Estimates for This Week
Mary Anderson (People's) (1,400, 45-65)—"Under Capricorn" (WB). Slightly below house average at mild \$6,000. Last week, "Task Force" (WB) (2d wk). About same.
Rialto (Fourth Avenue) (3,000, 45-65)—
"Father Was Fullback" (Continued on page 16)

'Living' Lively \$20,000, Det.; 'Bride' Wow 38G, 'Abandoned' Preem NG 10G

Detroit, Oct. 11.—"Male War Bride" is doing great at the Fox while "Easy Living" looks even bigger at the Palma. "Miss Grant Takes Richmond" is fairly good at United Artists. "Friend Irma" is fading in its second week at the Michigan.

"Abandoned," despite world preem fanfare, is disappointing at Downtown. "Savage Splendor" looks good at Madison.

Estimates for This Week
Fox (Fox-Mich) (3,000, 70-95)—
"Male War Bride" (20th). Great \$38,000. Last week, "Come To Stable" (20th) (2d wk). \$23,000.

Michigan (United Detroit) (4,000, 70-95)—"Friend Irma" (Par) and "Follow Me Quietly" (RKO) (2d wk). So-so \$17,000. Last week, big \$25,000.

Palma (UD) (2,900, 70-95)—"Easy Living" (RKO) and "Trail Yukon" (Mono). Sock \$20,000. Last week, "Fighting Kentuckian" (Rep) and "Flame Youth" (Mono). \$10,000.

(Continued on page 16)

Cavallaro Boosts 'Kid' To Big \$21,000 in Omaha

Omaha, Oct. 11.—"Kid From Cleveland," backed by Carmen Cavallaro band and others on stage shapes very big \$21,000 this week at Orpheum. Town looks starved for vaude and is getting it only at Orpheum infrequently. "Father Was Fullback" looks only okay at Paramount. "Portrait of Jennie" is holding up in second State week.

Estimates for This Week
Orpheum (Tristates) (3,000, 20-80)—
"Kid From Cleveland" (Rep) and Carmen Cavallaro orch topping stagershow. Big \$21,000. Last week, "That's My Baby" (U) and "Jiggs, Maggie in Court" (Col). \$10,000 at 16-65c scale.

Paramount (Tristates) (2,800, 16-65)—
"Father Was Fullback" (20th). Good \$10,500. Last week, "Task Force" (WB). \$11,200.

Brandis (RKO) (1,500, 16-65)—
"Under Capricorn" (WB) and "Blondie Hits Jackpot" (Col). Okay \$8,000. Last week, "Roseanna McCoy" (RKO) and "Devil's Henchman" (Col). Smash \$8,800.

State (Goldberg) (865, 16-65)—
"Portrait of Jennie" (SRO) and "Massacre River" (Mono) (2d wk). Holding up at \$5,500. First week, smart \$8,000.

'Highway' Speedy \$24,000, Philly

Philadelphia, Oct. 11.—World Series plus a football weekend that found a capacity Saturday night crowd of 37,000 for Eagles pro-grid opening will slough film biz this stanza. Downward trend is noticeable all along the line, except for "Jolson Sings Again" which still is sock in second week at Aldine. "Thieves Highway," at Fox one of newcomers, shapes fine. "Under Capricorn" is on mild side at Mastbaum.

Estimates for This Week
Aldine (WB) (1,308, 60-81 25)—
"Jolson Sings Again" (Col). Best thing in town, great \$30,000. Last week, sensational \$37,000.

Boyd (WB) (2,380, 50-99)—
"Midnight Kiss" (M-G) (6th wk). Still warm at \$15,000. Last week, \$18,000.

Earle (WB) (2,700, 50-99)—
"Black Book" (EL) with vaude on stage. Mild \$20,000. Last week, "Last for Gold" (Col). \$15,000.

Fox (20th) (2,250, 50-99)—
"Thieves Highway" (20th). Fine \$24,000. Last week, "Male War Bride" (20th) (3d wk). Great \$17,000.

Goldman (Goldman) (1,200, 50-99)—
"Friend Irma" (Par) (2d wk). Dropped to \$12,000. Last week, big \$20,000.

Karlton (Goldman) (1,000, 50-99)—
"Easy Living" (RKO) (2d wk). Fair \$7,500 after fine \$10,000 opener.

Mastbaum (WB) (4,360, 50-99)—
"Under Capricorn" (WB). Mildish \$25,000. Last week, "Task Force" (WB) (2d wk-10 days). \$20,000.

Stanley (WB) (2,850, 50-99)—
"Rope of Sand" (Par) (3d wk). So-so \$14,000. Last week, \$18,000.

Stanton (WB) (1,475, 50-99)—
"Gal Who Took West" (U). About par \$9,000. Last week, "Africa Screams" (UA). \$8,500.

Trans-Lux (T-L) (500, 50-99)—
"Louisiana Story" (Indie). Neat \$6,200. Last week, "Red Shoes" (EL) (40th wk). Tidy \$7,500 to end record run.

United Artists (U) (2,000, 70-95)—
"Grant Takes Richmond" (Col) and "Counterpunch" (Mono). Oke \$12,000. Last week, "Roseanna McCoy" (RKO) and "Holiday in Havana" (Col) (2d wk). Nice \$10,000.

Madison (UD) (1,800, 70-95)—
"Savage Splendor" (RKO) and "Gun Smugglers" (RKO). Good \$11,000. Last week, "Brimstone" (Rep) and "Doolins of Oklahoma" (Col). \$9,000.

Adams (Balaban) (1,700, 70-95)—
"Once More, My Darling" (U). Trim \$10,000. Last week, "Great Sinner" (M-G) (2d wk). \$6,000.

Downtown (Balaban) (2,900, 70-95)—
"Abandoned" (U). Dull \$10,000. Last week, "Black Book" (EL) and "Sleeping Car Trieste" (EL). \$9,500.

Monroe (Sorko) (20,000, Last week, "Fighting Kentuckian" (Rep) and "Flame Youth" (Mono). \$10,000.

United Artists (U) (2,000, 70-95)—
"Grant Takes Richmond" (Col) and "Counterpunch" (Mono). Oke \$12,000. Last week, "Roseanna McCoy" (RKO) and "Holiday in Havana" (Col) (2d wk). Nice \$10,000.

Madison (UD) (1,800, 70-95)—
"Savage Splendor" (RKO) and "Gun Smugglers" (RKO). Good \$11,000. Last week, "Brimstone" (Rep) and "Doolins of Oklahoma" (Col). \$9,000.

Adams (Balaban) (1,700, 70-95)—
"Once More, My Darling" (U). Trim \$10,000. Last week, "Great Sinner" (M-G) (2d wk). \$6,000.

Downtown (Balaban) (2,900, 70-95)—
"Abandoned" (U). Dull \$10,000. Last week, "Black Book" (EL) and "Sleeping Car Trieste" (EL). \$9,500.

(Continued on page 16)

'Jolson' Huge 28G, Cincy; 'Fullback' Fast \$14,500, 'Kentuckian' Big \$13,000

Key City Grosses

Estimated Total Gross
This Week \$2,593,000
(Based on 24 cities, 195 theatres, chiefly first runs, including N.Y.)
Total Gross Same Week
Last Year \$2,667,000
(Based on 22 cities and 195 theatres.)

'Kentuckian' Hot \$12,000 in Mpls.

Minneapolis, Oct. 11.—With many transients here helping to make up the 64,000 capacity crowd attending the Minnesota Northwestern grid game, most houses got off to good weekend start. Ace major newcomer is "Fighting Kentuckian," strong at State. "Easy Living" looks only fair. "Jolson Sings Again" is top holdover, still big in third week.

Estimates for This Week
Lyrie (Par) (1,000, 50-70)—
"Rope of Sand" (Par) (3d wk). Second week here following initial State stanza. Bowing out at satisfactory \$4,500 after strong \$6,000 second week.

Radio City (Par) (4,000, 50-70)—
"Great Feeling" (WB). Not so great at \$14,000. Last week, "Come To Stable" (20th). \$16,500.

RKO-Orpheum (RKO) (2,800, 50-70)—
"Easy Living" (RKO). Fair \$10,000. Last week, "Meet Killer" (U). \$8,000.

RKO-Par (RKO) (1,600, 55-95)—
"Jolson Sings Again" (Col) (3d wk). Continues in big money at \$12,000, advanced prices helping. Last week \$13,000.

State (Par) (2,300, 50-70)—
"Fighting Kentuckian" (Rep). Wayne a magnet, with strong \$12,000 likely. Last week, "Scene of Crime" (M-G). \$9,000.

World (Mann) (400, 50-70)—
"Nicholas Nickleby" (U). This British pic looks good \$9,000. Last week, "Roseanna McCoy" (RKO) (2d wk). Fair \$2,200.

'Heat' Torrid \$11,000 K. C. Act; 'Grant' 13G

Kansas City, Oct. 11.—Line-up of films is strongest here in several weeks, and biz is steady in nearly every situation. "Lost Boundaries" in Tower-Uptown-Fairway, combo at a bit over average. Midland with "Miss Grant Takes Richmond" is mild. Missouri is having a fairly good week with "White Heat." Weather continues warm.

Estimates for This Week
Esquire (Fox Midwest) (820, 45-65)—
"Kid from Cleveland" (Rep) and "Down Dakota Way" (Rep). Average \$9,000. Last week, "End of River" (U) and "Arctic Manhunt" (U). \$2,400.

Kimo (Dickinson) (550, \$120, \$240)—
"Red Shoes" (25th wk). Closes run of film, long distance record for area. Good \$1,800. Last week, \$2,000.

Midland (Loew's) (3,500, 45-65)—
"Grant Takes Richmond" (Col) and "Cover Up" (UA). Mild \$13,000. Last week, "Midnight Kiss" (M-G) and "Air Hostess" (Col). \$12,000.

Missouri (RKO) (2,650, 45-65)—
"White Heat" (WB) and "Alimony" (EL). Nice \$11,000. Last week, "Roughshod" (RKO) and second Palace type vaude on stage at 75c top, staunch \$21,000.

Paramount (Par) (1,900, 45-65)—
"Friend Irma" (Par) (2d wk). Satisfactory \$9,000, and may go a third week. Last week, \$13,000.

Boyz (Durwood) (900, 45-65)—
"Green Promise" (RKO) and "Jiggs, Maggie in Court" (Mono). Mild \$9,500. Last week, "Black Book" (EL) and "Lady at Midnight" (EL) (2d wk). Light \$2,200 in 6 days.

Tower-Uptown-Fairway (Fox Midwest) (2,100, 2,043, 700, 45-65)—
"Lost Boundaries" (FC). Topping average at around \$14,000. Last week, "Father Was Fullback" (20th), with sneak preview through in modest \$16,500 in 9 days.

Washington, Oct. 11.—Flurry of newcomers plus some hep bally is giving midtown biz a shot in arm this week. "Fallen Idol" at Trans-Lux, hyped by crix raves, looks like record-breaker. "Father Was Fullback" at Loew's Capitol with vaude, is reaping rewards of some sharp promotion. The new Disney, "Ichabod and Mr. Toad," at RKO Keith's shaping solid.

Estimates for This Week
Capitol (Loew's) (2,434, 44-65)—
"Father Was Fullback" (20th) plus vaude. Fast \$26,000. Last week, "Johnny Stool Pigeon" (U) plus vaude, \$18,000.

Keith's (RKO) (1,939, 44-80)—
"Ichabod" (RKO). Hot \$16,500, even with bite of many moppet admissions. Last week, "Roseanna McCoy" (RKO) (2d wk). \$10,000.

Palace (Loew's) (2,370, 44-74)—
"Male War Bride" (20th) (3d wk). Okay \$9,000 in final 4 days. Last week, fine \$18,000.

Metropolitan (WB) (1,163, 44-74)—
"Stomped" (Mono). Average \$6,500. Last week, "House Across Street" (WB) and "Princess O'Rourke" (WB) (reissue), slow \$5,300.

National (Heiman) (1,600, 44-74)—
"Devil in Flesh" (Indie) (4d wk). Firm \$10,000, after \$11,000 last week. Holds again.

Warner (WB) (2,164, 44-74)—
"Under Capricorn" (WB). Solid \$18,000 despite crix farbs. Last week, "Task Force" (WB) (2d wk), okay \$12,500.

Trans-Lux (T-L) (654, 44-80)—
"Fallen Idol" (SRO). Hottest thing in city with near-record \$12,000 here, with preview coin included. Last week, "Black Magic" (UA) (3d wk), slim \$9,600 in final 5 days.

Cincinnati, Oct. 11.—Reaching sky high for Cincy's biggest film figure in many months, "Jolson Sings Again" is swelling this round's overall downtown take to midseason stride. "Father Was Fullback" and "Fighting Kentuckian" also are real clicks especially the latter. Other new bill, "Big Cat," is fairly smooth.

Estimates for This Week
Albee (RKO) (3,100, 55-75)—
"Father Was Fullback" (20th). Hefty \$14,500. Supported by lotsa rah-rah promotion, including "Queen of Cheerleaders" contest with 50 high school girls, and players and coaches of Cincinnati University and Xavier U. football teams personalizing on different nights. Last week, "Home of Brave" (UA). \$14,000.

Capitol (RKO) (2,000, 55-75)—
"Jolson Sings Again" (Col). Fabulous \$28,000. Hyped with extra ad campaign, radio time, giveaways of flowers and Decca records plus special midnight performance opening day holds. Last week, "Blue Lagoon" (U), pleasing \$9,000.

Grand (RKO) (1,400, 55-75)—
"Big Cat" (EL). Smooth \$7,000. Last week, "Male War Bride" (20th) (3d wk), hotly \$9,000.

Keith's (City Inc.) (1,542, 55-75)—
"Rope of Sand" (Par) (3d wk). All right \$5,500 after tight \$8,300 second hitch.

Palace (RKO) (2,800, 55-75)—
"Fighting Kentuckian" (Rep). Big \$13,000. Last week, "Easy Living" (RKO). Okay \$10,500.

Shubert (RKO) (2,100, 55-75)—
"Male War Bride" (20th). Fourth downtown sesh, nice \$5,000. Last week, "Come to Stable" (20th) and "House Across Street" (WB) m.o., \$5,500.

Washington, Oct. 11.—Flurry of newcomers plus some hep bally is giving midtown biz a shot in arm this week. "Fallen Idol" at Trans-Lux, hyped by crix raves, looks like record-breaker. "Father Was Fullback" at Loew's Capitol with vaude, is reaping rewards of some sharp promotion. The new Disney, "Ichabod and Mr. Toad," at RKO Keith's shaping solid.

'Idol' Terrif 12G, D.C.; 'Ichabod' Tall \$16,500, 'Fullback' Vaude 26G

Washington, Oct. 11.—Flurry of newcomers plus some hep bally is giving midtown biz a shot in arm this week. "Fallen Idol" at Trans-Lux, hyped by crix raves, looks like record-breaker. "Father Was Fullback" at Loew's Capitol with vaude, is reaping rewards of some sharp promotion. The new Disney, "Ichabod and Mr. Toad," at RKO Keith's shaping solid.

Estimates for This Week
Capitol (Loew's) (2,434, 44-65)—
"Father Was Fullback" (20th) plus vaude. Fast \$26,000. Last week, "Johnny Stool Pigeon" (U) plus vaude, \$18,000.

Keith's (RKO) (1,939, 44-80)—
"Ichabod" (RKO). Hot \$16,500, even with bite of many moppet admissions. Last week, "Roseanna McCoy" (RKO) (2d wk). \$10,000.

Palace (Loew's) (2,370, 44-74)—
"Male War Bride" (20th) (3d wk). Okay \$9,000 in final 4 days. Last week, fine \$18,000.

Metropolitan (WB) (1,163, 44-74)—
"Stomped" (Mono). Average \$6,500. Last week, "House Across Street" (WB) and "Princess O'Rourke" (WB) (reissue), slow \$5,300.

National (Heiman) (1,600, 44-74)—
"Devil in Flesh" (Indie) (4d wk). Firm \$10,000, after \$11,000 last week. Holds again.

Warner (WB) (2,164, 44-74)—
"Under Capricorn" (WB). Solid \$18,000 despite crix farbs. Last week, "Task Force" (WB) (2d wk), okay \$12,500.

Trans-Lux (T-L) (654, 44-80)—
"Fallen Idol" (SRO). Hottest thing in city with near-record \$12,000 here, with preview coin included. Last week, "Black Magic" (UA) (3d wk), slim \$9,600 in final 5 days.

'KENTUCKIAN' PACES PORT., SMASH \$12,500

Portland, Ore., Oct. 11.—Town is loaded with visitors this week, two big college football games is bringing extra coin into city. All first-run houses are doing biz. "The Fighting Kentuckian" looks stand-out with great session. "Task Force" and "Father Was Fullback" also are doing well.

Estimates for This Week
Broadway (Parker) (1,832, 50-85)—
"Fighting Kentuckian" (Rep) and "Flame Youth" (Rep). Great \$12,500. Last week, "That's My Baby" (U) and "End of River" (U). \$10,800.

Mayfair (Parker) (1,500, 50-85)—
"Late for Tears"

Kaye Ups 'Fullback' Giant \$80,000; Chi; TV Helps 'Capricorn' Great 25G, 'Follow Me'-Vaude Snappy \$19,000

Chicago, Oct. 11.

Chi grosses are reflecting some terrific highs despite much of product looming mild. World Series was not much a handicap, but four days of rain hurt. The Chicago, with Danny Kaye onstage and "Father Was Fullback" is building toward terrific \$80,000 or near at 82c straight admission.

State-Lake hyped "Under Capricorn" with TV on theatre screen of the series. Looks big \$25,000. House opens at \$1.25 and after the game reverts back to 98c. Palace will hit sweet \$19,000 or over with vaude and "Follow Me Quietly."

"Red Light" at United Artists is not too bright with \$11,000. Of second-week showings, "Sword in Desert" at Grand is brightest with \$13,000. "Roseanna McCoy" plus Olga San Juan at Oriental will hit \$30,000 or near. Of extended runs, "Jolson Sings Again" at Woods is rolling up strong \$22,000 in sixth week.

Estimates for This Week

Chicago (B&K) (3,900, 98)—"Father Was Fullback" (20th) plus Danny Kaye in person. Heading for sensational \$80,000 or near. Last week "Friend Irma" (Par) (2d wk) with Joe Stafford p. a. \$49,000.

Garfield (B&K) (900, 50-98)—"Les Miserables" (Indie) and "This Is My Affair" (20th) (reissues). Feeble \$6,000. Last week "Kanan" (Col) and "Mr. Soft Touch" (Col) (2d wk) \$3,000.

Grand (RKO) (1,500, 50-98)—"Sword in Desert" (U) (2d wk). Bright \$13,000. Last week \$17,000.

Oriental (Essaness) (3,400, 50-98)—"Roseanna McCoy" (RKO) plus Olga San Juan onstage (2d wk). Down to \$30,000 after last week, nice \$37,000.

Palace (RKO) (3,500, 50-98)—"Follow Me Quietly" (RKO) plus eight vaude acts. Snappy \$19,000. Last week "Grant Takes Richmond" (Col) and "Crime Doctor's Diary" (Col) \$14,500.

Roosevelt (B&K) (1,500, 50-98)—"Late for Tears" (UA) and "Alimony" (EL). Fairish \$10,000.

Selwyn (Shubert) (1,000, \$1.20-\$2.40)—"Red Shoes" (EL) (44th wk). Okay \$5,000. Last week \$5,200.

State-Lake (B&K) (2,700, 98-\$1.25)—"Under Capricorn" (WB) (2 wk) plus TV of world series on theatre screen. Addition of television is holding up this to great \$25,000. Last week \$24,000.

United Artists (B&K) (1,700, 50-98)—"Red Light" (UA). Murky \$11,000. Last week "Thieves Highway" (20th) and "The Creeper" (20th) (2d wk) oke \$12,000.

Woods (Essaness) (1,073, 98-\$1.25)—"Jolson Sings Again" (Col) (6th wk). Still ringing the bell at \$22,000. Last week \$27,000.

World (Indie) (387, 80)—"Symphonie Pastorale" (Indie) (4th wk). Holding strong at \$4,000. Last week \$5,000.

'Bovary' Big \$20,000 In Mont'l; 'Brave' Hep 10G, 'Bride' Torrid 14G, 2d

Montreal, Oct. 11.

With only two holdovers and Canada's Thanksgiving holiday on weekend, biz in all deluxers is holding up strong. "Madame Bovary" shapes big at Leona's. "Male War Bride" still is sturdy in second round at Capital. "Home of Brave" looks socko at Orpheum.

Estimates for This Week

Leona's (C. T.) (2,855, 40-65)—"Madame Bovary" (M-G). Big \$20,000. Last week "Top O' Morning" (Par) (2d wk) \$11,500.

Capital (C. T.) (2,412, 34-60)—"Male War Bride" (20th) (2d wk). Hit \$14,000 following sock at \$22,000.

Palace (C. T.) (2,625, 34-60)—"Great Sinner" (M-G). Passable \$15,000. Last week "Fallen Idol" (SRO) \$13,500.

Princess (C. T.) (2,131, 34-60)—"Task Force" (WB). Solid \$13,000. Last week "Mighty Joe Young" (RKO) (2d wk) strong \$8,000.

Imperial (C. T.) (1,850, 26-45)—"Night at Opera" (M-G) (reissue) and "Peculiarly Incident" (M-G) (2d wk). Good \$7,000 after rousing \$10,000 first week.

Orpheum (C. T.) (1,040, 34-60)—"Home of Brave" (UA) and "Follow Me Quietly" (UA). Sock \$10,000. Last week "Nick Beal" (Par) and "Own True Love" (Upar) \$7,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Young' Sturdy \$14,000, St. Loo

St. Louis, Oct. 11.

With the Cards out of the World Series, citizens here are going back to the theatre again, with nice uplift noticeable this frame. "Doctor and Girl" is sturdy at Loew's while "Mighty Joe Young" is mighty good at the Missouri. "Kid From Cleveland" and vaude is okay at Fox.

Estimates for This Week

Ambassador (F&M) (3,000, 50-75)—"Task Force" (WB) (M-G) and "Big Steal" (RKO) (2d wk). Fine \$13,000. Last week "Come to Stable" (20th) and "Big Steal" (RKO) \$10,500.

Fox (F&M) (3,000, 50-75)—"Kid from Cleveland" (Rep) and vaude. Okay \$18,000. Last week "Johnny Stool Pigeon" (U) plus vaude \$17,500.

Loew's (Loew) (3,172, 50-75)—"Doctor and Girl" (M-G) and "Lucky Stuff" (Col). Solid \$19,000. Last week "Midnight Kiss" (M-G) and "Blondie Hits Jackpot" (Col) \$16,500.

Missouri (F&M) (3,500, 50-75)—"Mighty Joe Young" (RKO) and "Make Mine Laughs" (RKO). Stout \$14,000. Last week "Task Force" (WB) and "Devil's Henchmen" (Col) \$13,000 and below hopes.

St. Louis (F&M) (4,000, 50-75)—"Male War Bride" (20th) and "Post Office Inspector" (Rep) (2d wk). Holding well at \$10,000 after last \$14,000 in second frame.

'Stable' Sweet \$12,000, Seattle; 'Irma' \$12,500

Seattle, Oct. 11.

"Come to Stable," at Fifth Avenue, and "Friend Irma," at Paramount, two newcomers both are doing well currently. "Stable" shapes big while "Irma" also is nice. "Fighting Kentuckian" still is solid in fourth abbreviated session at Music Box.

Estimates for This Week

Coliseum (H-E) (1,877, 50-84)—"Savage Splendor" (RKO) and "Strange Bargain" (RKO). Fair \$7,500 in 8 days. Last week "Dan Patch" (UA) and "Buffalo Bill Rides" (SG) no dice, and pulled after 6 days only \$4,400.

Fifth Avenue (H-E) (2,239, 50-84)—"Come to Stable" (20th) and "Arctic Fury" (RKO). Big \$12,000. Last week "Male War Bride" (U) and "Follow Me" (RKO) (5th wk) 4 days, big \$6,100.

Liberty (Theatres) (Inc.) (1,650, 50-84)—"Midnight Kiss" (M-G). Rusty's Birthday. Col. Sweet \$10,000. Last week "Soft Touch" (Col) and "Barbaric Pirate" (Col) \$8,700.

Music Box (H-E) (850, 50-84)—"Fighting Kentuckian" (Rep) and "Flame Youth" (Rep) (4th wk). Nice \$2,500 in 4 days. Last week dandy \$3,800.

Music Hall (H-E) (2,200, 50-84)—"Father Was Fullback" (20th) and "Treasure of Monte Cristo" (SG). 3d wk. Good \$3,500 in 4 days. Last week \$4,700.

Orpheum (H-E) (2,600, 50-84)—"Task Force" (WB) and "Holiday Havap" (Col) (2d wk). Trim \$8,500. Last week big \$13,900.

Palomar (Sterling) (1,350, 40-60)—"Rope of Sand" (Par) and "Loveable Cheat" (FC) (2d runs) plus stage. Fair \$4,500. Last week "Gatsby" (Par) and "Skyliner" (SG) plus stage nice \$5,200.

Paramount (H-E) (3,040, 50-84)—"Friend Irma" (Par) and "Roughshod" (RKO). Fine \$12,500. Last week "Thieves Highway" (20th) and "Dakota Way" (Rep) pulled after 6 slow days at \$4,900.

'Doctor' Smooth \$16,000, Balto; 'Ichabod' \$8,500

Baltimore, Oct. 11.

Although mainly holdover downtown list is holding very steadily here. Of newcomers, "Doctor and the Girl" is faring well at Century. Return of vaude to combo Hippodrome is helping "Miss Grant Takes Richmond" to good session. "Ichabod and Mr. Toad" is not so big at the Town.

Estimates for This Week

Century (Loew's-U.A.) (3,000, 20-60)—"Doctor and Girl" (M-G). Nice \$16,000. Last week "Sword in Desert" (U) \$9,700.

Hippodrome (Rappaport) (2,240, 20-80)—"Grant Takes Richmond" (Col) plus vaude. Return of stage-bill strongly sold and helping towards goal \$16,000. Last week "Jolson Sings" (Col) (5th wk) \$8,000, with total for run socko \$85,000.

Keith's (Schanberger) (2,460, 20-60)—"Christopher Columbus" (U). Opens tonight (Tues.) after week of "Once More Darling" (U) \$6,800.

Mayfair (Hicks) (980, 20-65)—"Fighting Kentuckian" (Rep) (2d wk). Holding very well at \$6,000 after fancy \$8,200 opener.

New (Mechanic) (1,800, 20-60)—"Male War Bride" (20th) (4th wk). Starting fourth round today (Tues.) after extra steady third round at \$9,000 on heels of best trade here in months.

Stanley (WB) (3,200, 25-75)—"Task Force" (WB) (2d wk). Fine \$10,000 after bright \$17,300 opener.

Town (Rappaport) (1,500, 33-65)—"Ichabod" (RKO). Rather disappointing at \$8,500 but still good. Last week "Gunga Din" (RKO) and "Lost Patrol" (RKO) (reissues) \$6,300.

'Task' Forceful \$28,000, Frisco

San Francisco, Oct. 11.

Numerous conventions here currently are helping but biz is generally in the doldrums. Strongest newcomer appears to be "Father Was Fullback" at the Warfield with "Task Force" also fairly strong at Fox. "Blue Lagoon" shapes okay at United Artists. Overall total is being hurt by the number of holdovers prevalent.

Estimates for This Week

Golden Gate (RKO) (2,844, 60-85)—"Roseanna McCoy" (RKO) and "Follow Me Quietly" (RKO) (2d wk). Down to \$11,000. Last week good \$15,000.

Fox (F&M) (4,651, 60-95)—"Task Force" (WB) and "Treasure Monte Cristo" (Indie). Hefty \$28,000 or near. Last week "Male War Bride" (20th) and "Brother Jonathan" (Mono) (2d wk) strong \$18,500.

Warfield (F&M) (2,856, 60-85)—"Father Was Fullback" (20th) and "Jackpot Jitters" (Mono). Fine \$16,000 or a bit over. Last week "Red Danube" (M-G) (2d wk) \$12,500.

Paramount (Par) (2,646, 60-85)—"Great Gatsby" (Par) and "Grand Canyon" (Indie) (2d wk). Down to \$13,000 or less. Last week big \$20,000.

St. Francis (Par) (1,400, 60-85)—"Rope of Sand" (Par) (4th wk). Still okay at \$9,500. Last week strong \$10,000.

Orpheum (No. Coast) (2,448, 55-85)—"Grant Takes Richmond" (Col) and "Behind Locked Doors" (U). (Continued on page 16)

Vaude Ups 'Follow Me' Rousing \$15,000, Buff

Buffalo, Oct. 11.

Too many holdovers and intense interest in the World Series is making biz sluggish this round. "Follow Me Quietly" with vaude is making the most respectable showing at Century. Leading holdover is "Male War Bride" still nice in second round in Lafayette.

Estimates for This Week

Buffalo (Loew's) (1,500, 40-70)—"Father Was Fullback" (20th) and "Forgotten Women" (Mono). Fairish good \$13,000. Last week "Midnight Kiss" (M-G) \$12,000.

Paramount (Par) (1,600, 40-70)—"Male War Bride" (20th) (2d wk). Still nice at \$12,000. Last week sock \$21,000.

Century (Par) (2,100, 40-70)—"Come to Stable" (20th) (3d wk). Down to \$8,000. Last week big \$13,000.

Lafayette (Basil) (3,000, 40-70)—"Grant Takes Richmond" (Col) and "Last Tribe" (Col). Nice \$10,500. Last week "Gal Who Took West" (U) and "Behind Locked Doors" (U) \$11,000.

Century (20th Cent.) (3,000, 40-70)—"Follow Me Quietly" (RKO) and eight vaude acts onstage. Sturdy \$15,000. Last week "Roughshod" (RKO) and vaude \$16,000.

Series Bops B'way But 'Heiress' Sock \$155,000; 'Ichabod' Fancy 25G; 'Pinky' Hot 55G, 'Irma'-Martin-Lewis 70G, 2d

With Broadway first-run theatres having to contend with the World Series for five days this session, trade is very uneven. Matinee business was way off during the Series, especially Wednesday (3) and Thursday when Yankee Stadium games drew nearly 140,000 persons. Thousands of others were around radio or TV sets, snoring rebound at night, particularly Saturday-Sunday, prevented a more severe dip in trade. Warm weather Sunday and record heat Monday and yesterday (Tues.) hurt but the usual upbeat on Columbus Day (today) is expected to help.

Three new bills and a reissue combo are contributing to the Broadway overall total this round. "The Heiress," top newcomer, is bringing a big \$155,000 to the Music Hall. Sluggish matinees may cut as much as \$5,000 off week's total. "Ichabod and Mr. Toad" is climbing to a sturdy \$25,000 in initial week at the Mayfair, and, of course, holds. New vaude bill with "Brimstone" is giving the Palace \$21,000, particularly favorable in view of baseball opposition. "Carnival in Flanders"—Rubens, foreign oldies, are getting no place with \$6,500 at Rialto, and won't stay.

Second week of "Friend Irma" with Dean Martin-Jerry Lewis and Dick Stabile band topping stage-show looms biggest of holdovers with \$70,000, very fine in view of conditions. Also smash for initial holdover round is "Pinky" with \$55,000 at Rivoli. Longruns are paced by "Jolson Sings Again," still fancy \$24,000 at State in eighth session. "Task Force" with "High Button Shoes" miniature revue is doing okay \$34,000 in second Strand week, and is set for third.

Roxy, Capitol, Victoria and Criterion are opening new bills today to take advantage of Columbus Day holiday. Nearly all houses are getting holiday upped scale for day. Roxy is trying a name band policy with Benny Goodman orch and his "Jazz Revue" plus "Father Was Fullback" as film, and no ice show.

Estimates for This Week

Astor (City Inv.) (1,300, 60-\$1.50)—"Lost Boundaries" (FC) (15th wk). Down to \$9,000 currently after nice \$11,000 last week. Holds on.

Bijou (City Inv.) (589, \$1.20-\$2.40)—"Red Shoes" (EL) (51st wk). Holding very well in view of current conditions at about \$8,000 after \$9,000 last stanza. Holds again.

Capitol (Loew's) (4,020, 55-\$1.50)—"Roseanna McCoy" (RKO) with Connie Boswell, Emil Coleman orch. heading stagebill. Opens today. Wed. instead of usual Thursday opening to take advantage of Columbus Day. Last week "Midnight Kiss" (M-G) with Gene Krupa orch. topping stage-show 3d wk 6 days: down to \$36,000 after \$49,000 last week.

Criterion (Moos) (1,700, 50-\$1.75)—"Easy Living" (RKO). Opens today (Wed). Last week "Sword in Desert" (U) (7th final wk) dull \$11,000 after \$13,500 last frame making highly successful longrun.

Globe (Brands) (1,500, 50-\$1.20)—"Blue Lagoon" (U) (2d final wk). Taking in Columbus Day this is expected to hold near \$10,000. First week was modest \$12,000 and below hopes. "Black Book" (EL) opens Saturday 15.

Gotham (Brandt) (900, 40-90)—"Duck Soup" (Par) and "Animal Crackers" (Par) (reissues) 7th final wk. Final session likely will hit \$6,500 after sturdy \$7,500 last round. "Baloo" (Indie) and "Married Adventure" (Indie) open Saturday 15.

Mayfair (Brandt) (1,736, 50-\$1.20)—"Ichabod" (RKO). Climbing to very nice \$25,000 taking in Columbus Day holiday with kid attendance helping. Holds, naturally. Last week "Fighting Kentuckian" (Rep) (3d wk) okay \$11,000.

Palace (RKO) (1,700, 55-\$1.20)—"Brimstone" (Rep) plus vaude. Looks to hit \$21,000 very nice in view of Series opposition. Last week "Strange Bargain" (RKO) and vaude about same but a bit below hopes.

Paramount (Par) (3,664, 55-\$1.50)—"Friend Irma" (Par) with Dean Martin-Jerry Lewis, Dick Stabile orch. heading stage-show (3d final wk). Initial holdover round ended last night (Tues.) held up in very good \$70,000 after big \$88,000 opener.

Park Avenue (C) (581, \$1.20-\$2.40)—"Hamlet" (U) (55th wk). For 84th week, ended last Monday

(10) night, held very well at \$6,500 after \$6,900 last stanza. Continues.

Radio City Music Hall (Rockefeller) (5,945, 80-\$2.40)—"The Heiress" (Par) with stagework. First week is headed for big \$135,000 despite drastically mild matinees. Holds. Last week "Under Capricorn" (WB) and stagework (4th wk) \$105,000.

Rialto (Moos) (594, 44-98)—"Carnival in Flanders" (Indie) and "Rubens" (Indie) (reissues). Strictly no dice at \$6,500, these two foreign makes failing to get across, and won't hold. Last week "Married Savage" (FC) (2d wk) solid \$9,500, better than expected.

Rivoli (UAT-Par) (2,092, 60-\$1.25)—"Pinky" (20th) (2d wk). Staying up in very virtue fashion, with smash \$55,000 or better after terrific \$70,000 opener. Stays on indefinitely.

Roxy (20th) (5,888, 80-\$1.50)—"Father Was Fullback" (20th) with Benny Goodman orch and his "Jazz Revue" (Opens today (Wed)). In ahead, "Thieves Highway" (20th) with Ed Sullivan TV revue and ice-show (3d wk 5 days), went to about \$50,000 or less for five days after okay \$65,000 for second with "Harvest Moon" dances included in stage-show.

State (Loew's) (3,456, 50-\$1.50)—"Jolson Sings Again" (Col) (9th wk). Eighth week ended last night (Tues.) still very fancy at \$24,000 or near after \$29,000 for seventh round.

Strand (WB) (2,756, 50-\$2)—"Task Force" (WB) with "High Button Shoes" condensed version onstage (2d wk). Holding okay at around \$34,000 after very good \$59,000 opener. Stays on at least one more.

Sutton (R&H) (561, 70-\$1.20)—"Quarter" (EL) (29th wk). Gradually dipping with just okay \$6,000 for 29th week ended last Monday night (10) after \$6,500 in week ahead. "Fallen Idol" (SRO) set to open Nov. 14.

Victoria (City Inv.) (1,000, 95-\$1.50)—"Christopher Columbus" (U). Opens today (Wed). Last week "Window" (RKO) (10th wk) 6 days, fell to about \$3,000 after only \$5,500 last frame.

'Pinky' Powerhouse 18G, Hub; 'Irma' Nice \$24,000, 'Kiss' Not Bad \$32,000

Boston, Oct. 11.

Mainstem is having attack of the jitters this stanza with biz off at most houses. But "Pinky" at Astor is won. Newcomers, "Midnight Kiss" at State and Orpheum and "My Friend Irma" at Paramount and Fenway, look fairly good. Vaude at Boston was not helped by "Jackpot Jitters."

Estimates for This Week

Astor (Jaynes) (1,200, 40-85)—"Pinky" (20th). Looks won at \$18,000. Last week "Roseanna McCoy" (RKO) (5th wk) thin \$3,000.

Boston (RKO) (3,200, 55-85)—"Jackpot Jitters" (Mono) plus vaude. Below average \$20,000. Last week "Treasure Monte Cristo" (SG) with Dick Contino unit, nifty \$31,000.

Fenway (NET) (1,771, 40-85)—"Friend Irma" (Par) and "Kid From Cleveland" (Rep). Good \$9,000. Last week "Fighting Kentuckian" (Rep) and "Post Office Investigator" (Rep) (2d wk) \$4,000.

Memorial (RKO) (3,065, 40-85)—"Meet the Killer" (U) and "Rim of Canyon" (Col). Thin \$17,500. Last week "Once More, Mr. Darling" (U) and "Mysterious Desperado" (RKO) \$15,000.

Metropolitan (NET) (1,567, 40-85)—"Male War Bride" (20th) and "Grand Canyon" (Indie) (2d wk). Solid \$20,000. Last week big \$30,000.

Orpheum (Loew's) (1,900, 40-85)—"Midnight Kiss" (M-G) and "Barbaric Pirate" (Col). Not bad \$20,000. Last week "Red Danube" (M-G) and "Rusty's Birthday" (Col) (2d wk 4 days) \$9,000.

Paramount (NET) (1,700, 40-85)—"Friend Irma" (Par) and "Kid From Cleveland" (Rep). Solid \$13,000. Last week "Fighting Kentuckian" (Rep) and "Post Office Investigator" (Rep) (2d wk) fair \$10,000.

State (Loew's) (3,500, 40-85)—"Midnight Kiss" (M-G) and "Barbaric Pirate" (Col). About average \$17,000. Last week "Red Danube" (M-G) and "Rusty's Birthday" (Col) (2d wk 4 days) \$4,800.

"Wish you could
have been in
'Frisco for the
opening of 'THE
RED DANUBE'!
Terrific in
Boston, too!"



Congratulations to all!

WALTER PIDGEON • ETHEL BARRYMORE • PETER LAWFORD
JANET LEIGH • ANGELA LANSBURY in "THE RED DANUBE"
with LOUIS CALHERN • Francis L. Sullivan • Screen Play by Gina Kaus
and Arthur Wimperis • Based on a Novel by Bruce Marshall
Directed by GEORGE SIDNEY • Produced by CAREY WILSON
A Metro-Goldwyn-Mayer Picture



BBC Claims British TV 'Pre-Eminent'; Radio Strong; Songplug Bribes Out

London, Oct. 11

Claim that British TV has retained "its pre-eminence by comparison with what was being achieved in any other country" is made in the British Broadcasting Corp's annual report for the year ended March 31. With transmissions still restricted to an average of 30 hours weekly, the BBC is conscious of the need for speed development. Unfortunately, steps in this direction are retarded by government restrictions on capital development.

Meantime, progress is being made with temporary measures at the Alexandra Palace sites, where two additional stages are being planned, but the need, it is emphasized, is for a completely new TV centre but that must be regarded as long-term policy. In its plan for countrywide expansion, the BBC has chosen a site for a North of England station and other sites are being examined in Scotland, Bristol, Wales, the West Country and the north-east of England.

An analysis in the report of radio programs is a guide to public taste. In the variety field alone more than 100 programs are broadcast every week. There have been a number of new features introduced, and one interesting aspect is the growing audience for political and controversial subjects which have been covered by many prominent speakers. A special feature has been the greater use of discussion groups, which air their views on major topical questions.

Songplugging bribes, which led to an inquiry two years back, have now been eliminated, and the agreement made by the BBC with the Music Publishers' Assn. in which the MPA undertook to refrain from offering inducements and the BBC agreed in return to broadcast only the work of publishers who subscribe to the agreement has been renewed for a further year.

Up to the end of March, the number of radio licenses have increased by nearly 350,000 to 11,620,881. Combined sound and vision licenses rose from 45,364 to 128,567.

DEL GIUDICE SETS UP TWO ITALO PIX UNITS

Rome, Oct. 4

Edoardo del Giudice, who recently stepped out of the British production scene, is setting up two new organizations in Italy. One will be called "Del's Film Productions," while the other is tagged "Del-Frip Stage Productions." Del-Frip is the trade name of Remigio Paoletti, prominent Italian impresario.

Pilgrim Pictures, which the producer launched in Britain after leaving Rank, is now dormant. Handling its affairs is Barrington Ginn, onetime director on the Rank Organization's board. He's also a member of the Portul Committee on inquiry panel that's investigating the British film industry.

In Italy since Aug. 27, del Giudice is mapping a New York course some time in November, where he will discuss his production plans with American associates.

Rank Extends Wage Slice; Union Delays Studio Cut

London, Oct. 11

The wage cuts, ranging from 10-20%, recently announced by the British Film Producers Assn. as one means of reducing production costs, have now been extended by the Rank organization to cover its distributing outfit, General Film Distributors. Members of the GFD staff have received a duplicated letter under the signature of E. T. Cary terminating their employment, but offering reinstatement at a lower salary.

Meantime, cuts proposed at Denham and Pinewood have been suspended for a fortnight pending discussions between the BPPA and union officials.

BPPA, following a review of the situation at its executive meeting Thursday (6), agreed to call a meeting of British distributor reps with a view to extending the wage cuts to companies who handle mainly British product.

U.S. Programs Popular In Brazil—As Native Airers

Rio de Janeiro, Sept. 27

Brazilian producers are adapting many popular U.S. radio shows and slugging them as originals. "Rainha por um dia," a Brazilian version of "Queen for a Day," is the latest one being aired.

IBOPE local Gallup poll picked the five most popular radio shows as follows: "PRK 30," a half-hour parody of top weekly events by Lauro Borges and Castro Barbosa; "Esso Reporter," a roundup of the international news situation supplied by the United Press and sponsored by Standard Oil; "Pecado de uma Mulher," "A Woman's Sin"; "A Colgate Palmolive soap opera, "Alma de Sortao," a hill-billy show produced by Renato Morice and Coca-Cola's "Um Milhão de Melodias," "Million Melodies."

2 U.S. Firms Buying Portuguese Pix

Lisbon, Oct. 6

Some \$300,000 will be spent by the Portuguese government between October, 1949, and September, 1950 in order to bolster its own cinema industry. While the exact amount to be spent and plans are kept a closed secret, it's learned that sum recently granted to five producers for their five pix is about \$122,000 as a free gift and \$88,000 lent without interest.

Five producers of cultural shorts have received \$48,000 as a free gift. These grants are not of course sufficient to cover the pix expenses but they encourage private investors to put in the rest of the capital required. The money is distributed by the recently created Cinema Council presided over by Director of Information Antonio Ferro, and composed of representatives of the artist and technician syndicates, producers, distributors and film critics.

Good Portuguese pix are so fantastically bought for Brazil consumption. Some go to other South American countries and Spain. Two American companies, Guilhermo M. Luis (New Bedford, Mass.) and Paulo Albuquerque, San Leandro, Cal., for the last two years have been buying outright a copy of every Portuguese pic and have been showing them in cinemas and church halls in U.S. centers with a large Portuguese community.

The U.S. companies pay from \$1,200 to \$2,000 per pic and in proportion for shorts, and has the right to show them forever in the U.S. Many of the shorts are given free of charge by the Portuguese Secretary of Information.

Bentine Hassle Looms In Bagatelle Snarl

London, Oct. 4

Michael Bentine, playing at Hippodrome in Val Parnell and Bernard Delfont's "Folies Bergere Revue," may have a lawsuit on his hands. He signed a contract with the Bagatelle club without finding out that Parnell had an exclusive on him.

Management finally got Canfield Smith to substitute for a few days prior to his returning in America. Smith was such a big hit that he delayed his return. He sailed this week and will return to play the nitery early next year.

Ministers Rate, Too

Nice, Oct. 4

Led by perspiring director Gregory Ratoff, a busload of film celebs drove through long lines of police all the way from the Italian border to the Nice airport. In the bus were Richard Greene, Peggy Cummins and others of the "My Daughter Joy" troupe, and more film people.

Only when they arrived at the airport did they discover the police weren't out in force because of them. French Defense Minister Paul Ramadier was scheduled to land at the airport and drive to the Italian border that morning.

Finns Lift 'Joan' Tax

The government of Finland has waived the admission tax on "Joan of Arc" for its showing in that country, according to word received by the RKO home office. Besides enabling exhibitors to charge lower admission, RKO is pleased with the action because it indicates official attitude as holding "Joan" something out-of-the-ordinary as screen fare.

Action on the Walter Wanger production is also taken as possibly influencing other foreign governments to do similarly.

Outdoor Sports, Indoor Gyms, Hurt Aussie Pix Biz

Sydney, Oct. 5

Aussie pix trade is taking a beating at present from outdoor sporting opposition such as horse, dog, auto and trotting races, plus an indoor craze for bacarrat, two-up, poker schools run on lush lines and fan-lan in the not-so-lush gyp joints around the Aussie keys.

This year, according to police, has been about the tops for the sporting world covering the arc racetracks down to the lowest gambling dens in the Chinese quarter.

On an ordinary Saturday, for example, racetracks will draw crowds of around 100,000 and at night the dog tracks pull another 40,000, with auto sports yanking in 30,000 and night trotting getting 30,000. Undercover bacarrat and poker schools will pull around 8,000, with another 5,000 patronizing other gyp games in full blast most nights in the Aussie top spots.

Showmen are marshalling their forces to combat the swing away from celluloid fare, calling for a concerted effort by every branch of the pix biz to sell the public pix more than ever before. Already blueprints are out to woo payees away from the outdoor and indoor sports setup.

Raw Stock Eases Arg. Pix Majors; Another Studio Is Due to Change Hands

Buenos Aires, Oct. 4

Some new shipments of European raw stock have reached Argentina for distribution amongst the major studios lined up in the Argentine Assn. of Motion Picture Producers and work can be renewed in some of the larger studios as a result. Raw stock famine will continue to affect independent producers, who must purchase their requirements on the black market.

Following changes in ownership of San Miguel Studios and Empero studios, Luniton is another of the Argentine setups due to change hands. The new owners are a number of big industrialists, chief among them Juan Llauro, soap manufacturer and radio sponsor. Currently Luniton is starting rolling "Valentina," a comedy being directed by Manuel Romero, with Olga Zubarry in the lead.

Juan Carlos Thorry is due back this week from Venezuela where he has been for the last five months, making pictures for Bolivar Films. Thorry is also to direct two pix for Bolivar Films in Mexico in November and December, one with Arturo de Cordova in the lead. In his native Buenos Aires he plans to sign up some Argentine talent and technicians for work in Venezuela.

Argentina Sono Film is trying to get some definite date from French cinematist Vilyane Romance who was signed by Alito Mentasti during his recent European trek, and who should be in Buenos Aires in the next month or so to start on the agreed films.

Ban Indian-Made Film

Madras, Sept. 27

Dealing with the Indian revolt against British rule in 1942, including the arrest of Gandhi and other leaders, the Indian-made "1942" has been banned in West Bengal. Censor board there felt the film would arouse class and racial

Other Foreign News
On Page 13

Peron Regime Edging Further Into Argentine Film Industry Control

Buenos Aires, Oct. 1

Fresh Pix Product Picked Up for U.S. Art Houses

With the art house market again pecking now that the fall season is here, foreign film distributors are picking up fresh product to throw in the hopper. Victory Films Co. has acquired the Greek language pic "Youth of Athens," from James Kansas, Albany film exec, import to be shown at the Stanley S. N. next month.

Also scheduled for a November unveiling is the British entry, "Fame is the Spur." A celluloid version of Howard Spring's best-seller, it is being distributed in U.S. territory by Oxford Films. Michael Redgrave stars, while Roy Boulting directed and John Boulting produced for Two Cities Films.

Show Biz Perks Neatly in Madrid

Madrid, Oct. 4

Show biz has picked up in Madrid and 15 theatres have reopened, some doing two shows a day and three on Sundays. The Espanol inaugurated the season with Shakespeare's "Hamlet" and Irene Lopez Heredia presented at the Gran Via, Jean Cocteau's "Eagle with Two Heads," translated by Jose Luis Alonso, with herself in the title part.

The Palacio de la Prensa, now the smartest cinema in Madrid, has opened the fall season with 20th's "Blood and Sand," which hadn't been shown here before. At the Lope de Vega there is magister Li-Chang and his variety show and the American dancer Juan Corlis. Vladimir Skourloff, Maria Dalba and Luisa Didior have moved to the Fontoria, as guest artists of a ballet company formed with Spanish dancers.

Soubrette Celia Gomer, back from a visit to the States, has reopened the Alcazar with an old revue. At the Comedia, a new play, "The Gypsy and the Marquis," by Sevilla and Tejedor, is scoring a great success.

Nitery Biz Active

New niteries are reopening in Madrid. One, called La Parilla, has two orchestras, Salvo and Resolutes, with warblers Sepulveda and Bolada and gypsy violinist Eusebio Amador. New place is Gran Taberna Gitana specializing in gypsy songs and dances with two orchestras, one directed by the old gypsy Pitarro, better known as "El Abuelo."

Impresario Carrelle has spent a small fortune to redecorate his Circo Price, but now it is one of the smartest places in town, with a luminous circus ring, a modern stage with a large apron and special light effects for aerial acts at the height of the dome. The place was inaugurated with a revue imported from the Rome theatre of Barcelona called "Melodias de Color" (Melody of Colors), starring tenor Antonio Machin.

Spanish-English Film Set by New Mexican Firm

Mexico City, Oct. 4

Filmadora Internacional backed by Americans and Mexicans, pres of which is Gen. Ignacio M. Beltrán, announces plans to produce here its first pic, "Red Fury," in Spanish and English.

Internacional's manager Ollio Rubio Jr. reports linking of Jon Hall and Armando Calvo, top Spanish actor, to head the English and Spanish versions casts, and Eagle Lion big world distribution, excepting Spanish speaking countries, with Cesario Gonzalez, Spanish producer for latter distribution. Both versions will be in Aglaion.

SCHREIBER'S LONDON QUICKIE

London, Oct. 11

Len Schreiber, manager of 20th-Fox Hollywood studios, and exec assistant to Darryl F. Zanuck, is due in London next Wednesday (19) and will stay for a fortnight.

Purpose of his quickie is to hold conferences on present and future plans for 20th-Fox production in Britain and on the continent.

Feeling grows here that the Peron regime is seeking domination over the local film industry, as it did last year over Argentina's once-flourishing radio industry.

Highlight of the week, which pointed up this angle, was a bill amending Law, 12999, which protects exhibition of locally-produced motion pix. In its original form, Law 12999 obliged all first-run pix theatres to show an Argentine-made picture every five weeks, including the best playing time over a weekend. This actually worked out at about four local pix a year for the first-run deluxe houses.

Under the amendment rushed through Congress, Thursday (29), the government is given the authority to indicate to exhibitors and producers what local pix are to be exhibited by preference assigning the respective theatres where they are to be shown and fixing the percentage basis in each case. In other words, not all locally-made pictures are to benefit by protection, but only those which the government considers deserving of protection. This can be a two-edged weapon against the industry.

Opposition deputies in Congress described the bill as a "blank draft given to the President to do whatever he may please with the national film industry," adding that it implies approval by Congress of a system of censorship, made legal by a subservient Parliament.

Under the amended protectionist law, five out of every 10 Argentine pictures made by each studio must be based on screen stories or adaptations of stories by Argentine authors.

FOX BACK IN BAND BIZ IN DUBLIN VAUDE SPOT

Dublin, Oct. 11

Roy Fox reenters the band-leading biz next month, when he starts on a long-term as musical director and producer at the 3,750-seat Theatre Royal here, biggest cinevariety house in the country. At Reate, present resident conductor, will remain as deputy and also do solo spots. He was a vaudeur before picking up the baton at the Royal. Band is to be augmented and a couple of warblers will also be added.

Intention is to incorporate band and resident dance troupe, the Royalities, in spectacular small revues. House will continue its two-a-day policy with three showings of feature film.

Jennifer Edges Ingrid In Italo Foreign 'Best' Poll

Genoa, Oct. 4

"Hamlet" was chosen as best foreign film of the year in an annual poll conducted by Hollywood top Italian fan magazine. Pic received 23% of total 18,500 votes cast with "Duel in the Sun" and "Gone With the Wind" in second and third spots respectively. "GWTW" has only played two cities, Milan and Rome, so far. U.S. pix, however, topped 12 of first 15 places in the best foreign film race.

Other winners were Jennifer Jones, best foreign actress (with Ingrid Bergman a close second); Laurence Olivier, best foreign actor and director (with Gregory Peck runnerup for acting; Clifton Webb, best supporting actor; Ave Ninchi, Italian actress "To Live in Peace"; best supporting actress.

"Bicycle Thieves" was voted best Italian film and Vittorio De Sica best Italian director for directing it. Italian acting honors went to Anna Magnani and Massimo Girotti. Latter a heavy favorite, pulled 63% of total votes, versus 3% for his nearest opponent, Gino Cervi.

Mex Hotel Roof Theatre

Mexico City, Oct. 4

A 500-seat roof theatre is in the offing here. The Hotel Reforma, a swank local hostelry, The Panto Films, who recently bought back the Reforma from A. C. Blumstein, will make a vaudeville house of it.

Understood U.S. and other foreign acts will be sought, along with quality Mexican performers. Theatre is expected to open next summer.

“‘Always Leave
Them Laughing’
is absolutely the
funniest picture
I’ve ever seen.”

MILTON BERLE’S MOTHER

It Stars



MILTON BERLE and VIRGINIA MAYO and MILTON BERLE



and **RUTH ROMAN** and  **MILTON BERLE** and **BERT LAHR** and

introducing **MILTON BERLE**



JERRY WALD produced it
ROY DEL RUTH directed it
MELVILLE SHAVELSON and JACK ROSE
wrote the screen play from a story by
MAX SHULMAN and RICHARD MEALAND
RAY HEINDORF was the musical director



WARNER BROS. ARE GEARED TO **GO** WITH THE NATION'S NO. 1 FUNNYMAN!

'Salesman,' 'Finian' Listed in Plays Set for Busy Israel Legit Season

Tel Aviv, Sept. 27. Israeli theatres plan a full season. Leopold Lindberg, who did "The Last Chance" pic, arrived here this week to direct a play for the Chamber theatre. Peter Frye, American producer, who staged "Born Yesterday" here, is preparing to produce "Desire Under the Elms" for the Chamber group, while a part of the company is rehearsing "The Shadow," a fantasy by Eugene Schwartz, under the direction of Lindberg. Schwartz was director of the Children's theatre in Leningrad when he wrote the satire "Goldoni's 'Servant of Two Masters,'" first play staged by the Chamber theatre five years ago will be revived shortly.

Habimah has engaged Heinrich Kohnen, onetime director of the Stadttheater in Leipzig, now living in Amsterdam, to produce "Barbara Blomberg," new play by Carl Zuckmayer. Habimah's plans for the coming season include "Death of a Salesman," "Rustichelli" by Goldoni, "Othello," "Traumspiel" by Strindberg, and either "Candida" or "Man and Superman" by Shaw. Two or three plays by local writers will also be staged. Among them will be "Young Love" by A. Ashman, Julius Gellner, who staged "Midsummer Night's Dream" for Habimah last season, will return from London later in the year for a two or three months play. Berthold Viertel, of the Vienna Burgtheater, will come in the spring, followed by London's Tyrone Guthrie in June.

The Obel theatre will start its new season with a French play, "Nouvelle Ecole," by Roger Ferdinand, produced by a guest director from Paris, Henri Doru. The Obel's plans for the season include "Finian's Rainbow," which will be staged by F. Lobe. "This City," a play depicting the Jerusalem stage, written by Jacob Orland, and a comedy, "The Hatching Machine on a Rock," by Aharon Megged, are original plays on the list. "The Madwoman of Chaillet," by Jean Giraudoux, and "Father's Birthday," a musical comedy by the Swiss team, Emil Sauter and Joerg Amstein, "Cyrano de Bergerac," by Edmond Rostand, and an adaptation of "Don Quixote," are also included in the year's work.

ONLY 2 OF LISBON'S 7 LEGITERS DOING WELL

Lisbon, Oct. 4. Only two of the seven Lisbon theatres that are open are doing well. Teatro Nacional will not reopen for some time, due to redecoration plans. This means that about 100 artists and technicians are out of work.

Theatre Trindade, first-run film house, has started its four months of compulsory legit with "Gaslight" by Patrick Hamilton, under the direction of Robles Monteiro, and starring Brunilde Judice, Raul de Carvalho and Jose Gamboa. Play is a big hit.

Teatro Variedades, with the revue "Fair at the Avenida," is doing very well. Joao Villaret has left the show to fill contracts in the Azores, with his place taken by Joao Perry. Alfredo Ruas has also left the show to fill contracts in Portuguese West Africa, and has been replaced by Pereira Saravia.

The first-run film house, Theatre Ginasio, is dragging along with its four months' compulsory legit season, and for the last five weeks has been presenting a play by journalist Christiano Lima to sparse audiences. The Coliseu announces a season of Viennese operettas in November-December, and then a circus season with the Swiss Knie organization.

Israel Bans Anti-U.S. Pic, 'Russian Question'

Tel Aviv, Sept. 30. The anti-American film, "The Russian Question," by Constantine Simonoff, has been banned in Israeli cinemas. The reason given is that since the film is hostile to other peoples with whom Israel has friendly relations, no permit for performance can be issued.

Israeli censorship has banned several months ago banned the anti-American film, "Walk a Crooked Mile" (Col.), for the same reason.

Paris Cops from Missouri Re 'Joan' Non-Flam Pic

Paris, Oct. 4. Technicolor Lab, London, broke all precedents by altering its production schedule to fill a rush order of RKO for a non-inflammable print of "Joan of Arc."

President of France Vincent Auriol had accepted an invite to the pic's gala preem at the Opera Oct. 13 when the police nixed the show on the grounds that a recent ukase precludes using the Opera House for films, on account of the fire risk.

When the print arrived in Paris, the police refused to believe it was non-flam until playing about with it for hours in the RKO office and in their own lab.

AMG Hands Control Of Germany's Film Biz To Reich 'Johnston Office'

Wiesbaden, Sept. 28. The German "Johnston office" became a reality here today (28) when Brig. Gen. William Crowe (British) handed over the control of motion pictures from Allied hands to the Germans. Gen. Crowe, the zonal executive officer for the British High Commission section for information services, represented all three of the Western Allied occupation powers.

The formal ceremony, attended by more than a hundred German filmmen, as well as governmental, clerical and other representatives, was held at historic Biebrich castle here. It meant the end of the Army's Information Services Division (ISD) control, which will now be exercised solely by the German Voluntary Film Control Board.

The German censorship organization has already functioned since July 18, with the tacit approval of the Allies. It has reviewed 130 pic, German and foreign, so far and banned three from showings in Western Germany. The three films were the Korda-produced, prewar Technicolor pic, "The Four Feathers," the Austrian production, "Der Leberlei," telling the story of an illicit love affair, and the third, a prewar German film, "Stradivari."

Handing over control to the Germans, Gen. Crowe said that the new German control body "would be regarded binding by the Western Allies unless the prestige and security of the occupation powers necessitates our interference." Prof. Karl Geiler of Heidelberg U. was elected president of the board.

New Co-op Distrib Setup For European Films

London, Oct. 4. New distribution organization to handle mainly European product on a cooperative basis has been set up by R. Bernard Kreidler, who left his New York after a tour of 17 continental countries.

Known as International Film Associates Corp. the new outfit is planning to start operations in November with about six to eight features, and eight to 10 featurettes. It's aiming at an annual program of 12 to 15 pic.

Resident managers have been appointed in Italy, France, Scandinavia and for Germany and Austria. Pic accepted by IFA for distribution after approved by the board, earn an immediate payment of \$1,000, and thereafter the proceeds are shared on a 50-50 basis. If rejected, producers are free to offer their product through other channels.

Karlweis' OK 'Laughter'

Vienna, Sept. 27. Oscar Karlweis scored heavily in the lead of Noel Coward's "Present Laughter" produced by Rudolf Steinbeck in the Theatre of the Josefstadt. It was the German language preem of the play. Curt Goetz translated it.

General comment is that it's one of Karlweis' best parts.

London's Piccadilly In \$29,593 Profit for Year

London, Oct. 11. Profit of \$29,593 is announced by the directors of the Piccadilly theatre for the year ended July 31 last. After provision for profits tax, income tax, etc., there is a balance of \$19,036. With the interim dividend of 25%, the final payment of 15% less tax absorbed \$15,400, leaving a balance to be carried forward of \$3,635.

Annual meeting will be held Oct. 26, with Ernest Thornton-Smith, director and chairman of the board, slated for re-election.

U.S. Holds 50/60% Of Mex Pix Market

The United States still holds between 50 and 60% of the Mexican market. Last year it exported 183 features to Mexico, whose domestic production amounted to 72 pic or 20.9% of the market. In the Mexico City area, Mexican pictures get better than 40% of the total exhibition time and gross about 35% of the total boxoffice take. In the provinces the Mexican pictures now get about 60% of the gross. Most popular types of pictures in Mexico are animated cartoons, plush musicals and heavy melodramas.

SPAIN. Spain produced 46 pictures in 1948, but output has been running considerably behind that figure this year. Largely this was due to the heavy droughts, which forced the studios to curtail their consumption of electric power. One studio was put out of operation by a severe fire. During the first seven months of the year only 18 import licenses were issued, indicating that virtually no foreign pictures will be available by the spring of 1949.

FINLAND. High taxes are claimed responsible for the decline of Finnish production of motion pictures as well as for the drop in theatre attendance. During the first six months of 1949, only five features were produced in the country. Finnish producers have petitioned their government to abolish the sales tax on motion picture sales and services.

COLOMBIA. The Office of Exchange Control of this South American nation has eased its regulations on the remittance of royalties on foreign pic. New order authorizes "remission of royalties covering up to 60% of the gross earnings of a picture, provided that the total remittances of a distributor for the entire year do not exceed the average of his earnings for the previous two years, plus 10%." This covers earnings from May 25, 1948.

FRANKFURT'S TWO HITS

Frankfurt Sept. 29. Two operettas are the current legit hits in this booming would-be capital of the western German federal republic. One is Strauss' "Zigeunerbaron," which opened here a few days ago, while Emerich Kalman's "Turdus Princes" draws great crowds, too.

Current London Shows

Figures show weeks of run:
London, Oct. 11.
"Annie Get Gun," Colons (23)
"Bean Strangler," Lyric (24)
"Brigadoon," Mayfield (26)
"Black Chiffon," Westminster (24)
"Daphne Laureola," Wynd (29)
"Death of Salesman," Phnx (11)
"Edwina Black," Ambas (13)
"Follies Bergere," Hipp (11)
"French Without Tears," V (17)
"Harvey," Prince of Wales (41)
"Heures," Haymarket (37)
"Her Excellency," Saville (16)
"Ice Vagons," Stoll (13)
"King's Rhapsody," Palace (4)
"Lady's Not Burning," Globe (23)
"Latin Q. Revue," Casino (29)
"Love Albania," St. James (13)
"Master of Arts," Strand (6)
"Oklahoma," Emms Lane (173)
"On Monday Next," Comedy (19)
"One Wild Out," Garrick (45)
"Sauce Tartare," Cambridge (21)
"Summer Dream," St. Mart (5)
"Third Visitor," York (18)
"Tobacco Road," Playhouse (9)
"Together Again," Vic. Pal (13)
"Tough at Top," Adelphi (13)
"Treasure Hunt," Apollo (4)
"Traveler's Joy," Criterion (70)
"Worm's View," Whitehall (129)
"Young Wives Tale," Savoy (13)

Arg. Tuners, Music Pubs Favor Govt. Decree for Vaude in All Pix Houses

Argentine Pic Version Of 'Native Son' Is Set

Buenos Aires Oct. 1. Pierre Chenal has returned to Buenos Aires to direct an Argentine version of "Native Son" by Richard Wright. Gloria Madison, a colored actress, who has a big role in the film, accompanied him. The author is expected in Buenos Aires shortly and the production is being bankrolled by U. S. coin for production by Argentina Sono Film, Zuliy Moreno and Ava Angelica Caselli will also have leading parts. Wright, who wrote the scenario, will also play the lead role of Bigger Thomas (which Canada Lee did on Broadway). Jaime Prades is producing.

"Native Son" was produced in Argentine legit by Narciso Ibaner Menta in 1945, and excellence of the production and acting led to one of the longest runs in Argentine legit.

Brit. Film Finance Corp., Out of Cash, to Seek Another £5,000,000

London, Oct. 11. The National Film Finance Corp. set up just over a year ago with £5,000,000 of government capital (\$14,000,000), is now running out of cash. It is believed here that shortly after Parliament resumes this month Board of Trade pres. Harold Wilson will seek authorization for a further £5,000,000.

The drain on the corporation's capital has been mainly due to the fact that about one-half of its total assets were ploughed into Alexander Korda's group of companies, who have received two seven-figure advances. Independents have received a comparatively small share and these include producers who have been filming under the Rank distribution banner.

It isn't expected that Parliament will "be kindly to another request to dip into the national exchequer in view of the country's desperate economic situation. The first £5,000,000 has been exhausted far sooner than anticipated and while admittedly it has helped to put some productions on the floor, it has failed to make a substantial contribution towards saving the industry from its present critical situation.

U.S. Soprano Shifts Bra In Viennese Debut

Vienna Oct. 11. Willa Stewart, U. S. soprano who debuted in the Vienna State Opera's "Aida" last week gave the town a thrill with an inadvertent striptease during her premiere.

At Miss Stewart tells it, braless of her two-piece Egyptian costume became dislodged during her "Ritorno Vinto" aria. She was too busy singing to notice the audience's consternation until a chorister hissed loudly enough to attract attention to his finger pointing to her bosom. She held on with one hand while finishing the number and retired to make repairs in the wings. Mishap gained her extra applause from the supercritical continental audience.

A number of young American singers are working at Staatsoper this season to gain experience and reps they've been unable to break into back home.

Cobey's 'Stranger' Has Warm Bow in Havana

Havana, Oct. 11. A capacity audience warmly received the preem performance of Herbert Cobey's "Stranger in the Hills" which began an engagement at the Normal School theatre here Oct. 8. Done in Spanish, the film rebellion drama was slow, windy and lacking in humor. Ramon Crusellas directed the offering, which was produced by the Academy of Dramatic Art, one of three non-profit outfits operating here. Cobey, a New Yorker, is the author of "Exodus" which was presented at the Brighton theatre, Brooklyn, last year.

Buenos Aires, Sept. 30. Music publishers, together with the small group which controls SADIAC (Society of Authors & Composers), Argentina's ASCAP, are hopeful that their parleys with top government officials will soon push through a decree forcing all film theatres to include variety turns at least three days a week in every film bill throughout the country.

A heavy proportion of the taxes collected by the municipalities on this kind of entertainment would be assigned to the composers' group, for distribution as royalties, and that accounts for the SADIAC interest in pressuring for this measure.

In support of their appeals to the government urging this action, the music pluggers argue that there is considerable unemployment in the entertainment fields, and if the Communications Ministry goes ahead with its blue print to reorganize the Argentine radio network system by cutting down the number of radio outlets in the capital city, there will probably be even greater unemployment amongst the various entertainment fields.

The musicians' unions are also petitioning their government friends to put through this decree, in the hope that it will relieve some distress resulting from the changed situation in radio, now that all the broadcasting outlets are actually, if not ostensibly, under government ownership.

Until this year variety entertainers had been enjoying a bonanza in Argentina, especially through the opportunities of making lucrative personal appearance contracts with the cafe-tereries called "cafes-cantantes" in the Spanish style, which were much on the old "cafe-chantant" French style. Inflation, however, has sent living costs spiralling so high that lavish spending on entertainment has dropped off and cafes and piteries have had to cut down on the booking of high-cost big name entertainers.

Exhibitors have been trying to ward off the imposition of variety turns in pic theatres, which would cut in again on their proportion of grosses.

'FOLIES BERGERE' NEW SOLID HIT IN LONDON

London, Oct. 4. "Follies Bergere Revue," modelled on the famous Parisian show, which opened at the Hippodrome last Tuesday (27), is a boxoffice hit. It's a mammoth spectacle, lavishly mounted, with superb scenic effects. There is also a bunch of nudes and an attractive chorus.

Big international cast is headed by Marjorie, Raymond, Gwendolyn, Marilyn, Hightower and Francesc Flore, with Chas Chase working heavily. But the neck ovation of the evening goes to comedian Michael Bentine. Two-nightly show is presented by Val Parnell and Bernard Delfont, in association with Ben Kantor. London production was adapted and staged by Dick Hurran.

5 Nations in Prelim Talks On Film Producers Group

London, Oct. 11. Five countries were represented at preliminary talks recently held in Cannes to discuss the formation of an International Federation of Film Producers—Britain, France, Italy, Spain and Mexico. A draft constitution is now being worked out and will be discussed by the respective organizations in due course.

Original intention to limit the federation to European countries was turned down when it was pointed out that such a move might be misconstrued as an attempt to squeeze out American organizations.

Eire Film Imports Up

Dublin, Oct. 11. Imports of films into Ireland in August totalled \$22,995 feet compared with 700,000 feet in August, 1948, according to a Dept. of Commerce report released here. This brings footage imports for the first eight months of '49 to 6,483,171. In the January-August period of '48, total was 4,962,723.

RKO's Exploitation Chief Tells Off Agency V.P. on Pix Biz Advertising

By TERRY TURNER

HAVING bellyached for the past two or three years re bad timing and sheer waste in some cases, in magazine advertising, it was quite natural that I have not exactly become the darling of advertising agencies. It was inevitable also that someday I would run head on into an ad agency exec. who would take me to task. It happened on a recent trip to Hollywood, and in Mike Romanoff's, where I was doing a bit of star-gazing.

He was a rather nice chap, round, chubby in fact, about my age. I hope that doesn't make him mad, and definitely a v.p. At the time, I was wrapping myself around a "Grandad" and I might say it was one of many, and I was feeling no pain. In fact, at such a point, I became amiable and quite docile. It went something along the following lines:

"Pardon me, your name Turner?"

"Um...mmmm. And yours?"

"My name is... I'm vice-president of the Agency."

"See! Well, I'm glad to know you."

"May I buy you a drink?"

"Why not," says I.

"Fine. I hope you won't mind my butting in, but in the past two or three years, I have been reading certain articles attributed to you in VARIETY, and if you don't mind I would like to ask you a couple of questions."

"Shoot," says I, "and don't spare the horses."

"Frankly, what have you against magazine advertising?"

"Frankly, nothing, except, bad timing which results in waste, and which, in time, hobbles or handicaps my department for lack of money when we are ready to sell the picture for cash to the public."

"I don't get that? Just what do you mean?"

"I mean precisely this. A picture is scheduled for release let us say about September. Magazine ads on that sellsame picture start about six months ahead of that release date. They spend a bundle of money on those ads, and when we get to the release date, there is very little, if any money for local campaigns to really sell the picture to the public."

"Well, don't you think the vast magazine circulation has the effect of making people want to see the picture?"

"They might if they were to run in September when the picture is being released, carried some important play dates, and generally synchronized with the local campaign."

"Is that possible?"

"Yes, possible, but not probable, because it requires a radical change in selling and dating, and salesmen and buyers don't like radical changes."

"Well, if it's possible but not probable how would you change it, or what can be done about it?"

"Cut down drastically on magazine advertising and put that money into the vast circulations of the local newspapers where the local theatres are going to play the picture."

"I really don't see how that would help."

"Well let me ask you a few questions."

"Shoot," says he.

"Being an agency man, you must be up to here in charts and surveys."

"Naturally," and even he chuckles.

"Now this might seem simple and too too easy for you, but I've been dragging this chain of mine around this man's country for a great number of years. I've learned some very simple lessons, because I'm a very simple soul, to answer me these easy questions. Let's take the average American family. You consider them movie fans don't you?"

"I sure do."

"Well let's take Papa. How much does he like?"

"Okay, let's take Papa, and as Grandad says, There's millions of 'em."

"Where does Papa get his base-ball scores, the results of boxing matches, stock market results, even his monthly and quarterly pay a job if he is out of a job?"

"That's simple. The local newspapers or radio."

"I told you I was simple. Now

watch me get conny too. Where does Mamma find the price of meat to moon about, the dresses, for herself and maybe daughter. The local gossip about Mrs. Penny-leather in case she is 'up there,' also the juicy divorce scandals and even the movies and soap operas?"

"That's simple too. The local newspapers and radio. But what does that prove?"

"Hold up V.P. and have a Granddad on me, which he did, the snob, and tell me where Sister and Brother find out about teenage activities, all the scores, all the movies?"

"It's the same answer, but what does that prove? That has been going on for sometime and I hold that magazine advertising backs that all up."

"Does it?"

"Well don't it?"

"No it don't, because you have taken so much of the boodle for magazine advertising a half year ago that there is hardly anything left for local expenditure and the lousy ads we have to run are not easily recognizable from the glorious magazine ads of six months ago."

"Another thing, local publishers are most human and desire above all else to make money with their publications. They are also great movie fans like to see local theatres in the black because it means prosperity for them and would go all out for the movies, if they were assured they would get a fair share of the movie booby. The exhibitor, who has shaved his local budget almost to pickpocket proportions, would be encouraged to add to his budget if more of the national money was coming into his territory. It goes even further than this. Such a change about-face in the industry would bring stalwart champions from the national publishing ranks when the industry runs into foul weather. And to sum up, if you will permit it, and thanks for the drink, I still think there are some pictures that require a limited amount of magazine advertising timed to hit the release date, but conny as I am and always hope to be my scene of operation is at the scene where X marks the picture, the boxoffice and the time, the precise time when we are really selling that picture for cash. And when you make your next survey, take 100 key cities, tabulate the circulation of the Sunday newspapers, and where they reach outside of the key city. While you are at it, take the A.M. and P.M. circulations, add those up and don't take four-to-one as they do in the magazine world but just one for one as the papers are sold and you'll be surprised. Remember every town is important unto itself and that the local newspaper is a definite part of every family in that town and sells for from 3c to 5c and there are more 3c to 5c folks in this land of ours than 15c or 20c folks."

"By the way bartender, how much is Grandad in here?"

"\$1 and your check is \$12." And believe it or not the V.P. paid.

RKO's Divorce

(Continued from page 3)

present conditions. When the current divorce was first signed, RKO spokesman told VARIETY that the company expected no trouble in negotiating a new deal with other banks if the present banks withheld consent to the anti-trust settlement.

Rehabilitation at the studio is now completed, RKO further said, and is designed to eliminate the impediment to future operations.

Modest production program for the balance of 49 is now in progress and the plan is to step up that program further. Availability of a favorable revolving fund credit, however, is essential to the successful carrying out of the program.

Walker attributes the necessity of maintaining large inventories of completed pix because of present selling methods as demanding the revolving fund use. A recession in general business activity, he said, both domestic and abroad and the reorganization of production facilities resulted in "substantial losses in the operation of the company's production and distribution business."

'HEIRESS' TO INHERIT BIG GLAMOR PITCH

Hollywood, Oct. 11.

Stars of 28 pix which have premeed at Carthay Circle here have been invited to attend the preem of Paramount's "Heiress" Oct. 20.

Among those asked are Janet Gaynor, Charles Farrell, Edmund Lowe, Gary Cooper, William Boyd, Spencer Tracy, Ann Harding, William Powell, Dorothy Lamour, Jon Hall, Bette Davis, Gloria Holden, Irene Dunne, Loretta Young, Freddie Bartholomew.

Ecclesiastic Trailer

Albany, Oct. 11.

Twentieth Century-Fox, which agreed to finance the printing and mailing of 1,000,000 copies of a 15-page "Family Rosary" booklet as part of an agreement under which Rev. Patrick C. Peyton, founder of The Rosary Crusade and of The Family Theatre (MBS) endorsed "Come to the Stable," underwrote the cost of an additional million. The Rosary Crusade, which has offices at the College of St. Rose in Albany, reported last week that it received orders for more than 5 million copies from Catholic churches, schools, institutions and organizations. First page of the pamphlet is devoted to a regular advertisement for the picture.

The booklet carries statements about prayer and the Rosary from Clare Booth Luce, author of the story from which "Come to the Stable," Loretta Young, one of the film's stars, Fulton Oursler, former Postmaster General Frank C. Walker, former Postmaster General James A. Farley, J. Edgar Hoover, Philip Murray, H. L. Phillips and others.

Cops-and-Robbers

(Continued from page 3)

fillup is provided in that most of the crime yarns lend themselves well to semi-documentary treatment.

Here are the purchases during August:

"Last Year's Snow" 1937 novel by Dan Tracy, bought by Columbia for \$2,500; "Man on the Run" 1947 American Magazine story by Sylvia Tate, acquired by Fidelity Pictures, indie, for \$5,000; "Burial of the Fruit" 1946 novel by David Dortort, bought by Norma Productions (Hecht-Lancaster); "The Hard Pillow" original by Ted Strauss and Josef Mischel, bought by Orbit Productions, indie.

Also "Detective Story" bought by Par; "I Witnessed a Murder" original by Tom Gwynne, acquired by RKO; "The Wind is Blind" original by Jack Leonard and James O'Hallion, bought by Skirball-Manning indie unit; "The Town That Was Murdered" original by Jack Nutterford and Lurt Ward and "Murder's Her Racket" original by Martin Berkeley, both bought by Universal; "Family Skeleton" Crime Club book by Doris Miles Disney, purchased by 20th-Fox for \$10,000; "The Man Who Watched the Trains Go By" an old George Simenon novel, bought by Indie Irving Allen; "Murder Picks the Jury" 1947 novel by Harrison Hunt, picked up by Allied Artists; and "The Dove" 1948 novel by Wilson Tucker, acquired by John Payne's Window Productions.

RKO Invites

(Continued from page 3)

where has been barred by the terms of the decree.

Paramount has also turned to outside interests in a difficulty similar to that faced by RKO. Company is offering its slice in the Butterfield chain, 113-house circuit in Michigan, to outside interests by inviting offers through ads placed in Detroit and New York dailies. No minimum price is fixed but Par reserves the privilege of rejecting any and all offers.

Par's action does not set a pattern for solution of its hurdles with other parts, it was said. Each partnership tie will be determined by the individual circumstances. No prospects immediately shape for putting other interests on the block.

Par holds 25% interest in 83 Butterfield theatres and a one-third cut in the remaining 22.

Picture Grosses

SAN FRANCISCO

(Continued from page 11)

"Colt" and "Prison Warden" (Colt) 2d wk. Only \$7,000 in 3 days. Last week, nice \$14,000.

United Artists (No Coast) 1,207: 55-85— "Blue Lagoon" (U) Oke \$8,000. Last week "Red Light" (UA) 2d wk. \$3,000.

Stagedoor (Ackerman) 370: \$120-\$200— "Red Shoes" (EL) 20th wk. Off to near \$6,000. Last week, solid \$7,000.

Esquire (No Coast) 955: 55-85— "Savage Splendor" (RKO) and "Dangerous Venture" (Colt) Looks good \$5,000 in 6 days. Last week "Roughshod" (RKO) and "Trail Mounties" (SG) \$5,800.

Clay (Roosner) 400: 65-85— "Quartet" (EL) 2d wk. About \$4,000. Last week terrific \$4,300.

Larkin (Roosner) 400: 65-85— "Quartet" (EL) 2d wk. Off to \$3,500. Last week, sock \$4,500.

'Doctor' Robust \$15,000.

Denver; 'Capricorn' 21G

Denver, Oct. 11.

"Under Capricorn" looks to rack up the biggest amount of coin this season in one theatre and two drive-ins. "Task Force" is on disappointing side in three houses. "Doctor and Girl" is getting nice total in single spot.

Estimates for This Week

Broadway (Wolfberg) 1,500: 35-74— "Under Capricorn" (WB) day-date with East, West Drive-Ins. Fine \$9,000. Last week "Great Feeling" (WB) 2d wk. \$6,000.

Dream (Cockrell) 1,750: 35-70— "Friend Irma" (Par) 3d wk. and "Alimony" (Colt) Thin \$8,500. Last week, fair \$10,500.

Denver (Fox) 2,325: 35-74— "Task Force" (WB) day-date with Esquire, Webber. Fair \$14,000. Last week "Meet Killer" (U) and "Arson Inc." (Indie) \$11,500.

East Drive-In (Wolfberg) 850 cars: 74— "Under Capricorn" (WB) day-date with Broadway West Drive-In. Fair \$6,000. Last week "Great Feeling" (WB) fair \$5,500.

Esquire (Fox) 742: 35-74— "Task Force" (WB) also Denver Webber. Okay \$2,500. Last week "Mourning Becomes Electra" (RKO) \$3,000.

Orpheum (RKO) 2,600: 35-74— "Doctor and Girl" (M-G) and "Secret St. Ives" (Colt) Nice \$15,000. Last week "Midnight Kiss" (M-G) and "Arctic Fury" (RKO) \$12,000.

Paramount (Fox) 2,200: 35-74— "Doins of Oklahoma" (Colt) and "Ringside" (Indie) Fair \$9,000. Last week "That's My Baby" (U) and "Bomba" (Mono) same.

Webber (Fox) 750: 35-74— "Task Force" (WB) also Denver Esquire. Okay \$2,500. Last week "Meet Killer" (U) and "Arson Inc." (Indie) \$2,000.

West Drive-In (Wolfberg) 950 cars: 74— "Under Capricorn" (WB) also Broadway, East Drive-In. Modest \$6,000. Last week "Great Feeling" (WB) fair \$6,000.

PROVIDENCE

(Continued from page 10)

ing stagelows. Average \$7,000. Last week "Wake of Red Witch" (Rep) (reissue) and Butterfly McQueen heading vaude \$7,500.

Majestic (Fay) 2,200: 44-65— "Male War Bride" 20th 2d wk. Not had \$11,000 after hitting nifty \$16,000 in first session.

Metropolitan (Snider) 3,100: 44-65— "Thieves' Highway" 20th and "Man About House" 20th: Dim \$4,500. Last week "Late for Tears" (EL) and "Angels Disguise" (EL) so-so \$6,800.

Nite (Loews) 3,200: 60-85— "Scene of Crime" (M-G) and Vic Damone onstage. Nice \$27,500 but below expectations. Last week "Madame Bovary" (M-G) and "Blondie Hits Jackpot" (M-G) good \$15,000.

Strand (Silverman) 2,200: 44-65— "Song of Surrender" (Par) and "Special Agent" (Par) Very weak \$6,000. Last week "Soft Touch" (Colt) and "Holiday in Havana" (Colt) fairly good \$10,000.

LOUISVILLE

(Continued from page 10)

20th and "Grand Canyon" (SG) Timely booking for the football season, but wicket response is not hotly at \$14,000. Last week "Rope of Sand" (Par) and "Sax Line" (SG) fair \$12,000.

State (Loews) 3,000: 45-65— "Home Of Brave" (UA) and "Air Hostess" (Colt) Shaping for fairish \$12,000. Last week "Midnight Kiss" (M-G) and "Devil's Henchmen" (Colt) \$11,000.

Strand (FA) 3,000: 45-65— "Big Cat" (EL) and "Alimony" (EL) Sturdy \$8,000. Last week "Kid From Cleveland" (Rep) and "Down Dakota Way" (Rep) brisk \$6,500.

Strikes, Series Slough Pitt; 'Kiss' Best Albeit Slim \$15,000, 'Rope' 14G

Pittsburgh, Oct. 11.

Steel and coal strikes, together with the World Series, are giving downtown film houses their biggest collective headache in some time, and his generally is diving. Although "Midnight Kiss" at Penn looks like leader, it's disappointing. So is practically everything else, with exception of "I Was A Male War Bride," holding up in third week at Fulton. "Thieves' Highway" never got started at Harris despite fine notices. "Rope of Sand" is only so-so at Stanley.

Estimates for This Week

Fulton (Shea) 1,700: 45-85— "Male War Bride" 20th: 3d wk. Cary Grant comedy hurt less than others, and will finish up at \$8,000, very good for this stage of run. Last week, fine \$11,000.

Harris (Harris) 2,200: 45-85— "Thieves' Highway" 20th: Got under way over weekend, and Series gave it the works, with mild \$9,000 likely. Last week "Grant Takes Richmond" (Colt) \$10,000.

Penn (Loew's-UA) 3,300: 45-85— "Midnight Kiss" (M-G) Struggling to do \$15,000, slow. Last week "Doctor and Girl" (M-G), surprised at \$17,000.

Stanley (WB) 3,800: 45-85— "Rope of Sand" (Par) Modest \$14,000 looks all. Last week "Task Force" (WB) 2d wk. took nose dive to \$8,000.

Warner (WB) 2,000: 45-85— "Easy Living" (RKO) Fairish \$7,000. Last week "Green Promise" (RKO) and "Roughshod" (RKO) \$6,000.

Indpls. Slow; 'Fullback' Passable With \$10,000

Indianapolis, Oct. 11.

Big is only moderate at Artruns here this week. International Dairy Show and "Little world series" between Indianapolis and Montreal are drawing the big crowds. "Task Force" at Indiana and "Father Was Fullback" at Circle are okay but "Midnight Kiss" disappointed on weekend opening.

Estimates for This Week

Circle (Gamble-Dolle) 2,800: 44-65— "Father Was Fullback" 20th and "Meet Me At Dawn" (Indie) Passable \$10,000. Last week "Johnny Stool Pigeon" (U) and "Once More, My Darling" (U) same.

Indiana (G-D) 3,360: 44-65— "Task Force" (WB) Okay \$12,000. Last week "Highly Joe Young" (RKO) Dullish \$8,500.

Loew's (Loew's) 2,427: 44-65— "Midnight Kiss" (M-G) and "Blondie Hits Jackpot" (Colt) Tepid \$9,000. Last week "Mr. Soft Touch" (Colt) and "Doins of Oklahoma" (Colt) \$10,500.

Lyle (G-D) 1,600: 44-65— "Pride of Yankee" (RKO) and "Tall in Saddle" (RKO) reissues: Fair \$6,500 in 9 days. Last week "Kid From Cleveland" (Rep) and "Hellfire" (Rep) \$5,000.

PORTLAND, ORE.

(Continued from page 10)

Caballero (UA) Drab \$3,000. Last week "Johnny Stool Pigeon" (U) and "Wouldn't Want to Be in Shoes" (Mono) \$5,000.

Oriental (H-E) 2,000: 50-85— "Father Was Fullback" 20th and "Green Promise" (RKO) day-date with Orpheum. Okay \$4,700. Last week "Rope of Sand" (Par) and "Rustlers" (RKO) good \$5,700.

Orpheum (H-E) 1,750: 50-85— "Father Was Fullback" 20th and "Green Promise" (RKO) also Oriental. Fine \$8,500. Last week "Rope of Sand" (Par) and "Rustlers" (RKO) \$6,000.

Paramount (H-E) 3,400: 50-85— "Task Force" (WB) and "Incident" (Mono) Fine \$12,000. Last week "Come to Stable" 20th and "Air Hostess" (Colt) 2d wk. \$6,200.

United Artists (Parker) 895: 50-85— "Midnight Kiss" (M-G) Excellent \$9,500. Last week "Madame Bovary" (M-G) 4 days: 2d wk. \$2,800.

8 Pix for Allied

Hollywood, Oct. 11.

Steve Brody Allied Artists press, announced a program of eight pictures for 1949-50 including a recent story purchase. My Wife is Mine, as a starer for Florence Marly.

Others on the production slate are "The Giant Killer," "Heaven Is Where You Find It," "The Police Story," "Land of the Sky Blue Water," "The Highwayman" and "The Bishop's Mantle."

NO. **5** IN A SERIES:

MORNING

8:22 A.M. — OPENING DAY!



NOON

12:02 P.M. — 4th DAY OF ENGAGEMENT!



NIGHT

8:17 P.M. — 7th DAY OF ENGAGEMENT!



IT'S THE LINE THAT NEVER ENDS!

EVENT: 'PINKY'

NOW 2nd WEEK AT THE RIVOLI N.Y.C.

There's No Business Like **20** Business
CENTURY-FOX

Clips from Film Row

NEW YORK

Top prize of \$700 in Fabian Theatre recent 35th Anniversary Drive was split between George Kemp, manager, Paramount, Staten Island, N. Y., and Earle Westbrook, manager, Norva, Norfolk, Va. Same duo also won \$350 first prize award for their respective groups, the New York area division and Wilmer & Vincent division.

William T. Hastings, manager RKO Orpheum, Denver, and Leon Keltner, of RKO Albee, copped RKO Showmanship Awards for August. Pair were handed certificates and \$25 each for their campaigns on RKO's "Mighty Joe Young."

Metro has invited the trade press to sit in on the opening session tomorrow (Thurs.) of its national sales conference in a new twist to the industry's convention habits. Trade paper reps will be guests of William F. Rodgers, distribution vicepres, at a Hotel Astor luncheon following the curtain-raising powwow. Approximately 100 Metroites are converging for the three-day meet. Besides the regular sales forces attending, top-notch brass may put in an appearance.

Longterm lease on the Parkside theatre, Brooklyn, has been picked up by Sidney Drier, circuit operator in Brooklyn. Previous operator of the 600-seat house was Alexander Shanley, upstate exhib. Berk & Krungold agent the deal.

Max E. Youngstein, Paramount's national ad-pub director, shoved off over the weekend on a cross-country tour of Par's 31 exchanges. On the first leg of his trek which took him to the Coast, Youngstein was accompanied by Jerry Pickman, his chief aide. Entire tour is expected to last one month. Youngstein is setting up individual campaigns on Par's "The Heiress" in the 31 key cities. After a series of studio huddles, ad-pub topper goes to San Francisco for his initial stopover.

ALBANY

Stanton (Pat) Patterson named manager of Fabian's Leland vice Louis Rosenfeld, resigned Patterson served as assistant to Paul Wallen, now at the Grand, for a decade. He began with the late Chris Buckley at Harmanus Bleeker Hall 20 years ago. Bob Griffith, formerly of the Plaza, Schenectady, and one-time Sevine Circuit employee, is now Wallen's assistant. Griffith worked for WSNY, Schenectady, after leaving the Plaza.

WASHINGTON

Embassy Row and Government brass rubbed shoulders with industry reps at the glossy, black tie preem of Universal's "Christopher Columbus" at the Pan American Union Tuesday (11) night. Preem, one of fanciest even this preem-hurried town has ever seen, was first one sponsored by the Pan American Union. Shindig was handled by David Pollard, local independent film flick.

Rudolph Berer, southern sales manager for Metro, one of company execs named to tour European branch offices, with Oct. 21 sailing date set.

Asserting aggressive exploitation policy, the Atlas nab of Kogod-Burka chain, preemed a 13-week series of talent shows to be televised from theatre stage last Sunday (2). Using this in effort to lock big slump at this northeast nab.

PHILADELPHIA

Charles Goldfine's South Philly drive-in the first to be put up within the city limits, set back its opening until spring.

William Goldman's new 2,700-seat Randolph theatre opens late in December. Plans to close his 1,000-seat Kariton then for remodeling.

Movietone News dropped Dennis Welch, vet local newscasterman in retrenchment move.

Shepard Bloom, from 20th's Cleveland branch, succeeds Jack Montgomery here as 20th's salesman in New Jersey territory.

KANSAS CITY

Commonwealth circuit is following up industry-generated public relations plans with a circuit-wide campaign of its own. "Back to showmanship" campaign was laid out by Howard Jameyson, acting head of circuit at convention in Excelsior Springs, Mo. Campaign titled "Fair Film Festival" will cover 65 theatres in 40 towns where it operates.

"Fighting Man of Plains" gets a

double preem here next week with contingent of players and execs in from Coast. Film world preems at Jayhawk theatre, Topeka, Kans., Thursday (13), with p.a.'s by Victor Jory, Joan Taylor and Dale Robertson players from film, and Mary Stuart and Gabby Hayes, Nat Holt, producer of pic, also will be on hand. Following day entire troupe moves here to give met area the preem treatment, film opening in Fox Midwest three firstruns, Tower, Uptown and Fairway, with players making personals at Tower in afternoon and at Uptown at night.

PORTLAND, ORE.

James R. Grainger, Republic's exec-veep in charge of sales, named Jack C. Partin branch manager here, replacing George Mitchell. Latter is transferred to San Francisco in a similar post, succeeding Ralph Carmichael, resigned. Partin moved up from Rep salesman spot.

Harold Lawrence, former relief manager for J. J. Parker Theatres, upped to regular manager, replacing George Ackerman.

CHICAGO

Request of Booth Management Corp. for an injunction to prevent Esanews theatre circuit from interfering with taking over Oriental, Loop house, by Booth officials was referred to master-in-chancery Thomas J. Sheehan. He will report back to Judge Cornelius Harrington as to whether circuit court has the power to issue such an order.

Chi censor board reviewed 83 pics and banned "Street Acquaintance," and marked "adults only" on "Flight to France" and "Will of God."

"Lost Boundaries" set for 22 top day-and-dates, biggest yet for Film Classics.

Hank Porter for years National Screen salesman, joined Screen Guild.

William Rodgers, Metro sales topper, and James Donahue, Paramount midwest sales manager, here for testimony in South Bend Auto Drive-in case.

Wally Hein leaves post of RKO exchange back head to do free lance publicity.

Alliance circuit, operators' of 10 drive-ins, making play for indoor patrons giving out passes during next three weeks to their regular theatres. Chain figures to give out more than 20,000 free admissions.

Haymarket theatre condemned last week to make way for link of new Congress highway. House is theatrical landmark, being legit location at turn of century and then burlesque house. In recent years, it has been a grind film theatre.

Zanuck

Continued from page 1

over two years to run in New York, indicates the new one falls into the category of an annuity. In that respect it resembles somewhat the contract handed Tom J. Connors, one-time 20th sales vicepres. That called for 20th to pay him \$1,000 weekly for five years after he left active work with the company and 20th still has over two years of payments remaining to him. During that time, Connors is nominally a distrib advisor to 20th. United Artists proxy Grad Sears has a similar pact.

It has been reported that 20th might eventually hand the same kind of a deal to pres Sproun P. Skouras who together with Zanuck is generally considered most responsible for the company's rise in its present position as one of the industry leaders. Skouras presently receives \$252,385 yearly but his estimated annual retirement benefits when he reaches 65 will be \$25,000, as compared to Zanuck's \$12,545.

Zanuck declared three months ago before he left for Europe that he wanted to be freed of overall production responsibility so that he might concentrate on personally producing five films a year. He told 20th execs then he did not seek additional money since his take-home pay could be increased very little. His present pact was due to expire in a few months in California, where the law does not permit contracts to be extended because of war service. In N. Y. however his old deal could run on for another two years and four months, the time he served in the Army.

Kansas Pix Attendance Off

Kansas City, Oct. 11.

Theatre attendance in Kansas for first three months of the fiscal year starting in July skidded slight; according to report of the State Commission of Revenue and Taxation at Topeka, Kans. Sales tax collections, which includes the state levy of 2% on theatre admissions, were 27% under same period in previous year. Sales taxes from all sources were \$8,574,946 for the period.

Theatre attendance is figured to be only slightly under a year ago.

Metro Pacts

Continued from page 3

in renewals coming up before absolute divorcement goes through.

Indicating Metro's course is the renewal of J. Robert Rubin's contract which has just been extended for another five years. While the old contract of the Metro vicepres and general counsel has been carried over on almost all counts, new provision has been inserted which gives either party the right to terminate on six months' notice in the event of substantial divorcement.

Little With L. B. Mayer

Same provision was inserted recently in the renewed contract of Louis B. Mayer, M.G.'s first vicepres and studio head. In both instances, execs hold percentage-sharing plans covering distribution and theatre profits. Two renewals are the first to be made with Metro brass since the Federal court ordered divorcement.

Wording of the provision which may serve as a model to other companies is as follows: "If by the terms of a final decree in the pending anti-trust litigation, Loew's is required to divest itself of all or substantially all of its production business or all or substantially all of its theatre business operated in the U. S. then at any time after such divestiture has been substantially completed, either party may terminate the term of employment by giving the other a written notice of such termination. If such notice is given the term of employment shall terminate six months thereafter."

In the event of dispute whether the decree requires loss of substantial properties or business, Rubin pact reads, "The sound judgment of a majority of the board of directors shall be conclusive."

Rubin's contract, which expired Sept. 1, has been extended to Aug. 31, 1954. His regular paycheck of \$104,971 continues over for the next five years. Share of profits will also continue at the same percentage. Figure hit \$53,850 in 1948, representing an important part of Rubin's entire compensation.

Supplementing the divorcement provision, new ticket also includes an insertion that if the pact is terminated on or before Aug. 31, 1954, all fixed and percentage compensation ends except that Rubin will receive certain specified payments under his original deal. These payments would come to his estate after his death as a percentage on films produced from 1924 to the end of his employment.

F & M Gripe

Continued from page 4

participating in fair, open, non-derogative and bona fide competition, in which you shall be bound to make a contract with the prevailing competitor.

Almost identical language was used in reply to the bid requests of Par. Copies of all the correspondence was sent to FTC.

Subsequently Wolff wrote a follow-up letter to FTC in which he explained that the distributors probably would claim that their competitive bidding system was approved by the U. S. Supreme Court. This was not so, contended Wolff.

This system he added was one of the reasons why the Supreme Court had condemned the competitive bidding system recommended by the trial court in New York.

GOV. TO INDUCT NEW HOUSE

Sacramento, Oct. 11.

Gov. Earl Warren g. of h. at opening of Fox West Coast's new Crest here on Thursday (13), with a plane load of film names from Hollywood.

Theatre, formerly known as the Hippodrome, was rebuilt and modernized at a cost of \$450,000.

Inside Stuff—Pictures

Economic Cooperation Administration, fearful as are all Government agencies of attacks by Congress which may result in cutting off their funds, is aiming to shunt off potential criticism by setting up an advisory committee to determine what pix are worthy of compensation for showing in Germany. Committee, consisting of three to five experts on sociological and propaganda matters, is expected to be named within a week.

Congress has made \$10,000,000 available to the ECA to provide for convertibility to dollars of marks earned in the Reich by various communications media. Exact proportion of that sum to be earmarked for films hasn't been determined, but it is expected to be between \$2,000,000 and \$4,000,000. It will cover out-of-pocket expenses of prints and distribution, plus a portion of negative cost.

ECA is fearful of being put in the position of having to justify the payment of funds for a particular film. Its aim is to keep off that hook by being able to point out to some future Congressional investigating committee that all it did was take the advice of the top experts available at the time.

ECA is now working on the makeup of the committee. It possibly will consist of all paid members or one paid executive officer and some volunteer advisers. Compensation will go to pix distributed in the Reich after Jan. 1.

Current bulletin of the Associated Theatre Owners of Indiana outlines a plan whereby, instead of using worn-out phonograph records at daily openings of their theatres, exhibitors would screen a reel containing music from forthcoming Hollywood pictures. Credited with the suggestion was Silver Raley, ATOI member from Tell City. It's contended that not only would the soundtrack provide the theatre operator with better music, but would also plug coming attractions.

A spokesman for one of the trailer services on the other hand said the disadvantages of such a plan far outweighed its merits. Few exhibitors, he said, would pay a rental high enough to defray the cost of a whole reel. What's more, the music would be played at the theatre opening and closing periods—a time when the least amount of people would be in the house.

Melba Shearer, ballerina with Sadler's Wells ballet company, who scored in J. Arthur Rank's "The Red Shoes," is going all out along with Robert Helpmann in extensive exploitation of the film while here with the English troupe. Both dancers, working with Eagle Lion, distrib of "Shoes," will have seven interviews with New York newspaper critics besides posing for photos for This Week and the Daily News Sunday cover. They are also appearing next week on "Luncheon at Sardi's" radio airtel. Appearances belie statements attributed to Miss Shearer in newspaper interviews that she "dislikes films."

What may be the answer to cheaper theatre construction is outlined by the current Life mag in a two-page spread on the recently erected Baldwin theatre, Los Angeles. Reportedly the world's first commercial structure made entirely of laminated wood, the house cost \$290,000 instead of the average \$400,000. Theatre has a modernistic, arched design and is cheaper to heat and ventilate. Edifice resembles the wartime quonset huts. Mag quotes architect Lewis E. Wilson, who drew the Baldwin's plans, as saying he has orders to build four more of the same type.

With Paramount in control of the film rights to Gus Edwards' life story, chances of another biopic built around the late songwriter are very slim at present, according to his wife, Mrs. Edwards, currently in New York, noted that the film company priced the rights to Edwards' biog at \$110,000. In 1939 Par made "The Star Maker" with Bing Crosby, which was based on Edwards' career. Mrs. Edwards will remain in New York for a couple of months doing the Broadway scene before returning to the Coast.

Universal copped a nicely-timed break last week for "Abandoned," semi-documentary film on the baby adoption racket, when a number of the New York dailies headlined front-page stories on the arraignment of a lawyer charged with "selling" babies for fees running as high as \$2,000. Same day that the story was published, U was staging its world preem of the pic in Detroit. "Abandoned" is set to preem in New York at the Criterion within three weeks.

Par is paying \$2,500 to Warner's Music Publishers Holding Corp. for synchronization rights to Cole Porter's "Night and Day," for Bing Crosby to sing four bars of the tune in "Mr. Music."

Truce or Consequences

Continued from page 3

form pattern of clearances adopted by all distributors.

The 17-man committee of top TOAers named by Samuel Pinanski, unit's prez, will be called to New York within the next few weeks. It will seek a roundtable conference with company presidents and sales heads. It is prepared for a counter-demand by the companies that other groups be invited to attend the powwow.

Alternative Moves

TOAers are convinced that they will get action on their demand for a general huddle, because they are fully prepared to appeal to the Government or the courts for legal recourse. "Another method of bringing up the matter is also being studied. It would be to file a complaint with the Fair Trade Commission charging the distributors with unfair tactics in competitive sale of film. TOA has been advised that the complaint falls within the jurisdiction of the FTC."

The all-industry conclave is regarded as more likely than ever because of the companies' big concern with anti-trust suits brought by exhibs. Originally, Eric Johnston, head of the Motion Picture Assn. of America intended to bring up the subject at the Chi. p.r. meet. However, TOA was in the forefront in insisting that the meeting was neither the time nor the place for the subject.

Since its Los Angeles convention, TOA view has altered sharply. Demands were voiced in L. A. for a reform of trade practices through a meet with company heads. It is

thought that Johnston will again throw his weight in favor of an all-industry gathering in an attempt to win a peace which would cut into the volume of triple-damage actions.

Gathering of the TOA committeemen in New York has been delayed shortly by the death of Judge Abraham Pinanski, brother of the TOA prez. However, his call is now expected momentarily.

Special Selling

Continued from page 4

"Joison Sings Again." Company's sales contracts on that pic set forth the amount of each admission which goes to Col. Instead of the traditional fixing of a percentage, pact reads that the distrib will get a specified sum on each customer. That leaves it up to the exhib, who collects the balance, to determine whether he wants to boost his prices and thereby increase his own take.

In his drive on "Samson," Schwalberg has taken on Henry Kahn as special sales aide to handle the sale of the film. Kahn served in Metro's Chicago office for a number of years and subsequently was an official with the Motion Picture Export Assn.

Actions of both Par and Col are regarded as important in determining what technique can be used by distributors under the anti-trust decree to increase revenues on big pix without violation of the price-fixing ban.

"THE GREATEST DISCOVERY SINCE BUBBLE GUM!"

PAUL DOUGLAS SINGS!!!

...and it's
the greatest
BOXOFFICE DISCOVERY
since sound on Film!
Life Mag. hails it
'Movie of the Week'
in a 2 page Douglas
profile. Read it...
and BOOK it now!"

"Everybody DOES IT"



AND CLEAN UP NOW WITH THIS ARRAY OF HITS... Everybody DOES IT!

FATHER WAS A FULLBACK • I WAS A MALE WAR BRIDE • THIEVES' HIGHWAY • COME TO THE STABLE • SLATTERY'S HURRICANE • YOU'RE MY EVERYTHING • HOUSE OF STRANGERS • IT HAPPENS EVERY SPRING • MR. BELVEDERE GOES TO COLLEGE • MOTHER IS A FRESHMAN • A LETTER TO THREE WIVES • CANADIAN PACIFIC • THE SNAKE PIT • YELLOW SKY • CHICKEN EVERY SUNDAY • DOWN TO THE SEA IN SHIPS

There's No Business Like 20 Business!
CENTURY-FOX



He follows motion...

HE swings the camera . . . following motion, keeping the object of interest always frame-centered . . . there you have the culmination of years of experience—years in which the operative camera man learns how to get the most from his equipment.

But he learns, in those years, something more—to understand the problems of the picture's director and of the director of photography. From this

understanding comes his great ability to interpret their wishes creatively . . . to devote his technical knowledge to giving them what they want from every shot, every scene.

Because he must get so much from every shot, his dependence on film of superior quality and uniformity is great. That's why you'll find so many operative camera men using the family of Eastman motion picture films.

EASTMAN KODAK COMPANY

ROCHESTER 4, N. Y.

J. E. BRULATOUR, INC., DISTRIBUTORS
FORT LEE • CHICAGO • HOLLYWOOD

SMPE Nod to TV

Continued from page 1

of America and Theatre Owners of America, although it receives only one thousandth of 1 percent from film industry for its work.

He advocated definite campaign to up this ante. SMPE assets, he said, are now \$90,000, with \$24,000 income from sustaining members compared to \$8,087 in 1947. Membership was 500 in 1933 and now is over 13,000, with 280 new members coming in since April.

Hollywood studios can dispense with using outside laboratories to print their color film and do printing on their own lots, three engineers from du Pont plant in Delaware claim as result of new developments. In demonstrations to convention delegates, trio showed that present black-and-white equipment, with slight modifications, can be utilized for color printing. Engineers, forecasting tremendous savings, describe their new color film as "characterized by synthetic polymer matrix rather than gelatin."

Edward P. Curtis, Eastman Kodak vicepres, said there was little chance of Hollywood getting the \$17,000,000 annually guaranteed by the Anglo-American pact. "When the agreement runs out next June there is a real question whether or not we are going to continue getting the \$17,000,000. And no amount of Government or industry pressure is going to force France, England or any other country to pay us dollars they haven't got. The pattern is pretty much the same all over Europe."

Curtis said American industry must adjust itself to this financial crisis by importing more goods, exporting less.

Society's new officers are Fred T. Bouditch, director of research, National Carbon Co., Cleveland, engineering vicepres, succeeding John A. Maurer; Frank Cahill, Jr., head of Warner Theatres Engineering, N. Y. treasurer; Ralph R. Austrian, N. Y. television consultant, former treasurer, as financial vicepres, succeeding David B. Jay. Board of governors members chosen: W. H. Rivers, Ed Seely, R. T. Van Niman, Loren

Grignon, P. J. Larsen, John Livadary. Livadary serves one year; others serve two.

Fourteen sessions are slated through Friday. Attendees include SMPE's 600 locals, 350 from elsewhere. Total of 62 papers will be read during the convention, which is regarded as the most important in the Society's history since reports deal with cost-cutting methods and impact of video on film industry. Highlight is expected to be the speech by Vladimir K. Zworykin, RCA vicepres, on Thursday (13), at Mt. Wilson. Dr. Zworykin invented the electronic microscope, forerunner of the image orthicon used in all TV cameras.

Companies and groups represented include Paramount, RKO, Metro, NBC, U. S. Navy, U. S. Army Ballistic Research Corps, Eastman Kodak, Cinecolor, Mode-Art Pictures, Ansco Photo Research Corp., Motion Picture Research Council, National Carbon, Western Electric, DuMont, Bell Telephone, Altec Lansing, Sound Services, Rangertone and Western Union. Main sessions are at the Hotel Roosevelt.

After Curtis urged more imports, less exports, Jack Warner, who was at the speaker's table, threw up his hands, saying, "that doesn't go with me." Curtis replied: "I know you disagree with me, but that's the way it has to be."

Indie Coin

Continued from page 3

devaluation might set them back anew from the advances they have made in gaining confidence of the moneybags. Bankers declare, however, that the downward revision of foreign currencies in relation to the dollar won't mean anything as far as they are concerned, since they never work on the foreign potential.

Wisdom of the latter attitude is seen in two current films held by Bankers Trust, N. Y. They are on Walter Wanger's "Joan of Arc" and Transatlantic's Alfred Hitchcock-Sidney Bernstein "Under Capricorn." In both cases, lack of dependence on foreign income is proving an important safety factor.

Break for 'Joan'
Concerning "Joan," it will be the unexpectedly good overseas income that will get the bank off its \$3,500,000 hook. Picture is doing relatively poorly in the domestic market and the big foreign take is providing the needed cushion which wouldn't have been there had it been counted on in determining the size of the loan. RKO which is distributing the film, has promised the bank it will be out safely in another year.

On "Capricorn," devaluation means a flat 30% cut in receipts from Britain as result of the circumstances under which it was made. It was produced in England, but financed almost entirely with American dollars. In return for this, Bank of England agreed that "Capricorn" income should not be subject to usual monetary restrictions and that its earnings in Britain should be convertible to dollars. There was no provision in the B. of E. deal, however, for devaluation, so the full 30% cut will have to be absorbed by the pic.

Despite guarantee of convertibility, Bankers Trust made its loan based completely on "Capricorn's" U. S. potential, which has proved good foresight under the circumstances.

20th-WB

Continued from page 3

the question of divorcement is now closed. Government attorneys, according to reliable reports, are unwilling even to accept divorcement as a subject of conversation. However, on the method of divestiture and its extent, matter still remains open because the court has yet to rule on the subject.

In light of the Government attitude, appeal is regarded as even more likely. While the case is still on the books, the way is open for easier divestiture terms. Once the 60-day period for appeal has expired without the majors filing their notice, bargaining position of the companies would be completely wiped out.

British Oldie Pix Limit For Quota Snarls Exhibs

London, Oct. 11.

The Board of Trade is continuing to wield the big stick against British companies seeking extended quota life for oldies. After making mass rejections a month ago, they have turned down a further 13 applications and have conceded extended certificates to only two subjects. They are "Henry V" and "Dead of Night."

Limitation of oldies for quota will make even more difficult the task of exhibs who are obliged to show 40% British pix, as they had resorted to a large extent on the availability of releases to make up their percentage.

UA Burnt

Continued from page 1

sought for both pix. UA is not closing its doors to them, but is taking the attitude that it will give the finished prints a mighty close o.o. and, only if it is certain it has a sure b.o. winner will it consider releasing either of them.

"Guilty of Treason" brush to UA resulted from the fact the original deal was requested by the Goldenes before they had taken Wrather in as a partner. Latter, a wealthy Texas oil man and husband of Bonita Granville, who is starred in the film, is reported to have upset the arrangement. Golden is now in New York from the Coast seeking another outlet.

Wrather Sez He'll Sell Foreign Rights Himself

Originally announced as a United Artists release, the recently completed Cardinal Mindszenty biopic, "Guilty of Treason," as yet hasn't been set with any distributor according to Jack Wrather, who has a controlling interest in the film. Domestic release deal won't be ironed out until after he returns from a five-week European trip. The indie producer declared in New York last week prior to sailing on the Queen Elizabeth.

Wrather, who joined Edward and Robert Golden in Freedom Productions to turn out "Treason," said he plans to handle the film's foreign distribution on his own by selling it independently in individual countries. Pic stars Bonita Granville, Mrs. Wrather, and Paul Kelly. While abroad the filmmaker will survey Britain, France and Italy with a view to producing pix there financed by his frozen funds.

Previously releasing through Monogram, Wrather has accumulated blocked coin on the Continent via a quartet of films—"Strike It Rich," "Perilous Waters," "The Guilty" and "High Tide." At present, he said, two properties are being considered for overseas production. They are "Timetable," authored by radio writer Larry Marcus, and "The Man Who Cured the Common Cold," by Jess Arnold. Wrather is due back Nov. 16. Miss Granville is accompanying him on the junket.

MPAA

Continued from page 3

ent plans hold. The Government wing wants to charge something on the order of \$10 per print with the distrib also bearing print costs and distribution overhead. Any revenues received by the department will go towards its film production program.

Mechanics of distribution are now being worked out by State officials. While a film company will be contracted as the channel for the pix, it is likely that the U. S. territory will be divided for franchise purposes. Film outfit would supervise sales generally.

Among the films heading for domestic release are a number which have been handled overseas by MPAA companies and others. Some time ago, State Dept. quietly tested acceptance of several films in U. S. theatres. Reaction was considered good and the Government officials then started checking film companies to find whether they would be interested in handling the State pix.

Besides theatres, distribution will also be sought for civic groups, schools, colleges, churches and other public organizations. State believes the pix will be valuable in selling America to Americans.

Yanks Demand

Continued from page 3

is no doubt, however, it will be strongly resisted by the British government which has already intimated that a lower figure may be offered.

All branches of the British film industry see a need to reduce the quota. Tom O'Brien, general secretary of the National Assn. of Theatrical & Kine Employees, declares that film production is so low that 75% of the country's theatres face a product shortage. Reduced quota is also predicted by Sidney Bernstein, producer and operator of the Granada circuit of 35 houses. Rank is known to oppose the quota as is his chief production competitor, Sir Alexander Korda.

Main point is that there has been a complete reversal in attitude by all concerned since the last Anglo-American pact was negotiated. There will be few if any friends for an extension of the quota as it now stands. And on the monetary pact, there are even suggestions in some quarters that free convertibility be allowed in exchange for an assurance of continued American production in Britain. Although this can be discounted because Britain's dollar position would not permit such a course, some compromise may emerge out of the horse-trading coming up.

O'Brien, most potent union leader in the industry, claims it is hopeless to expect a recovery of the British film industry for some time. He urges the quota to be wiped from the books. He is insisting that Yank distrib must use their frozen coin for British production, otherwise thousands of theatres cannot remain open. O'Brien will huddle with Johnston in a bid to win his support.

Batavia Indie's

Continued from page 3

to Dipson after its lease expires next March.

Mancuso is ready to go to bat in court on the basis, too, of the recent decision in the industry anti-trust suit outlawing the "old customer" theory. That means a distrib can't deny an opportunity for product to a new customer because it doesn't want to deprive an old one.

Theatre man's squawk on bidding is that his experience has been that he can't win a picture unless he makes an offer so high that he is sure to lose money. Likewise, he feels that the length of run being demanded by the distrib is excessive. He'd be more satisfied with the bidding setup, he says, if it were open and he were certain it was bona fide.

Mancuso has made something of a cause celebre of his battle and, fortunately for him, had been in position to pour coin into it. His family, which built the theatre, owns a large amount of Batavia real estate and has been extremely successful in other enterprises, including a Buick-Pontiac agency and a bowling alley.

Mancuso has tried all sorts of schemes for keeping the house slight, including importation of name bands, which have paid off well, and vaude, which has been spotty. He shortly has Charles Laughton coming in for a one-shot lecture. He is now buying top product despite his claim that the high prices insure him a loss. "Since I'm going to take a loss anyway," he explains, "I might as well do it with good pictures as bad ones."

1/8% 'Incentive'

Continued from page 1

Miller and F. Hugh Herbert, who owns the "Kiss and Tell" property. The one-eighth of 1% stockholders are Jack Raur, casting director; Frank Raur, assistant director; Rudolph Sternad, production designer; Bob de Grasse, cameraman; Bill Blowitz publicity man; Frank Doyle, editor; Linda Susan Agar and Hjordis Niven.

In addition, this is one of the few pix in which a publicity man gets screen credit. Blowitz and his partner, Margaret Maskell, are listed as "Unit Publicists."

Miller leaves New York Friday (14) and stops off at Des Moines, his home town, to investigate possibilities for a preem there.

Deborah Kerr Sails For MG African Locationer

With Metro's African locationer, "King Solomon's Mines," due to roll Oct. 30, Deborah Kerr sailed from New York last week on the Queen Elizabeth en route to the dark continent. She'll co-star in the Sam Zimballist production with Stewart Granger.

Other passengers included Paramount's foreign chief, George Weltner, off on a periodic survey of the continental market; actress Hermine Gingold; Kay Harrison, of British Technicolor, with his wife on a two months' visit; Mrs. David (Gaby) Smart, wife of the publisher; the Ernest Bevins; Jack Gordon, general manager of Famous Artists Corp.; and Sam Goldstein, pres of Commonwealth Pictures. Latter will be abroad 10 weeks on his first overseas junket since before the war.

3 Dual Combos on Same Bill

San Antonio, Oct. 11.

Orion Whittledge, manager of the Star here, announced what he believes is a double feature program to end all dualers. It will include two full length features, two animated cartoons and two serials.

Rank Pays Up

Continued from page 1

amassed gradually over the past couple of years. It took considerably longer than anticipated because of unexpectedly weak grosses during the early years of the loan.

Coin was acquired by Rank after the British filmmaker dropped his plans for ambitious advertising expenditures on his imports to this country. It comes from his share of rentals paid by both Universal and Eagle Lion while handling Rank's films.

Acquisition of further dollars by the Britisher is not likely since his present deals with U and EL call for an offset of British films here against earnings in pounds by the two companies' pix in England.

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RCA WRITES NEW NBC SCRIPT

SUPER-SALESMAN

Niles Trammell's elevation to board chairman of NBC, succeeding David Sarnoff, who continues as chairman of the board of the Radio Corp. of America, is a smart maneuver by the brigadier-general and his RCA prexy, Frank M. Folsom. By bringing in Joseph H. McConnell as the new NBC prez it gives Trammell for a footloose and unfettered orbit for his operations.

It's axiomatic in show business, as in many other businesses, that you don't make money in your office. A fancy chromed and paneled base of operations is a nice fillip for one's ego, and also for shingle purposes when the visiting customers must be impressed. But good business means going out and selling, i.e. visiting your clients on their home grounds, at neutral ports of call or pleasant listening posts or pulse spots, be they the other fellow's club or pub.

Trammell's metier has always been that of a greeter. He's an engaging mixer, a natural salesman. With it, he is steeped in the radio tradition and has absorbed, interpreted and projected its showmanship and merchandising potentials as few men have.

An untrammelled Niles Trammell should make his salesmanship and showmanship mean even more than ever before to NBC, especially in this crucial period of a transition business faced with accented competition from all quarters. **Abel.**

Client Bait Getting NBC Off Its \$1,000,000 Programming Hook

NBC has been taking stock of Tom McCray's highly-gear-programming operation, which has represented an expenditure of \$1,000,000, and wondering whether the commercial payoff will justify the heavy outlay. With a grand total of 20 programs introduced to the NBC kilocycles under McCray's regime, most of them doing summer duty and "required productions" to fill empty gaps, thus far the web has succeeded in selling one—"Dragnet," which Fatima (Liggett & Myers) has picked up.

At the moment, it looks like the \$1,000,000 nut will more than amply repay the network, with RCA reported on the verge of sponsorship of the web-developed "Directors Guild" show, and the Schlitz sponsorship of "Halls of Ivy" merely waiting for the opening of a time segment favorable to the client.

Sales to RCA (although actually a house client), and Schlitz, on top of the Fatima bankroll, would more than take NBC off the \$1,000,000 hook, with annual billings of approximately \$2,000,000 accruing to the web. It would also leave NBC with but three half-hour (Continued on page 30)

Waltham 'Wealth' Into ABC Coiffers

Deal is set for Bill Slater's "Share the Wealth," now on WOR, N. Y. to shift to ABC. Stanza, sponsored to Waltham Watches, will be slotted at 8 p.m. on Mondays. Agency is Hershon & Garfield. The 25-minute stanza will be sponsored on 21 stations in major markets and aired as a sustainer on the balance of the web.

Another show, which was formerly on Mutual, "Superman," will be picked up by ABC as a sustainer. Once a cross-the-board kid strip, "Superman" will be booked as a weekly half-hour opus and given adult appeal by bringing the hero down to earth and minimizing his supernatural prowess. Series will start Saturday, Oct. 22, at 9 p.m.

"Standby," a promotional sustainer, will be launched by the web Sunday (9) at 7:30 p.m. Show, which will be produced by Charles Herbert, producer of the old "Sound Off" series, was used twice this month to ballyhoo the upcoming "Ozzie and Harriet." It was considered not only a successful vehicle for plugging other ABC ailers but a highly listenable program on its own, with commercial possibilities. Each broadcast will be dedicated to an ABC program block and feature some of the web's stars. Series features Russ Adlam orch, Bob Carroll, Carol Richards, the Starlighters and Arno Tannev as channmaster.

Franco's Kudner Deal

Carlos Franco is in the process of negotiating a contract with the Kudner agency to move in as radio-television time buyer. He recently checked out of a similar capacity at Young & Rubicam after a 14-year association with the latter agency.

Kudner outfit over the past couple years has projected itself into the bigtime video league, with its "Texaco Star Theatre," Olsen & Johnson etc.

McCann-Erickson In High Gear With \$12,000,000 Biz

In contrast to its "also ran" status among agencies in the big-league radio programming sweepstakes of a few years back, the McCann-Erickson operation has moved into the forefront of AM-TV activity, with the major strides achieved since the ascendancy of Marion Harper into the presidency of the agency. Although essentially a research man, Harper's radio-consciousness has asserted itself to a degree where McCann-Erickson today boasts AM tele billings totaling \$12,000,000. That gives it No. 3 ranking among the major agencies engaged in radio-video activity.

The switch of Charles Wolfe from BBDO to McCann-Erickson as chief radio copy man, the installing of Tom Lane as radio-TV director, the creation for the first time of its own radio-TV publicity setup headed up by James MacDonald (instead of the previous freelance parcelling method), are all part of the new agency pattern toward elevating its status.

Among the agency's major accounts are Westinghouse, with its "Studio One" on TV and Ted Malone in radio; Chase-Brough, with "Dr. Christian" on AM and the Ruller Derby on video; International Harvester, with its "Harvest of Stars" radio showcase; National Biscuit Co., with its wide AM spread including Arthur Godfrey, "Straight Arrow" and "Red Ryder"; Chrysler, which is now on the prowl for major radio and television shows; plus Pacific Coast Borax, sponsors of "The Sheriff."

NBC's Brooks to Europe

William F. Brooks, NBC's news veepee, flew to Europe last Friday (7) for a three-week stay.

Main purpose of mission is to reappraise the web's European correspondents' setup and to renegotiate contracts.

PARENT COMPANY CALLS THE TURNS

By GEORGE ROSEN

The ascendancy of Joseph H. McConnell, executive veepee of the Radio Corp. of America, as the new president of NBC, with Niles Trammell moving over as chairman of the board of the network, is seen giving the parent RCA hierarchy absolute and complete control over the web. In effect, NBC is practically stripped of autonomy. While the parent company's dominant position was apparent before, at least it was hidden behind a facade of non-interference.

Last Friday's statement of Trammell's new role as NBC board chairman, a post being relinquished by RCA board chairman David Sarnoff, followed a meeting of the board and hit the industry with a stunning suddenness. It was the most guarded top-secret of recent years, despite the fact that the move had been promulgated months back. It was the motive underlying McConnell putting in an appearance at the White Sulphur Springs NBC convention last month, with many wondering at that time why the RCA exec veepee should be projected into the convention picture.

The statement announcing Trammell's new post and McConnell's takeover of the presidency was written by Trammell himself, in which he pointed out that the move was of his own doing, that in order to better serve the network he requested to be relieved of administrative functions to devote full time to programming, client contacts and projecting the Trammell prestige and personality into the super-salesmanship for which he has in recent weeks gained wide recognition.

Thus Trammell in his new post somewhat parallels the functions of CBS board chairman William S. Paley, who had turned over the administrative side of the web operations to prexy Frank Stanton while he himself concentrated on programs and inaugurated the maneuvers which resulted in the wholesale defections of top talent from NBC to CBS.

It was this CBS ascendancy into top dog programming position over the past year (a distinction enjoyed exclusively by NBC) over the many previous years of broadcasting that was seen by some as underlying last week's NBC administrative overhaul.

Folsom's Fine Hand

Sources close to the RCA-NBC hierarchy say that Frank Folsom, RCA prexy, "wrote the script" for the new setup, that as a merchandising man Folsom's decision to install McConnell as president with Sarnoff's blessing was in keeping with the RCA concept of effecting a network administration ensuring a "guaranteed profit." It was McConnell who some months back after the NBC talent-sponsor exodus had gained momentum, temporarily moved into the web picture and effected economies of about \$1,000,000. Immediate conjecture within the trade, following announcement of his appointment as president, was whether this (Continued on page 30)

On the Status of Denny

In the Niles Trammell statement announcing his move over as NBC board chairman, with Joseph H. McConnell stepping into the presidency, there was one aspect which did not go unnoticed within the trade. That was the singular lack of any mention whatever of Charles R. Denny, the ex-FCC chairman who was brought in as executive vice-president of NBC. While he doesn't carry the title of general manager as his predecessor Frank Mullen did, Denny's g.m. administrative role has nonetheless been implied.

Close sources recall that the Denny appointment was not made on the recommendation of Trammell, who didn't see the need for a general manager. It's understood that RCA Boss Man David Sarnoff himself installed Denny as the web's No. 2 man.

Frank Folsom, RCA prexy, maintains there's nothing significant in the failure of last week's statement to mention Denny, pointing out that in the changing and expanding pattern there's more than enough of a load for everyone to carry; that, in reality, Denny as well as the others are confronted with twice the workload as before, that as the AM-TV transitional era crystallizes, there will always be a need for NBC to realign itself to make room for additional administrative talent.

WINS Staffers to Protest Sale To Pope; May Put in Own Purchase Bid

Hot Rumba

Cigar Institute of America has been trying to get radio stations to shelve the new pop tune "Cheap Cigars," a rumba number which it considers damaging to the stogie business. Several broadcasters are burned up over the heater boys' demand, since they feel they see little of the ad coin spent by cigar manufacturers.

CIA also attempted unsuccessfully to get Edwin H. Morris, publishers of the song by Sammy Fain and Bob Hilliard, to recall it. "Cigars" has been waxed by Jane Harvey for MGM Records and by the Pied Pipers for Victor.

A meeting has been scheduled for tonight (Wed.) among the 100 employees of WINS, the Crosley-owned 50,000-watt station in New York, to protest the sale of the station to Generoso Pope, owner of the bilingual WHOM operation in N. Y. (Announcement of the sale of the station for \$512,000 was made last week. It's now up to the FCC, which will schedule hearings.)

The WINS employees take the position that if Pope converts the station into a foreign language operation, which is practically accepted as a foregone conclusion, at least 90% of the staff will be rendered jobless. It's strictly a case of being concerned over their future welfare and that of their families, rather than probing for any hidden motives in Pope's bid to go 50kws.

Feelers will go out at tonight's meeting to explore the possibility of the 100 employees stepping in and buying the station as a cooperative venture, feeling being that such a nominal price for a 50kw operation in the world's top market more than warrants the try. At any rate, the WINS staffers are concerned over their future and want to register their squawk with the FCC.

Invited to tonight's session will be representatives of the three unions having a stake in the station sale—American Federation of Radio Artists, American Federation of Musicians and International Brotherhood of Electrical Workers. Eldon Park, WINS manager, has also been asked to appear to answer questions.

McConnell Fifth Topper for NBC

Joseph H. McConnell becomes the fifth administrative head of NBC. Here's the chronological scorecard:

Merlin H. ("Dead") Aylesworth, a General Electric man brought in by Owen D. Young before the takeover by Radio Corp. of America, was the web's first prexy. It was Aylesworth who, along with S. L. (Ruxy) Rothafel, conceived the idea of a Radio City and brought to radio the initial bigtime showmanship flash. He was later deposed by RCA topper David Sarnoff.

Dirk Patterson, who succeeded Aylesworth, did not hold the rank of prexy, but administered the web operation. An "outsider," he had been looking after the affairs of Welfare Island N. Y. His regime, it's recalled, was riddled with politics.

Lenox R. Lohr, another "outsider," was next brought in, having done a successful job of running the World's Fair in Flushing Meadows, N. Y. He's now associated with the Museum of Science in Chi.

Niles Trammell, who was Lohr's veepee and general manager, succeeded Trammell thus becoming the first prexy who came up the hard way through NBC. Back in March, 1928, he was a salesman for the web and in May of that year he was named manager and veepee of the Central Division in Chi.

McFarland Exits WPGH

Pittsburgh, Oct. 11.

James McFarland, who took over management of WPGH early last summer, has resigned, effective next month. McFarland, onetime chief engineer at WWSW, went with new station at its inception, building the transmitter there and becoming its first e.e.

In June, he was made manager, replacing Jim Bellamy. McFarland, whose successor will be named shortly, has no immediate plans.

CBS Welcome Mat Out for Trammell But Move Unlikely

If Niles Trammell should entertain the thought of following the NBC-to-CBS trek of topflight personalities, he'd be more than welcome by the Columbia hierarchy. That much was established over the weekend, when a high CBS exec frankly admitted that the acquisition of Trammell would be the top administrative coup in recent years. However, the same CBS sources doubted such a thing would come to pass.

Just how Trammell would fit into the CBS administrative picture would be a point of conjecture. As NBC prexy (and now as NBC board chairman) he's down on the books for \$100,000 a year (same salary as that commanded by CBS prez Frank Stanton) under a five-year contract parted last year. Stanton's, however, is for 10 years, with some supplementary protective clauses.

It's conceded that a Trammell switchover to Bill Paley's 20th floor, though held unlikely, would be the climactic ironic touch to the saga of 1949, which found Jack Benny, Amos 'n' Andy, Edgar Bergen, Red Skelton, etc., transferring allegiance to Columbia.

KVI's 7-Hour Blackout Follows IBEW Walkout

Seattle, Oct. 11.

KVI, Mutual outlet here, was off the air nearly seven hours Friday (7) when International Brotherhood of Electrical Workers engineers at the Vashon Island transmitter walked out. Strike call came at 4 p.m., after IBEW reps and KVI failed to agree on terms for a new contract. Station returned to operation at 10:55 p.m., when a new pact with wage hikes and changed working conditions was okayed by both parties.

Town Meeting' in Gamut from Malaria To 'Arabian Nights' in World Tour

Veepee in Charge of Radio Sales

BONANZA YEAR FOR % BOYS

The U. S. Radio-TV Trend

The following is a Hooper cross-sample of U. S. cities, towns and farms to produce a significant national guide in determining the inroads of television on radio listening.

1949 SHARE OF AUDIENCE—6-10 P. M. LOCAL TIME

Month	Radio	Television
January	94.59	5.41
February	93.97	6.03
March	92.83	7.17
April	91.70	8.30
May	91.03	8.97
June	89.99	10.01
July	89.39	10.61
August	88.51	11.49

More Clear Channel 50kw Stations If Radio Is to Survive, Sez Shouse

Boston, Oct. 11

FCC must provide a number of big clear channel stations with power increases to provide advertisers a continuing means of reaching the public at low cost per family unit, or the "whole economic base upon which broadcasting rests today can collapse—and it need not necessarily be a slow death." That was the challenge hurled to the FCC here yesterday (Mon.) by James D. Shouse, Crosby Broadcasting proxy, in a speech before the Boston Conference on Distribution.

Unless the FCC takes "drastic steps," he said, radio confronted with television's threat, may have, to lower its program standards to a point approaching "complete deterioration." Even the operators of clear channel stations, he added, will find that quality operation to a diminishing audience will be economically impossible within five years under what he termed the "present archaic 50,000-watt ceiling on power." He noted that the number of AM stations has more than doubled since the war's end and warned that radio is entering its period of real competition with TV "in a state of complete dilution with sound broadcasting being broken into smaller and smaller units which have less and less chance to survive."

In an all-out pitch for a power boost to clear channel stations, which includes Crosby's WLW, Cincinnati, he termed the nation's 50,000-watt stations as "strong bulwarks of radio." "It will become apparent to several thousand small station operators throughout the country," he said, that their fight against the clear channels has "been a fight against their own best and selfish interest." He called on the FCC to concern itself with "the survival of the fittest," declaring it would "aid materially to the survival possibilities of the medium stations and the weak stations."

4A's Kick Around Radio, Tele & Sex

Radio and tele were key topics at the annual eastern confab of the American Assn. of Advertising Agencies in N. Y. last week. Typical AAAA reaction to TV was the speech of Donald W. Stewart, ad manager of the Texas Co., who quoted a salesman as saying, "Tele is very much like sex. When it's good, it's terrific and out of this world. And when it's bad, it's still pretty good."

Stewart said that the big one-hour video shows can effectively use an alternate-week sched. "The impact of TV is so much greater than radio and it is not necessary to expose yourself on a weekly basis. Following this plan, you could be on 26 times all through the year, instead of 39 weeks on an every-week basis."

Researcher A. C. Nielsen said that the big danger in the present situation is that advertisers "may turn their backs on radio without justification." Radio, he stressed, has been strengthened not only by increases in number of radio

(Continued on page 30)

MCA, MORRIS' AM-TV STAKE

This is the broadcasting season when the 10% talent agency boys—notably Music Corp. of America and William Morris—ride on the radio-TV bonanza train. While in previous years they were more actively engaged in settling their percentage deals for personalities on their respective rosters, this year finds MCA (on the radio side) and William Morris (notably in the video division) solidly entrenched in some of the costliest packages in the AM-TV realm.

This is the year when MCA rushes in on its multiple maneuvering in CBS capital gains: wrap-up of topflight talent, with Jules Stein & Co. in for a "piece" of the \$40,000 budgeted Jack Benny Show, and the \$40,000 Bing Crosby stars. For a year now MCA has been reaping a "harvest on the Amos 'n' Andy" CBS capital gains deal. It also has a stake in the Edgar Bergen show on Columbia as it has with Burns & Allen, who along with Amos 'n' Andy, Ozzie & Harriet and Dinah Shore, switched allegiance from William Morris to MCA within the past couple of years.

MCA ties in on an agenting deal with Phil Harris and Alice Faye (Recall) as well, not to mention such lucrative items, among others, as the Screen Guild Players NBC show (Camel), Joan Davis sponsored by Ralston Purina (CBS), the Prudential "Family of Stars," and Dinah Shore via her Bob Smith CBS show. MCA reportedly was involved too in the Hudson sponsorship deal for Walter Winchell on ABC.

Video Active, Too

On the video front, MCA has a flock of package-personality % deals involving, among others, Ken Murray, Morey Amsterdam, Boris Karloff (also as a radio attraction) and CBS's "Tonight on Broadway." But MCA is overshadowed on the

(Continued on page 34)

'Halls of Ivy' Padlocks Doors

Chicago, Oct. 11

Schlitz Brewing has wound up a series of complicated maneuvers, and is ready to sign for "Halls of Ivy" on the NBC network. It's reported here, linking will be done this week behind a "cloak and dagger" wall of secrecy, mainly because of Schlitz's insistence on shutting out the trade press.

Show will originate on the Coast in a 30-minute package scripted by Don Quinn and starring Ronald Colman. Time has definitely been cleared by NBC, but neither the net nor Young & Rubicam which is making the deal are saying more than "hello-goodbye" because of Schlitz's presence.

Airing of "Ivy" will mark the first daytime radio appearance of the beer ad in 13 years, although Schlitz started bankrolling a Milwaukee family show on WTMJ this year.

Series of landings marked the negotiations for "Ivy" starting when it was discovered that Colman had been linked on an exclusive basis to Prudential for its "Family Hour" series. After that was retuned up and Colman got the go ahead for "Ivy," CBS cleared a Wednesday p.m. spot for Schlitz unit to discover that NBC had the deal wrapped up and was ducking to clear suitable time for the sponsor.

It's believed NBC will provide a Prudential radio spot. Unusual aspect of the deal was that Schlitz ad man Henry Test Rosenak was sold on the possibilities of "Ivy" by a rep of the Milwaukee agency that handled the brewery's WTMJ show. It's reported he brought back an audition platter, and Rosenak heard it once and declared "It's just the show for Schlitz." That was apparently his last public declaration on the matter.

Lots of Symphs, But No Clients Tipoff on '49-'50 Comm'l Accent

KBWD's 50G Sale

Brownwood, Tex., Oct. 11.

The FCC has given its approval to the transfer of control of the Brown County Broadcasting Co., owners and operators of KBWD, from C. C. Woodson and his wife to Wendell Mayes and wife for \$50,000.

Mayes is president and general manager of the outlet.

Perhaps for the first time in a decade, not a single symphony orchestra has succeeded in snaring a radio bankroller this season. There will be plenty of the long-hair stuff on the air, including the Arturo Toscanini-banned NBC Symphony, the New York Philharmonic on CBS, the Boston Symphony on NBC, etc., but strictly on an out-of-the-network-pocket sustaining basis.

CBS' Philharmonic series resumes for the '49-'50 season next Sunday (16) but without the \$1-250,000 time-and-talent tab picked up last year by Standard Oil of New Jersey. Efforts to sell the symph for this season were unsuccessful. NBC Symphony, likewise, lacks a fall-winter season bankroller (although U. S. Steel picks up the summer series) and NBC's outlay for its top public service effort will run it about \$300,000 a year.

Up to this year, there had always been an institutional-minded client around for either the Boston NBC Philharmonic, Detroit or Cleveland aggregations. But this year the sponsor accent is strictly on the commercial payoff.

Mutual Board Agrees to Agree On Future Pattern

Mutual network's board of directors at last week's special meeting in New York, did some "second thinking" on the web's financial status and from all indications resolved anew to give it that old college try.

Meeting was called in an effort to resolve Mutual's "sit dilemma and out of a 'show of hands,'" it's reported, came a reaffirmation of faith in Frank White's administration as proxy.

The stockholder stations apparently went along with the decision to take a more realistic view point of Mutual's sphere in the four-network picture, to shun for a programming pattern and administration more suited to MBS markets rather than duplicate NBC or CBS.

For trade consumption the board contented itself with a statement saying that proxy White's plans were approved along with program and operational budgets for 1950. "Shareholder stations of the network announced that new facilities in various key centers of the nation would be placed at the disposal of the network for use in future radio and television plans," the statement declared.

The board also listed the new and proposed facilities of the web's shareholder stations in Chicago, Cleveland and Detroit. It also pointed out that MBS member stations have tele-adjusted in N. Y., Boston, Chicago, Washington and L.A. and that "network coordination studies are already under way."

WARE'S SOLUTION: FM-TV SISTER ACT

Washington, Oct. 11

With more and more FM stations operating at maximum power William E. Ware, proxy of the FM Assn. believes the medium teamed with television may well be "the home entertainment combination of the future."

Saying that 24 stations recently received authorizations to move up to maximum capacity, including 50 kw in three cases, Ware issued a statement here last week coupling the growth in FM areas with the trend among manufacturers to equip video sets with FM. Approximately 21% of TV sets produced in August included FM reception according to the Radio Mfrs. Assn.

More and more broadcasters, as well as manufacturers, are beginning to recognize the power-house team of FM and TV," he said.

Ware pointed to a report from Greensboro, N. C., as indicative of a trend toward the FM-TV combination. There, he said, Gaines Kelley, manager of WFMY-TV and WFMY-FM, is pushing television hard but is still "very much FM-minded." There are 35,000 FM sets in the area, he said, with a major distributor unable to supply the demand.

Revere Camera Buys ABC's 'Judy'

Chicago, Oct. 11

ABC's sale of its recently-acquired "Date With Judy" show to Revere Camera shapes up as a double killing for the net and Roche Williams & Cleary agency, which handles the package. Show starts ABC on Saturday Oct. 13, and goes under bankrolling Nov. 10 for 52 weeks.

"Judy" program is lined for Thurs. 7:30 p.m. spot with the same first team that achieved an overall 11.4 rating while the program aired over NBC. Turns sponsored the show then, and despite the fact that writer Alvin Leslie, producer Helen Mack and lead role Louise Erickson brought the ratings from a 4.9 in July, 1947, to 16.8 in Jan. 1949. Turns cancelled out and NBC shelved the package.

"Judy" will originate from Hollywood on a 30-minute airing. An RWA-C spokesman said the agency doesn't expect the same startling climb the program enjoyed while on NBC. "Bob Hope show the same night, same net admittedly helped a lot, but both agency and network figured the program had "a homegrown quality that's radio's chief weapon against television."

Revere will drop its "Name the Movie" on ABC after Nov. 10.

CBS White Collarites Ask Execs to Nix Call For New NLRB Election

White collar workers at CBS N. Y. headquarters, members of the CIO Radio Guild have petitioned the network brass to reverse the position of the personnel department calling for another NLRB election. Management reps say that a new election is necessary to determine whether the RG still represents a majority. The union replies that a vote isn't needed because it can get a majority of the employees to sign checkoff forms, which authorize it to have dues collected out of paychecks.

RG steering committee says in its letter to the web toppers that it took 16 months to arrange an NLRB election in '45-'46 under the Wagner Act and that an even longer period would be required under Taft-Hartley, while "in the meantime our contract would expire, and instability and insecurity would return." The statement, signed by the 13-man CBS committee, concludes "Obviously, you cannot expect continued efficiency or good morale so long as the threat to our security remains."

Key TV Cities Blow Hot and Cold On World Series Camera Techniques

Television coverage of the recently-concluded World Series proved, if anything, the disparity in pickup techniques among the various big league cities. For comparison, VARIETY polled its correspondents in those cities to ascertain how the Series coverage as handled by DuMont and CBS-TV from N. Y., rated with the camera work on their home teams' games during the regular season. All considered the N. Y. coverage good (including VARIETY's homeoffice reviewer) but some thought their local crews did a better job during the summer.

In Chicago, Cleveland and Detroit, local coverage was found to surpass in quality that provided in the Series. In Cincinnati and St. Louis, however, the Series pickups were termed "more extensive," while Boston fans claimed they had never seen such excellent baseball coverage. Coming in for most favorable comment were the superimposition shots used by both DuMont and CBS-TV camera crews to show the pitcher-batter area and a runner on first base simultaneously.

N.Y. Says 'Solid Job'

On TV Series Pickup

Video did a solid job on the 1949 World Series. "Playing to the largest and probably the most baseball-wise audience in its brief history, TV showed consistent big league mettle in its coverage of the five games at the Yankee Stadium and Ebbets Field. Some errors were committed, of course, but they held little weight in the balance of the overall skill and steadiness with which the CBS and DuMont camera-handlers followed the ball and stuck with the crucial action.

TV's most important innovation in the current series, the usage of super-imposed images for simultaneous coverage of the batter-pitcher area and a runner on first base, came off with striking success. Exploiting the electronic flexibility of the cameras, video by means of the superimposition technique was, to a great extent, able to overcome the limitation in its view of the playing field. It was a big advance over video's coverage of the regular season games and once again demonstrated the medium's potential for solving any technical problem.

Plus and Minus

DuMont, stationed at the Yankee Stadium, and CBS, at Ebbets Field, handled the superimpositions in different ways, each system having plusses and minuses of its own. DuMont's method of showing the action on first base in a circle in the upper-right side of the screen was handicapped by the smallness of the image, but it permitted coincidental viewing of the base-runner and the pitcher's fling to the batter. DuMont's system, moreover, eliminated any distortion of perspective.

CBS's technique of splitting the screen between the pitcher and the base-runner, on the other hand, had the advantage of full-sized images. (Continued on page 31)

Goodyear Buys TV Whiteman Show

Goodyear Tire will spend between \$12,000-\$15,000 weekly, excluding time charges, for ABC-TV's "Paul Whiteman Show" package, which will be scheduled in the Sunday 7-7:30 p.m. Deal was set by Bud Barry, ABC program veepee, with William Gillette and Rod Erickson of Young & Rubicam.

The variety show will be produced by Tony Sanford (for Y&R) and Ward Byron (for ABC) and will be staged and choreographed by Valerie Bettis. George Faulkner, associated for many years with Whiteman's affairs, will script and Len Osner will be an assistant musical director. June Keegan, who was discovered on Whiteman's teen-age TV stanzas, will be featured weekly, and male and female vocalists will be selected after auditions tomorrow (Thurs.). Guests will include alumni of Whiteman's teen-age series on ABC-TV.

Agency Blinders

Westinghouse, sponsors of CBS' "Studio One," blew its top last week and wound up in a hassle with its agency, McCann-Erickson, over the presentation Sunday night (9) of Rudyard Kipling's "The Light that Failed."

How, Westinghouse argued—and was subsequently backed by CBS—can you reconcile plugging the company's lamps on a program with such a title? On a rotating plug basis, the Westinghouse Lamp Division was scheduled to get the play on Sunday.

For a while it was a question of changing the title of the Kipling saga of blindness (although some figured that would be tantamount to heresy), or skipping the lamp plugs and substituting another Westinghouse product. Latter course was finally decided upon, but not until McCann-Erickson and sponsor execs became engaged in a bitter verbal slugfest.

Milwaukee Wants Better TV Films, AM Shows on Tele

Milwaukee, Oct. 11.

Demand for better TV films, as well as for many shows still on radio alone, was indicated by a Milwaukee Journal survey conducted for WTMJ-TV, city's lone tele outlet.

Surprise result of the survey was the heavy afternoon TV audience. Figures indicated that the weekday average of set viewers was 3.05 per set, and the nighttime average boosted only to 3.90. Flanking the viewer total, the survey said the weekday percentage of sets in use was 68.6, but the nighttime figure jumped strongly to 93.8, indicating that Milwaukee set owners are much clubbier by day than by night.

Preferences listed by viewers here are also interesting, since Milwaukee is usually pointed to as a typical midwest big city, with a balanced proportion of private vs. industry.

Sports programs got an overwhelming first choice among men, with 51.5% picking sports first, variety shows 19.5%, and dramatic programs 17.8%. Women picked dramatic shows first, 43.8% of them, and listed variety second with 26.6%. Odd fact was that women's shows, built especially for them, batted only a weak 3.7%.

Children listed kid shows first with 42%, while westerns, which get a heavy play elsewhere, drew an outclassed 25.5%.

Breakdown of shows liked by age and sex indicated that Milton Berle copped first by a wide margin among men and women, and took a strong third among children.

Viewers here don't seem much disturbed about ultra high frequency and color TV squabbles going on in Washington. When asked if they considered replacing their sets, 86% voted no. Of the 14% who were thinking of a change, 85% wanted a larger picture screen.

Cleve.'s 87,741 Sets

Cleveland, Oct. 11.

During September, 12,235 new television sets were installed in the Greater Cleveland area, bringing total installations to 87,741.

At the same time, the Bureau of Business Research of Western Reserve University, which makes the monthly check, said more sets would have been installed had they been available.

The breakdown of sets in this area shows 82,563 in homes, and 5,158 in public places.



MURRAY ROSS
Musical Director—Organist
COLGATE SPORT'S NEWSREEL
NBC Network
CELEBRITY TIME—WJZ-TV
HANDS OF MURDER—WABD

Philco's Threat Reinstates Coe

Climaxing several weeks of squabbles between NBC-TV and Philco, Fred Coe returns Sunday night (16) as producer-director on that web's "Philco TV Playhouse." With the hour-long dramatic series never having hit the standards of quality it set last year since it resumed full-scale presentation several weeks ago, Philco had threatened to pull it off the air unless Coe was put back in the driver's seat.

Show had stayed on the air all summer long on a reduced budget basis, with Coe supposedly returning to the helm when it leed off its new fall cycle in September, simultaneous with its new tlein with the Book-of-the-Month Club. Because he had gone far over the weekly budget several times last year, the Hutchins ad agency, which handled the account, had instead turned the job over to NBC-TV staff producers on a rotating basis. Agency withheld any producer credit on the show, presumably so as not to let the Philco homeoffice in on the switch in producers. According to reports, the agency toppers were convinced that the staffers could do as good a job as Coe and still remain within the budget, estimated at \$17,500.

When the first three shows failed to come up to par, however, Philco insisted Coe be put back in charge. As a result, he returns this week, with his first production being an adaptation of F. Scott Fitzgerald's "The Last Tycoon." Series also starts this week on the full NBC-TV live and kinescope network, which will give it an outlet in every city in which the web has an affiliate.

WBKB to Go on Block With Reorganizing Of Paramount Theatres

Hollywood, Oct. 11.

Paramount Production and Distribution Co. will sell WBKB, Chicago, when it divests itself of its subsidiary theatre firm, Balaban & Katz. It was disclosed by Klaus Landsberg, KTLA topper. KTLA will remain with the production and distribution end of Paramount.

WBKB, however, will become a KTLA affiliate station. Chi outlet will buy KTLA kinescoped programs in the same manner that Balaban & Katz theatres will buy Paramount-produced film. Landsberg said WBKB will buy programs on same basis as other affiliates lined up by his station. There will be no consideration given Chi station's former position as part of the Paramount layout.

WBKB has already purchased "Armchair Detective," "Time for Beany" and wrestling bouts from KTLA. "Armchair" until recently sponsored by Whitehall Pharmacal in the east, has been picked up by Peter Fox Brewing Co. in Chi. Other two shows are on sustaining.

KTLA got under way with its kinescope network last month with four affiliates. Three additional tieups have been made since then.

Despite Petrillo's Music OK, Tele Pix Producers Still Shackled by Cost

GOVT. ON PROWL FOR VIDEO FLACKS

Washington, Oct. 11.

Something new under the sun!

Uncle Sam is advertising for press agents (they call them "information specialists" here) to help out with television work.

Starting base pay in various classifications ranges from \$4,479 to \$6,235, depending upon the experience and background of the applicant.

Civil Service Commission explains that the Federal video flack must be able to "write, edit or re-write scripts or scenarios" and sometimes he is "required to prepare and direct the arrangement and sequence of action for live television, motion picture, and still sequence photography, which involves problems of synchronization, presentation, distribution, the review and summary of film content, and suitability of material for television transmission."

Candidates for comparable work in the field of radio and motion pictures are also on the Government's "Helped Wanted" list, but such jobs are not new.

Weaver Tells ANA Video at Payoff Point for Client

Television has reached the payoff point for the advertiser and is in competition with all other media—except radio. That point was underlined by S. L. (Pat) Weaver, NBC tele veepee, before the Assn. of National Advertisers yesterday (Tues.).

"Do you need the studies of Hofstra College and others," Weaver asked the group, "to tell you that the TV home is no longer available to you as an advertiser in anything like the same degree from conventional media? Once you have a tele set, do you read the magazines as much, or the newspapers, or go driving where you see 24 sheets, or lie on the grass where you can comfortably follow the sky writing? Research answers no."

Information is being assembled, Weaver declared, that will show that about "one-third of all the top income families in all markets with a tele station now have sets, thus topping the coverage of the national magazines and making TV an excellent medium for high-cost luxury items." He also cited unpublished data which shows that "any TV campaign with any bite at all" reaches virtually all sets with that message.

In contrast with TV Weaver said, "the duplication in magazine circulation is colossal." He pointed to the 1949 magazine audience group study which shows 46% of the Satepost audience also reading Life, and 46% of Look readers also reading Life. "A television home is better than an ad read in a magazine," he added, "because it gets more attention and it is" (Continued on page 38)

D.C. Video Reaching 'Paying Audience' Status

Washington, Oct. 11.

Washington's four video stations are beginning to see black. At the rate sets are selling here it looks like there will be 75,000 receivers in the area in two months, frequently regarded as the minimum required to provide a paying audience.

September sales of receivers were the second largest of any month since the medium got started, bringing number of sets in the metropolitan area on Oct. 1 to 63,200. This was an increase of 5,800 over the Sept. 1 figure, according to the Washington Television Circulation Committee. Monthly sales have picked up considerably. During the first half of the year, they averaged only about 3,500 sets.

Hollywood television producers, seeking some means to give them the top hand in TV over their N. Y. confreres, will not find the necessary impetus in the greenlight handed the use of live musicians on television film last week. According to industry spokesmen, the cost of producing pix exclusively for video right now makes it a risky financial gamble and the added expense involved in using musicians at a fixed scale will make most producers think twice before signing on for live music on their soundtracks.

American Federation of Musicians prez James C. Petrillo okayed music for vidfilms at a meeting with producers and ad agency chiefs last week in N. Y., after the nix had been on for several years. He met with his exec board Sunday (9) to formulate the scale and plans to send it to the producers involved within the next week. In addition to the musicians receiving a fixed rate of pay for their work in cutting the soundtrack originally, the producers are also to pay a royalty fee for each time the film is transmitted, based on a percentage of the standard rate card in effect at each station. As with the royalties on phono disks, they are to be paid into a trust fund under Taft-Hartley regulations.

According to the producers questioned, Petrillo's okay naturally will mean an increase in certain types of film, such as musicals. But, they said, for the average dramatic production, sports reel, etc., it will still be more economical to follow their former procedure of using canned music, which is dubbed onto the soundtrack. All that requires is payment of a license fee and, since it is less expensive and new pop music is unnecessary for such pictures, that will continue.

In setting up his plans, Petrillo told the producers he was forced into the royalty payments for the same reason they were instituted in diskings—that any mechanization of music forced musicians out of work and thus some protection was needed. Producers agreed with Petrillo that the royalties would eventually be passed onto the advertisers via upped rates on films.

Underlining the complications involved in setting up a scale, Petrillo agreed with the film producers that royalty payments might be made general, to cover (Continued on page 34)

TV Pot Simmers Anew in Canada

Toronto, Oct. 11.

In another attempt to get television under way in Canada, private interests, prepared to gamble high investments on TV stations if they can secure a Canadian Broadcasting Corp. okay, will meet with the CBC board of governors on Oct. 17-18. Once again, applications will be filed by Toronto and Montreal groups. These include CKEY, Toronto; Famous Players (Canadian) Corp., CFRB, Toronto; Al Leary formerly connected with CHUM, Toronto, and now equipped with British financial backing. The Montreal applicants are CKAC, Montreal, operated by La Presse, largest French-language daily in Canada; and the Marconi interests.

These applications were deferred last spring on the contention of the CBC that the Federal government policy, paralleling the present setup of State-operated radio in Canada, will make only one channel in Toronto and another in Montreal available for TV operations by private interests in either city. The CBC also suggests that private interests in both cities form a group to establish a single station and pool their TV output. All independent TV interests cannot come to an agreement on this CBC proposal. Meanwhile, with the CBC receiving a \$4,500,000 grant from the Federal government to establish a TV station in Toronto and another in Montreal, this falls in line with the CBC's open intention of bringing TV within the scope of present State-operated radio.

AUTOMOTIVES IN HIGH TV GEAR

Invitation to the Disk Jocks

Television's first real disk jockey programs are expected to emerge from the American Federation of Musicians' okay on the use of music in television films. James C. Petrillo's go-ahead will enable TV stations for the first time to build visual music libraries, including short filmed transcriptions of name bands doing pop tunes. As a result, the stations will be able to program visual disk jock shows similar to those on radio, with the same bountiful openings for the payoff spot commercials, generally considered to be the most lucrative form of programming for the stations.

According to John Mitchell, chief of United Artists-TV, there is a virtual goldmine to be found in the visual library business if it can be made to work effectively. He predicted the name bands would probably want the same scales for film recording they get for straight-disk sessions, which might make the cost prohibitive. But, he said, there might be a method of cutting the bands in for a percentage of the profits, including residual rights, which would pave the way. There has been no new music recorded for TV films since long before Petrillo first nixed AFM members working in that medium in February, 1946.

Cramped Studio Facilities Throw NBC-TV for Daytime Program Loss

Despite daytime television having proved itself a potent sales medium, the shortage of studio space may rule it out for NBC this year. Web, which now tees off its daily operations at 5:30 p. m. with the "Howdy Doody" show, has most of the talent under option which appeared on its early afternoon programming last winter and spring, but has not yet solved the problem of finding space to air their shows.

Chief obstacle in the NBC daytime plans is the number of ambitious nighttime network shows which require hours of camera rehearsal. Such programs as "Texaco Star Theatre," "Olsen & Johnson" and "Philo TV Playhouse" tie up studios, cameras and crews for hours at a time, which leaves little equipment, personnel or space for the daytime stuff. In addition, WNBT, the web's N. Y. outlet, recently expanded its nighttime schedule, with "Tropic Holiday" now aired Fridays from 11 p. m. to midnight and "City at Midnight" scheduled to take over the same period on Tuesday nights, starting Oct. 25. That, too, has tied up the situation.

Other stations running daytime programming have not been hit similarly. CBS, with as many expensive shows requiring equally long rehearsal time, now has seven fulltime studios or theatres available, plus a number of outside rehearsal halls. As a result, it now starts its daily programming at 4:30 p. m. and, according to vicepres J. L. Van Valkenburg, may open an hour earlier in the near future.

DuMont, which innovated daytime programming last November, opens daily at 10 a. m., runs through 2 p. m. and returns at 5:55. ABC-TV airs its two-hour "Market Melodies," starting at 2 p. m. and WATV, Newark, starts daily at 3:30. N. Y. Daily News WPIN tees off daily with "Comics on Parade" at 5.

'Twelfth Night' Winds Up As an Audio Attraction On TV as Cable Phffts

A hitch in the cable transmission Sunday night (9) from the Empire theatre, N. Y. to the CBS-TV transmitter almost completely wrecked the second stanza of Enzo's "Tonight on Broadway," which was to have presented excerpts from the current Broadway production of "Twelfth Night." While the audio came in fine there was no picture for the first 26 minutes of the half-hour show. Trouble must have begun early in the afternoon because the web had a pat announcement slide ready to the effect that something was wrong with the picture and asking the audience to please stay with it.

That many of the viewers did stay with the show was hardly likely, because this was one that desperately needed the picture to let the audience know what was going on. Audio was only confusing without the video and, on the basis of the seven or eight minutes at the close which came through okay, it was impossible to (Continued on page 38)

SEEN RECEPTIVE TO HIKED RATES

With television network rates increasing in line with the steady boost in set circulation, top video execs are banking on their ability to lure in the nation's top-spending advertisers who will be able to afford the blue chips operation. Among these are the automotive manufacturers, who never spent too heavily in radio, and the way they've splurged into TV's No. 1 group of sponsors indicates the industry sales chiefs are on the right track.

Survey of the top TV spenders today reveals the car manufacturers and their allied industries far out in front, having surpassed the cigaret manufacturers who previously held the honors. Chevrolet, together with its local dealer associations throughout the country, now bankrolls five network shows alone and the local dealers are also spending heavily on local shows and spot campaigns. Ford now has its "TV Theatre" Buick sponsors the "Olsen & Johnson" program and Oldsmobile the CBS-TV news. In addition, among the allied industries appear such top-spending advertisers as Texaco, Firestone, Gulf, Esso, Goodyear, Atlantic Refining, U. S. Rubber, etc.

No single automotive advertiser yet spends on TV anywhere near the estimated \$20,000,000 yearly lavished on radio by Procter & Gamble, its biggest spender. But the industry execs expect all car companies to get into video in the near future and to lead the field as TV coverage spreads across the nation. Chevrolet alone now spends between \$2,225,000 and \$2,250,000 yearly on its shows and the total of the car companies probably exceeds P&G's investment in radio.

New Revenue Source

Network execs are especially pleased with the automotive business because, to them, it represents a new untapped source of income—one which will not cut into radio budgets. While most of the major manufacturers were in radio from time to time they (Continued on page 38)

TV Jukeboxes A Bust in Mpls.

Minneapolis, Oct. 11. Radical experiment of a local Hennepin Ave. promoter who built a "jukebox TV" lounge that's become a white elephant has the trade buzzing here.

Seems the far-sighted gent laid out \$7,000 cash to build a lounge with TV sets in each booth. Idea was to run sets on central control but on visual only. If customers wanted the audio too, a dime in the slot would bring sound effects.

The promoter is about ready to give up after six weeks of operation. Instead of collecting the \$10 per day he expected the TV setup is averaging \$2.50 a day. In addition, he's threatened with a law suit for playing a charge on TV programs.

Ironic feature of the deal is that the regular jukebox which used to bring in a tidy percentage each week has fallen off to no profit because the customers say it interferes with TV.

WBZ-TV's Pro Hockey Deal

Boston, Oct. 11. WBZ-TV is set to televise the 25 home games of the Boston Bruins pro hockey team with the first game scheduled for Oct. 16 at the Boston Garden. Telecasts will pick up the action from 10 p. m. until finish with vet hockey announcer Frank Ryan handling the action. Color and interviews will be handled by Rump Hadley. WBZ sportscaster, and tab will be picked up by Chevrolet Dealers Assn.

Schedule calls for 18 Sunday evening games, 11 Wednesday p. m. games and six on Saturday nights.

RCA Lays Off-Color Egg, Verdict On D.C. Demonstration vs. CBS; But All Agree It Tops Black & White

Such Is Fame

DuMont network found itself in the embarrassing position of cutting off a glowing tribute to its founder, Dr. Allen B. DuMont, on the night that the "Original Amateur Hour" signed off for last week's switchover to NBC.

To ring down the curtain on a 22-month association with DuMont, a farewell script was prepared with the original intent to salute Lawrence Phillips, who played a key role in bringing "Original Amateur Hour" to the video web. Phillips, however, is no longer associated with DuMont, so the script was changed to kudos DuMont as a TV pioneer who has done much to advance the cause of video.

Guy in the control room, however, wasn't aware of the switch from Phillips to DuMont and as the show signed off with the DuMont praise it got the dead camera and air treatment.

Goldmark Blasts RCA Color Tele As Locked in Lab

Washington, Oct. 11. Dr. Peter C. Goldmark, Columbia color inventor today (Tues.), gave the FCC his opinion of the RCA color system demonstrated here yesterday. Although he had doubts as to the method's efficiency, he said the results were far worse than he anticipated.

The demonstrations posed such serious problems as to both the system and the equipment, he declared. "That there is grave doubt that it will ever emerge from the laboratory," RCA color, he said, was "markedly inferior" even to the unsatisfactory color pictures tested several years ago by RCA. Specifically, Goldmark testified he observed "gross color deviation" in the RCA units. On one of the color receivers RCA used did flesh tones or true whites register, he said, and "flesh" were dark red, purple, green or orange.

In the two-color sets which RCA displayed, Goldmark asserted, only blue-green and dark orange hues were noted, and even these presented a general muddled impression. White was absent.

In the three-color sets, he said, purple was a predominant, contaminating effect. In his visit to the NBC control room, Goldmark stated he compared the simultaneous monitor image with the sample monitor image. This showed, he declared, that the colors in the simultaneous image "lost almost all similarity to the colors in the studio."

HINES WILL EAT FOR TELEVISION

Hollywood, Oct. 11. P. K. Palmer, Inc., has inked a contract with Duncan Hines for a series of 13-minute television films. Titled "Adventures in Good Eating," the films will go into production, starting Jan. 15, 1950, when Hines starts his tour of the country's eateries.

Palmer will attach a trailer to Hines' car which will be complete with camera crew and wire recording panel. Everytime Hines steps out to eat, the crew will mount its cameras. Films will be available for telecasting six weeks after Hines gets underway, according to Palmer.

Washington, Oct. 11. RCA laid an off-color egg yesterday in its first public demonstration of its new fine all-electronic compatible color television system.

Results were surprisingly disappointing, compared to the crisp pictures shown at CBS demonstrations last week.

But to those who had never seen color before, the pictures were regarded as a decided improvement over black and white. The RCA system, therefore, despite its defects, gave further proof of the advantages of color television over the present system.

Where the demonstration fell down was in color fidelity. Reproduction did not appear true. Frequently the images were decidedly off-color, imparting different tones to the subjects. Receivers side-by-side showed different colors from the same transmissions. Fringes of color also appeared on color sets receiving black and white pictures.

The colors further lacked the warmth and stability of the CBS tint. Many felt the RCA colors did not add as much to the individuals who performed for the camera as was the case with the CBS system.

Proves Compatibility Claims

In one respect, compatibility, the RCA system proved its claims. RCA has maintained that this is an indispensable adjunct to an acceptable color method. The demonstration showed that RCA color transmissions could be received on present sets in monochrome without apparent loss of definition. It was difficult to detect any difference in detail from such transmissions as from black and white transmissions.

Dr. Elmer W. Engstrom, RCA vicepres in charge of research who conducted the demonstration, emphasized the compatibility characteristic of the system, which permits existing receivers to accept color transmissions in monochrome. Compatibility, he said, is important not only to present set owners "but may very well be fundamental to the economics of a (Continued on page 37)

Stanton Accuses DuMont Of Trying to Hold Back Color Tele from Public

Washington, Oct. 11. There was some flurries of excitement here last week over the CBS color demonstrations before the FCC. Dr. Allen B. DuMont, video inventor and broadcaster, set off some fireworks by calling a press conference shortly before the first day's demonstrations concluded to blast the system and to repeat his estimate that color is 10 to 20 years away. That got under the skin of CBS proxy Frank Stanton. Then, at the second day's demonstrations, Dr. Thomas T. Goldsmith, DuMont research director, gave out with heckling technical questions. It was too much for Adrian Murphy, CBS vicepres and general executive who had been in charge of the demonstrations eight hours in all.

Dr. DuMont, whose tube and receiver operations would be seriously affected by color, told reporters the CBS system had better detail three years ago, that he hadn't seen anything that's even "warm" in color development, that both the CBS and RCA systems have too many "bugs" in them and that CBS showed only a "limited range" of program. The big problem, he said, is to get a "practical" receiver that everybody could use.

"I think the industry should continue to work on color," he added, "but it hasn't yet been able to develop anything that should be standardized."

Stanton immediately issued a statement accusing DuMont of trying to "keep color television from the public."

Peggy Lee to Get \$1,000 as Wynn Guest

Hollywood, Oct. 11. Peggy Lee has been set for a section in the Ed Wynn television show Oct. 20. Miss Lee will garner \$1,000 for the stint.

Coin being laid out for guest stints on the Wynn program is tops for the west coast to date. Tony Martin has been pencilled in following week.

Chi Cubs Up TV Asking Price To 75G for 1950

Chicago, Oct. 11. Chi Cubs have joined the ranks of sports promoters who have asked and will probably get more coin for telecasts next year. It was learned here that Cubs general manager Jim Gallagher had set a \$75,000 price tag on exclusive coverage for 1950, with a \$60,000 tag should two or more stations cover the baseball games.

WKKH, which has telecast the Cub games four straight years, has already indicated it will go along on the increase. Last year, three TV outlets paid only \$5,000 apiece for the TV privileges. WGN-TV, which is plotting extensive coverage on sports events, and which paid \$60,000 for an exclusive on the White Sox games last season, will undoubtedly follow suit. WENR-TV is on the fence, and may not go along with the increase.

WNHQ, the NBC outlet, didn't carry any games this year, and probably won't even get into the transactions, since station tappers expect a heavy influx of daytime network shows, as well as an ambitious local program sked.

Gallagher has already sent two form notices to the stations. (Continued on page 34)

WEINTRAUB SETS 3 'VANITY FAIR' CLIENTS

Weintraub ad agency, after several months of negotiations, finally inked a deal this week for three of its clients to take over participating segments of CBS-TV's "Vanity Fair." Agency has an option on the rest of the half-hour, across-the-board airer and hopes to have it sold out soon.

New sponsors, each of whom will take 10-minute segments starting Monday (17), include Seeman Bros. (for Airwicks), Maiden Form Brassieres and Robeson Cutlery. First two are to be on Mondays, Wednesdays and Fridays, with Robeson taking over Tuesdays and Thursdays. Show, a late afternoon stanza featuring Dorothy Doan, is aired on CBS-TV's eastern web only.

JIMMY DURANTE SHOW

With Don Ameche, Vera Vague, Sara Berner, Candy Candido, Roy Barry orch.
 Producer: Phil Cohen
 Writers: Norman Paul, Jack Ellinson, Harold Goldman, Dick McKnight
 30 Mins., Fri., 9:30 p. m.
CAMELS
 NBC, from Hollywood
 (Ely)

Jimmy Durante bounced back into the nighttime comedy picture last Friday (7), with Don Ameche going into his second semester as chief foil and partner. It's the same smartly-tailored Phil Cohen package as of past years, with the carryover Vera Vague-Candy Candido-Roy Barry orch assist and a script to match the Schnoz requirements.

If last Friday night's preem session sounded like a playback of one of Durante's better comedy contributions of last season, perhaps it's all to the good. Which is to say that Grade A Schnoz (which sums up the initial broadcast) is one of the choicer items to be found on the nighttime kiln-cycles.

Any doubts as to Ameche's capacities in inheriting the Garry Moore mantle as Durante's stand-up guy have by now been completely dispelled. Certainly it's a vast improvement over the interim span when Alan Young was struggling valiantly to fill the No. 2 comedy berth.

The comedy playlet attending the fast application for a driver's license (with some corking good sound effects as projected on the premiere stanza had some hilarious overtones, topped, of course, by the traditional Duranteisms.

The Durante-Camel cigaret framing now looks like a permanent radio setup. It's a good buy on anybody's network. *Rose.*

DRAGNET

Writer: James Moser
 Producer: Bill Rousseau
 30 Mins., Thurs., 10:30 p. m.
LIGGETT & MYERS
 NBC, from Hollywood
 (Newell Elmet)

"Dragnet," which was shifted from its former sustaining Saturday afternoon spot on the NBC web to a late evening week-day time, is a hard-slugging cops-and-robbers show with solid appeal for the addicts. Based upon actual criminal cases taken from the files of the Los Angeles police department, this arrier reveals the dogged tactics used by the coppers in tracking down outlaws. The police characters are tough and terse, making up for their lack of sleuthing brilliance by assembly-line methods of crime-busting. In this respect, "Dragnet" probably gives a more authentic picture than the usual crime melior.

The dialog, however, is conventional underworld jargon. The cops, for instance, refer to rogue's gallery as "the mug room" and their conversation is held via isolated words and chopped phrases with a whole sentence rarely spoken on the show. Opening stanza (6) in the new and sponsored time spot followed this series' standard formula in bringing a psychopathic cop killer to book. It was a fast-moving yarn traveling along a geometrically straight line from the opening murder to the final apprehension. Unlike most other crime meliorers, the police machinery never breaks down to permit the human element in the chase to break through, but it has a solid impact nonetheless. Liggett & Myers plugs Fatima cigars. *Herm.*

VERA VAGUE SHOW

With Miss Vague, Owen James as announcer
 Director: Lee Strahorn
 Producer: Harfield Weedlin
 Writer: Elroy Schenert
 15 Mins., Tues. & Thurs., 3:15 p. m.
 Sustaining
ABC, from Hollywood

Aired twice weekly, "The Vera Vague Show" is good for a couple of laughs. In charge of the proceedings, Miss Vague is overly glib at times but manages to fill the 15-minute stint with a rapid procession of gags. The comedienne breezes through the show with a succession of double-entendres that get across to the audience. Show is a diverting item for afternoon dialers.

Program's format includes a guest star and a farce forum, with Patricia Marshall holding down the former spot on the Thursday (6) show. Miss Marshall helped round out the broadcast by offering an okay rendition of "I'm in Love with a Wonderful Guy." A couple from the studio audience brought on to participate in the discussion provided Miss Vague with an ad lib session that sounded rehearsed. Effective pitches were made for CARE and the current tuberculosis campaign.

GROUCHO MARX SHOW
 With George Fenneman, announcer; audience participants
 Producer: John Guedel
 Directors: Bernie Smith, Bob Dran
 Writers: Hy Freedman, Ed Tyler, Eddie Mills
 30 Mins., Wed., 9 p. m.
ELGIN-AMERICAN
 CBS, from Hollywood
 (Weiss & Geller)

The "tape twins" are now back-to-back on CBS of a Wednesday night and that's potency with a capital P:alest that can match any hour on the skyways. Tape is also a synonym for Ampex, which is part owned by Bing Crosby and which contributed more than any other factor to his and Groucho's continuing success. Here CBS has the mustachioed quizz-and-whiz-master as the lead-in to The Groaner and whoever is slotted against them on the opposite web will feel the weight of their pull around the home sets.

Groucho's wit, while sharp and biting at times, is nimble and hilarious, and if John Guedel comes up with the right kind of stonoges the laughs will cascade with the only letup for George Fenneman's pitch for the products. On the takeoff he was given a set of newsweds, a librarian and razzler, and a druggist and grave digger's wife. The teams generally have opposite tastes or vocations and that allow for a wide latitude of vocal trickery by the Marxian buffoonery. While they sound ad libbed, and perhaps much of it is, Groucho has three writers and two directors (plus Guedel) who dream up gags in advance of the taping. It's strictly an off-the-cuff, assay, but Groucho wouldn't exactly be lost without writers. He's the fastest thing on two feet.

Pattern of the show is no different from the past two seasons, with each of the teams building up their original \$20 and the high pair getting a crack at the \$100 jackpot question. There's also \$100 for the one who stumbles after the magic word, which happened to be "chair" and was spoken by the gravedigger's wife.

Groucho was guilty of a couple of rough cracks, ribbing the druggist for charging \$2 for a prescription that cost 20c, and drawing from the wrestler a denial that matches are fixed. It was all in spirit of levity, however, and none but the hyper-critical could take umbrage. Elgin-American gets a good run for its outlay, what with the fixed commercials and the running mention of the products, which are given the contestants for prizes. Sponsor identification should be high. *Helm.*

FORD THEATRE HOUR

With John Drainie, Majorie Lee, Frank Reddie, Elizabeth Cole, John Bethune, Grace Webster, Eric Christmas, Alice Hill, Ruth Springfield, Douglas Haskins, Sydney Brown, Lucio Agostini orch; Byng Whitteker, announcer
 Producer-director: Alan Savage
 Writers: Eric Ambler, Hugh Kemp
 60 Mins., Fri., 10 p. m.
FORD MOTOR CO.
 CBC, from Toronto
 (Cuckfield Brown)

For the first time in Canadian radio history, a sponsor (Ford Motors) has undertaken 39 weeks of one-hour dramatic radio shows and hooked up a 45-station web of Canadian Broadcasting Corp. outlets and auxiliary independents. The initial tab on time and talent is set at \$100,000 and there will be more bank-rolling forthcoming if needed. The producer is Alan Savage, acknowledged on past network results as Canada's top radio director.

With the plays originating from CIBC, Toronto, the 39-week Ford Theatre Hour will use Canadian acting talent exclusively, with the sponsor and Savage stipulating that, from general weekly audition one new voice a week will be selected for a principal role to offset the recurrent claim that members of the same clique are continuously being used to the boredom of Canadian radio listeners. The one-hour stanzas will also be audience-shows presented in a 625-seater studio.

For the much-heralded series, Savage chose "October Man," by Eric Ambler as the opening show. In this story of an accident-shocked victim who has amnesiac relapses and is accused of murder, the full suspense of fear and ultimate triumph was brought out by John Drainie and Majorie Lee, with the members of the large cast contributing topflight support.

On scripting, Savage had nothing to worry about but he did a splendid job on overall casting and punch direction, with all individual performances scoring solidly. This was slam-bang direction on speed and suspense. The tceoff was tops on topflight production and acting values. *McSag.*

LIFE OF RILEY
 With William Bendix, Paula Winslowe, Barbara Eller, John Brown, Alan Reed, Jr., Jimmy Wallingford, announcer
 Writers: Alan Lipscomb, Reuben Shipp
 Director: Mitchell Lindemann
 Producer: Irving Brecher
 30 Mins., Fri., 9 p. m.
PABST BEER
 NBC, from Hollywood
 (Warwick & Legler)

Rolling into its sixth year, "The Life of Riley" holds up as one of the brighter comedy drama shows on the air. Producer Irving Brecher, having found the formula that has clicked consistently on the air and once in celluloid (it's now also on TV), is heaving clogs to the familiar ingredients responsible for this show's popularity. This show has broad situations peppered with snappy lines and larded over with a folksy atmosphere. Scripters Alan Lipscomb and Reuben Shipp do an ace job of turning more or less conventional material into a consistently appealing brand of unsophisticated humor.

William Bendix's established personality, of course, lends a powerful boost to the show. The central character gets a quick delineation as a not-too-smart quick-tempered but warm-hearted hero with Bendix's opening words. It's a neat portrayal backed by an expert cast of players who keep Riley's domestic life in a permanent boil. The old roster is back including Paula Winslowe as Riley's wife, Barbara Eller as his daughter, and John Brown as the undertaker and Riley's neighbor. Newcomer to the series is Alan Reed, Jr. playing Riley's son.

Teeoff stanza this fall projected Riley as a father solicited for the welfare of his daughter who's beginning to play around with boys. Riley's use of amateur psychology backfires into implausible but entertaining complications which are the peg for a breezy series of gags. Essentially, this show has old stuffing but enough twists are thrown in to supply an air of freshness. *Herm.*

THE MAN WHO WENT BACK

With Paul Lukas, Mason Adams, Ethel Everett, Berry Kroeger, Lawson Zerbe; Sylvan Levin orch
 Writer: Allen E. Sloan
 Producer-director: Himan Brown
 30 Mins., Thurs., (6), 8 p. m.
 Sustaining
MBS, from New York

Despite the efforts of the U. S. Military Government to de-nazify the American zone of Germany, anti-semitism is still rampant in that territory according to "The Man Who Came Back." With Paul Lukas cast in the title role, this half-hour arrier presented under the auspices of the United Jewish Appeal on the Mutual net Thursday (6) was a forceful recitation of the facts in Germany today.

That hatred and race animosity permeate every fibre of the majority of the German people is clearly conveyed by incidents cited in this compelling dramatization. Shocking situation is soberly unfolded by Lukas' narrative of his experiences in the American zone after 10 years as a political refugee in Switzerland.

It's almost unbelievable that physician Lukas was refused a job in his native Germany—a country where his antecedents had lived some 400 years. Yet the doctor who chose to repatriate himself was spurned from the very moment he crossed the German border. Visiting Stuttgart, Frankfurt and Munich, he was continually rebuffed and insulted with few exceptions.

Futility of trying to exist under such circumstances is pointed up by a rabbi's exhortation to "leave this land where your brothers suffered, go to Israel." And Lukas went. But in order for others to do the same, the United Jewish Appeal needs the wherewithal to finance their migration to the new state. UJA co-chairman Si Fabian declared in a plea for aid at the program's closing minutes.

Lukas was an ideal choice for the physician. His measured enunciation and weighted words were fraught with meaning. Supporting players were good while further polish stemmed from the musical background supplied by Sylvan Levin's orchestra. Allen Sloan's script was ably produced and directed by Himan Brown. Broadcast, incidentally, in the third in a series presented by the UJA over major nets in conjunction with the fall phase of its nationwide drive. *Gib.*

SCREEN GUILD THEATRE
 With Clark Gable, Lana Turner, Elliott Lewis; Verne Smith, announcer
 Producer: Don Bernard
 Director: Bill Lawrence
 Writer: Harry Krownman
 30 Mins., Thurs., 9 p. m.
CAMEL CIGARETS
 NBC, from Hollywood
 (Ely)

"Screen Guild Theatre," produced in conjunction with the Motion Picture Relief Fund benefit, returned to NBC Thursday night (6) with the same slick, polished dramatic finish that has marked the program in past years. Featuring such top-name talent as Clark Gable and Lana Turner, combined with adaptations of established pix in which they clicked, the series can hardly miss during again this season its hefty audience.

Gable and Miss Turner starred in an adaptation of "Homecoming," Metro release of last year. Harry Krownman's script compressed the screenplay into a good half-hour's entertainment and the two leads gave it the same neat reading they gave the original film. To someone who had seen the picture, however, the radio version emerged too one-dimensional. Story was told in flashback, same as in the picture, but too much had to be explained by Gable's subjective reminiscing because of the short playing time.

Aside from that unavoidable setback, the show was strictly quality in all departments. In addition to Gable and Miss Turner, the small cast worked smoothly under Bill Lawrence's capable direction. Plugs for Camels were confined unobtrusively to the usual opening, middle and closing spots, revolving about the familiar "how mild" refrain and the "smoking test." *Stat.*

WAYNE & SHUSTER SHOW

With Johnnie Wayne and Frank Shuster; Eric Christmas and Terry Dale; Samuel Hershenson's Orch; Herb May, announcer
 Producer: Jackie Roe
 Writers: John Wayne, Frank Shuster
 30 Mins., Thurs., 10:30 p. m.
TONI
 CBC, from Toronto
 (Spitzer & Miller)

Billed as Canada's top radio comic team, an allegation uncontested in that there are no other competitors for the title, Johnnie Wayne and Frank Shuster returned for their fourth network season. There was no change in format or personnel. Miss Terry Dale's songs came over in her usual potent fashion. Eric Christmas was the bright spot as a Cockney heart star. Herb May was the hearty-laughing foil, and Samuel Hershenson's orch contributed brisk musical background.

Wayne and Shuster revived their standard routine of druggist cowboy patter, duetted a reprised jingle, "We're Glad to be Back"—a sentiment possibly not as universally shared as they would wish. Their principal sketch was predicated on a cross-channel swim, an idea separately milked some weeks ago by their betters—Bing Crosby and Bob Hope. Although this is their fourth season, the two Canadian comics, unlike old wine and cheese, do not improve with age. *McNay.*

RAY AND ODARE

With Claude Ray, Ben Harkins
 15 Mins., 9:45 p. m., Mon. and Fri.
ALF HEIDELBERG BEER
 KJR, Seattle

This quarter-hour of songs and patter barked by a piano is a return to a format that was popular in the earlier days of radio. In this case it's a step back to good radio, for Claude Ray and Ben Harkins project 15 minutes of pure entertainment that is sharp, tuneful and amusing. In addition it is unique on the airwaves here and should please many listeners—particularly those who look back with pleasure to the days of Van and Schenck, "Blue Monday Jam-boree," etc.

Tunes done (with Ray doing the singing, both singing) included "Together—Cecilia," "Everybody's Doing It" and "Sweetheart of Sigma Chi." The pair do a rousing rendition of "Four Leaf Clover" interspersed with gags for a hilarious routine and their singing commercials were integrated into the tunes and patter for maximum impact and pleasure.

The radio know-how of Harkins, vet scripter, now program director of indie KXA here, plus his vaudeville background (Helms & Harkins along with Ray's experience as an entertainer he's featured attraction at the Italian-American Club here) is evident throughout, adding up to one of the most refreshing stanzas to hit the air here in some time. *Red.*

ALDRICH FAMILY
 With Ezra Stone, Jackie Kell, House Jameson, Katharine Raht, Judy Abbott; Dan Seymour, announcer
 Producer-director: Joe Scribetta
 Writers: Norman Tokar, Ed Jurist
 30 Mins., Thurs., 9 p. m.
GENERAL FOODS
 NBC, from New York
 (Young & Rubicam)

It's 11 years since the "Aldrich Family" began airing the misadventures of young Henry, but the stanza still wears well. Its theme—that boys will be boys and adolescents get into more scrapes than people—is one of those constant elements which time doesn't change. Ezra Stone is still the perennial juve with the frisk voice, and the light and frothy comedy continues to please.

First stanza Thurs. (6) was pitched to a low key, pointing up the lonely Henry's inability to find a companion for Saturday night, being rebuffed in turn by his parents, sister, friends and aunt. Second half, however, racked up some yucks when he got a canoeing date with an eager schoolgirl, only to have his repentant parents, sister, friends and aunt—sorry for having previously given him the brushoff—trail along in rowboats. It was a natural comic formula, neatly scripted and well played. Jackie Kell once again was the drippy Homer and House Jameson and Katharine Raht his solicitous parents.

Commercials worked in a溜 between the Aldrich family and the Jell-o family and included a catchy jingle that should have good memory value. Announcing chore was well handled by Dan Seymour. *Brit.*

AFTER THE ATOM

With George Patterson, Burt Blackwell, Barbara Mosher, Dorothy Reese, Bob Elverman, Bill Gladstein, Ed Kallay, Bob Kay
 Producer-director-writer: Bill Hodapp
 30 Mins., Fri., 7:30 p. m.
 Sustaining
WAVE, Louisville

Tackling a drama documentary of tremendous scope, Bill Hodapp turned in a masterful job with this public service item with United Nations Week. Working with a cast of local thespians, most of them staff members of WAVE, Hodapp infused his script with a terrifying, yet thought-provoking sermon on just what could happen should the United Nations fold.

Opening with a reading of a Biblical passage, it moved on to a discussion among a group of business men, many of whom were vociferous in their arguments that we should wipe out our enemies while we have the atom bomb. One of the most vocal of the participants in the discussion, played by George Patterson, then had a dream in which the United Nations failed through lack of support, and sequence is the heart of the drama.

Point was hammered home that human progress has been slow and a peaceful world can only come about through cooperation between peoples of all nations. Script traced efforts toward peace through the Magna Charta League of Nations and the disarmament conference after World War I. It concluded with the urgent plea to give the United Nations a chance, maybe it will work.

It was a powerful preachment, and a potent argument for giving the United Nations a fair trial, and full support of the Marshall Plan. Show utilized a large cast capable in their roles. Musical bridges were sombre and well adapted to the text. It was an excellent writing, production and directing job. *Wood.*

CRIME DOES NOT PAY

With Donald Buka
 Writer: Ira Marion
 Director: Max Loeb
 Producer: Raymond Katz
 30 Mins., Mon., 7:30 p. m.
 Sustaining
WMGM, N. Y.

One of several plattered shows being syndicated for national release by M-G-M Radio Attractions, "Crime Does Not Pay" is a solid commercial package. Although hitched to a moral peg derived from the title, this series has the slambang entertainment ingredients of regular crime fare. If anything, judging from the preem show, this series promises to deliver more than a normal quota of corpses with a brutality that takes second place to no other melior on the air.

Production and story pace on the opener were handled for a snick impact. Ira Marion's script crisply sketched the career of a young hoodlum from his rise out of the slums into a shattering end at the hands of the police. En route, the yarn unfolded several beatings and

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Ed Wynn Hits the 'Kine Circuit'

The kinescoping of the Ed Wynn show which premiered live two weeks ago (reviewed in VARIETY Sept. 28) doesn't give promise to Hollywood's hopes that simultaneous kinescoping will establish the film capital as the immediate television center of the country. Kine of the first show, relayed to the east via CBS Thursday (8) didn't put kinescoping's best foot forward. Program was bogged down by a grainy film quality that lacked definition and depth and which present receiver controls are unable to correct. Although free from distortion, the lack of a good pictorial quality will handicap this show's acceptance by eastern audiences and will probably discourage several Hollywood residents from going on video via kine.

The Wynn show's long shots were particularly hazy and constitute a bar to any intimate quality that the display might achieve. Wynn's comic regalia loses a great deal of the impact and many of his subtleties must be divined rather than seen. Closeups come off better, although the quality doesn't begin to compete with a live organization. Quality of the sets and subtlety of lighting was lost completely.

Otherwise, even on the kinescope, it's evident that Wynn has put out a pleasant and well-gaussed show. Wynn, as always, is the master of cute bits of business. There's a high degree of soft humor rather than raucous comedy and its appeal lies largely in the upper IQ strata. Guesting on the initial show, Gertrude Niesen did extremely well in the song department although bad pictures distracted from her visual aspects. The Sonny's impressed with lithe ballet work that carried good sight impact.

Jose

Color Television Review

NBC VARIETY SHOW

With Katha, Fran & Ollie, Gladys Swarthout, Rudy Cardenas, Fred & Susan Barry, Dickenson Eastham, Sid Stone

Musical scoring and direction: Norman Cloutier
Producer-director: Samuel Chodoff

30 Mins., 5:30 p.m. Mon. (10)
WNBQ-NBC, Washington

An entertainment program along vaude lines was chosen by NBC to prove its system of all-electronic tele for the FCC, for the press, and finally for a invited audience of about 200.

Reactions and results were mixed but the fact remains that the web demonstrated the ability of its cameras to pick up and transmit fast action in color.

A review of the show would be incomplete without some background on the physical set up of the room in which the demonstrations were held. A series of about 10 TV receivers, half black and white and half various types of color sets, were banded in front of the large auditorium atop the Hotel Washington. Since color should be viewed for full effect and in some cases, for any effect directly in front of the screen, the system suffered by the fact that few spectators could get close enough for a real appraisal of the whole. Despite this, those who saw color for the first time carried away an Alice-in-Wonderland impression.

Biggest fault of the show, which was removed from the "demonstration class by the announcement that it premeditated NBC series of regularly scheduled programs from WNBQ its D. C. outlet, was the confusion created by different types of receivers. The color on the six sets, three converted from standard, varied from each other, and even on the same screen from time to time. The inconsistency in color was best proof, not only of the difference between the instruments being used, but even more of the long road RCA-NBC has yet to travel before it lights up the screen with rich, true color.

RCA officials, caught off guard by the volley of questions on the discrepancies in color, explained that the sets needed adjustment and individual attention. Nevertheless, though there was some variation in quality and definition between the standard black and white screens, the variations were trivial compared to those of the tinted screens.

Show registered best on a projection three-color set using reflective optics and magnifying lens. The image was clearer in this set, the colors most authentic and the illusion most realistic. One of the converted sets ran this close second, accepting rumpus claims of the practicability of the system.

Show was cleverly designed to show programming possibilities but failed to convince that it was better entertainment by virtue of the addition of color. The detail was fine, with nothing lost by the new system. Particularly impressive was the pick up of the last terping of Fred and Susan Barry. Skin tones were unnaturally tinted at times, though faces, which we learned, had little make up registered well. As far as the show itself is concerned, it explored almost every field of the art, and was well assembled. Sound of course, was fine, with the music leading interest.

As in the highly touted com-

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FAMOUS JURY TRIALS

With James Van Dyke, Watson White, Charlotte Keene, Fred Warner, Frank Tveddell, Roy Fast, Delmar Neutman, James Bole

Director: Charles Harrell, Frank Bonetta

Writer: John L. Clark
30 Mins., Wed., 9:30 p.m.
CHEVROLET DEALERS
WABD, N. Y.

(Campbell Ewald)

"Famous Jury Trials," which was originally adapted for video three years ago by Harvey Marlowe, over ABC, gives documentary reenactment of authentic criminal cases in a straightforward and competent style. The current program, however, marks a step backwards in the use of video techniques as compared to the original series which enlarged the scope of this show via flashbacks and other dramatic devices. At present the program unfolds entirely within the confines of a courtroom with a parade of witnesses in the stand telling the story. While fairly interesting, the narrow canvas of the purely verbal method of the narration prevents the buildup of dramatic tension.

Initial stanza (5) was marked by some excellent characterizations on the witness stand in the presentation of a case involving a man on trial for murder of his mistress. The central character, the defendant was not, however, sufficiently defined to make it matter either way whether or not he was convicted. The story threads were spun together by means of the defense and prosecuting attorneys who marshalled the usual evidence for the benefit of the jury. Instead of coming as a climax, the verdict of guilty came only as a flat statement without dramatic punch.

Filmed plugs for the Chevrolet dealers continue to maintain a high standard of cleverness and variety while getting across the essential message.

Helen

ORIGINAL AMATEUR HOUR

With Ted Mark, emcee; Dennis James, announcer; amateur participants

Producer: Lou Goldberg
Director: Lloyd Marx
60 Mins., Tues., 10 p.m.
OLD GOLD

NBC-TV from New York

(Loren & Mitchell)

Last week marked the return of the "Original Amateur Hour" to the NBC kilocycles where, back in '35, Max Baer set the pattern in projecting embryo talent into the show biz bigtime. Now, however, it's the sight-and-sound counterpart radio version is on ABC, that holds down the Tuesday night 10 to 11 segment on NBC, thus giving the video network a three-hour sequencing of Milton Berle, Preside Theatre, "Life of Riley" and "Original Amateur Hour."

In the approximate two years since the Ted Mark-emceed TV talent show premised on DuMont's hour-long showcase, has acquired a veneer and entertainment standard that in reality takes it out of the amateur realm. Mark himself has an ingratiating quality. He has the ability to keep things rolling at a clip that reduces dull moments to a minimum yet presides with an ease and casualness that establishes him as a major TV personality on his own.

Program in its present-day dress has taken on some supplementary values, including a \$2,000 scholarship for the grand winner, eligibility must be returned to the show via voter balloting three times a year, the wheel vote technique, salute to cities, etc. all neatly integrated into the show's continuity. Otherwise, it goes unashamedly about its business of highlighting two singers, dancers, mimics, instrumentalists, etc. The payoff of course, lies in the current-day marquee attractions that were initially projected into show, but in the Major Bowes era.

Old Gold commercials are given the Dennis James heart-to-heart treatment. It's the best in person, cliche plug that's yet been conceived.

Rose

PLAINCLOTHES MAN

With Ken Lynch, Sally Grace, Bob Radich, James Dabson, Jack Orison, Joe Downing

Producer: John Clark
Director: William Marceau, Charles Harrell
Writer: Len Finger
30 Mins., Wed., 9 p.m.

Sustaining

DU MONT, from New York

Emphasis on this Transamerica Corp production is on the criminal rather than on detection, and what the viewer carries away is a stark portrait of a trigger-happy young punk. The story was old hat—the hired-hand of an underworld operator was needed by his co-conspirator, moll into becoming a full-fledged gunman, ruthlessly knocked off a number of jobs and

(Continued on page 34)

FORD THEATRE

(Twentieth Century)
With Fredric March, Lilli Palmer, Edgar Stehl, E. G. Marshall, Robert H. Harris, John Marshall, David White, Nancy Pollock, John Seymour, Henry Roosa, Phil Tead, Morris Shrog, Gayne Sullivan, Nelson Case, announcer

Producer: Garth Montgomery

Director: Marc Danieles

Adapter: Norman Lessing

60 Mins., Fri. (7), 10 p.m.

FORD

CBS-TV, from N. Y.

(Kempson & Eckhardt)

Returning to the air as a bi-weekly feature, and on a different night, "Ford Theatre" Friday (7) picked up where it left off with a web show. Presentation was the Hecht-MacArthur-Millholland play and film "Twentieth Century." In a new adaptation by Norman Lessing, Performance, by a skilled cast, topped by a brilliant portrayal by Fredric March, amusing script, and above all its ace production and direction brought this revival right up to par for 60 minutes of cockeyed fun.

Performance had a flow and ease that was astonishing. Impression seemed to be that this was a film rather than a live presentation, so slick and smooth was its course. Story concerned a cast of screwballs riding the Twentieth Century from Chicago to N. Y. and filmed shots of the speeding train were deftly woven into the story. Impression of a fleeting train was also suggested neatly in the live scenes. But the deft way the direction handled cameras and action on a limited set portraying a Pullman car with lounge, corridor and two adjoining compartments, singles this show out for praise as excellent television.

Performances were topgrade. March as a bankrupt legit producer and Lilli Palmer as a temperamental stage and screen star, gave two sterling hilarious portrayals. Support, especially from Edgar Stehl and E. G. Marshall, was topnotch.

The Ford commercials were above-average, one neatly weaving in Hattie Carnegie fashions with Ford models. Lineup of play's cast at the close was another good point with trailer for March's forthcoming pic "Christopher Columbus" being another good all-around exploitation bit. Bro-

RESERVED FOR GARROWAY

With Dave Garroway

Producer: Dan Meyer

Writer: Charlie Andrews

3 Mins., Mon-Fri., 10:30 p.m.

MOTT'S APPLE JUICE

WNBQ, Chicago

(William Lawrence Sloan)

How short can a TV show get? In this tidbit, WNBQ is apparently testing the dividing line between commercial and entertainment. The result is that NBC's new comic headlines, Dave Garroway, gets squeezed into a three-minute plug, a 30-second joke, and a 30-second sign-off.

As a matter of fact, the nightly joke isn't bad, and Garroway tells it well. Experimentally, the show is working out well as a short breather between lengthier shows.

Sponsor gets a fair shake for his money, because Garroway sells the stuff like he enjoyed it. But it's still a moot point as to whether this is a show or an outsized station break.

Mort

FISHING AND HUNTING CLUB

With Bill Slater, emcee; Jim Hurley, Dave Newell, Gail Borden, Jeff Bryant, Bud Collier, announcer

Producer: Walter Seckles

Director: Jack Rayel

30 Mins., Fri., 9 p.m.

MAIL POUCH TOBACCO

DU MONT, from N. Y.

(Walker & Downing)

This televised version of the long-standing radio show of the same name is grooved strictly for an all-male audience. If they're to be found at home on a Friday night, then the series should garner a good number of viewers. For anyone at all interested in hunting, fishing and the outdoor life, it's both entertaining and informative with a panel of recognized authorities to feed out the tips.

Panel comprises Bill Slater as emcee, Jim Hurley, outdoor editor of the N. Y. Daily Mirror, Dave Newell, former editor of "Field and Stream," Gail Borden, former Olympic champ, and Jeff Bryant, author. On the show caught (7) Slater read questions submitted by viewers for answering by the experts. They did a good visual job using a drawing board at times, film or live demonstrations. Questions ran the usual gamut of field and stream lore and held interest even for the uninitiated.

Show was played against a simulated rustic lodge setting, which served the purpose well, with the participants dressed in clothes to match. Some of the humor attempted by the panel failed to

LIFE OF RILEY

With Jackie Gleason, Rosemary DeCamp, Lanny Rees, Sid Tormark, John Brown, Gloria Winlers

Writer-Producer-Director: Irving Brecher

30 Mins., Tues., 9:30 p.m.

PABST

NBC-TV, from Hollywood (film)

(Warwick & Legler)

For the past few years one of the more solid comedy entries in the nighttime radio programming sweepstakes, and recently made into a film by Universal-International, Irving Brecher's "Life of Riley" has now also been adapted to video (though not a simulcast), with Pabst sponsors of the AM airer, also picking up the TV tab.

Jackie Gleason, nitery-musically comic, has taken over the William Bendix role of Chester A. Riley for the video version, which is being done on the Coast as a 35m film presentation instead of a live projection. With the exception of John Brown, whose Digger O'Dell "the friendly undertaker" role, carries over into the tele counterpart, the AM and TV casts are different.

In the transition from live to film the TV "Riley," at least on the initial offering, became stagnant. The filming seemed poorly executed, lacking imagination or direction. It failed to capitalize on the innumerable opportunities developed through TV camera techniques. The resultant preem episode was therefore static, giving no visual aid to the Riley characterization as conjured through the audio medium.

It could be, too, that the conception of Riley, his family and his friends as formulated over the five-year audio span by Bendix and the radio cast presents a formidable hurdle. Even the most careful choice in casting may run counter to the listener's mental picture. This is particularly true in the case of Riley, with the Bendix personification so closely identified with the role.

This in itself wouldn't be sufficient of a handicap if the show were funny, but the weakness of the initial script, plus the almost total lack of pace and action on the TV version, failed to introduce to television the Bendix-inspired character that you laugh at but not unkindly.

Pabst commercials with the inevitable "35 five browns" animated cartoon title were not overly imaginative but were overly long.

Rose

BELOW SHOW

With Dunninger, Paul Winchell & Jerry Mahoney, others; Dan Seymour, announcer

Producer: Frank Telford

Director: Preston Wood

30 Mins., Wed., 9 p.m.

BELOW-SANFORD CARPETS

CBS-TV, from N. Y.

(Young & Rubicam)

This is one of the few television shows, derived from the rival NBC web in the same radio conducted by CBS last year. Starting mentalist Dunninger and ventrilo Paul Winchell with his dummy Jerry Mahoney, the new season's preem last Wednesday night (5) indicated the series will follow basically the same format as last year. Initialer was slightly erratic in production, due perhaps to the new home grounds on which it was played, but the same quality ingredients were present to insure a real Hooper payoff again.

Show is somewhat paradoxical in that two such extremely different acts as Dunninger and Winchell can blend into a compact half-hour. But, under the capable steering of Young & Rubicam producers Frank Telford, the two actually complement each other while achieving the requisite variety. Winchell in an opening skill with his dummy again demonstrated he's one of the best ventrilo around today. Closing sketch on the Pullman car generated some laughs but wasn't up to par. Dunninger, after his usual mentalist stunts with the studio audience, capitalized on the current World Series fervor by "reading the minds" of Yankee star Phil Rizzuto and Dodger star Gil Hodges. How he does it is still a mystery and the impact is heightened by Dunninger's smart showmanship.

Direction was handled competently by Preston Wood, with that follow shot of Rizzuto and Hodges outside the studio auditorium helping to punch up the mentalist's routine. Below carpet plugs, as read by announcer Dan Seymour, were good but again—what color could do for them.

Stal

come off but there was no questioning their knowledge of the subject. Commercials for Mail Pouch products were integrated obtrusively via the experts lighting up from time to time, but announcer Bud Collier handled the more formalized plugs adequately.

Stal

Yak Hunt Not Easy

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whose forte was adult, sophisticated humor sought to broaden the show's appeal by introducing a dry-talking rustic character. Every time the rustic appeared, liking dropped from the show's usual level of 70 to the neighborhood of 45. The show achieved better results in the way of interesting people who had not previously listened to it when it put a faster-talking character in this spot. The characterization was still more obviously drawn than those in the rest of the show, but not so much so as to puncture the listening mood.

Song Sequence

In comedy shows that use two or three musical selections to space the humor, Schwerin tests have again and again underlined the merit of finding which musical element is best liked. When this stronger element is spotted first, carefully controlled studies have shown, it will have a beneficial carryover effect on liking for the rest of the program, and especially the next musical selection.

On one leading comedy show with two singers, testing of a dozen editions revealed that the selections of both were better liked when the male singer was spotted first than they were when the female vocalist was spotted first. In the case of another top comedy, it worked best to have the quartet sing first and the orchestra play in second spot, but in still another, where the orchestra had more of a "name," the exact reverse proved true. It can be seen that there is no invariable rule as to what kind of element will do best in first spot that has to be found out through qualitative testing. But all three examples just discussed are regular tenants of Hooper and Nielsen "first 15," so the extra liking that can be gained by spotting their music correctly is clearly of great importance to them.

List of Don't's

Many common faults in comedy, Schwerin says, are things that producers and writers keep insisting that "everybody knows you shouldn't do" and then turn around and keep right on committing.

A second reaction, he finds, is pointing to some famous comedian who violates one of these rules. The obvious answer is that when a comedian gets to the top of the ladder he can better afford to break a few rules—but that doesn't necessarily mean that it was breaking the rules that got him there.

The remaining space available can best be used in naming some of the faults that the Schwerin System has found to be all-too-frequent weaknesses in comedy shows.

1. **The sight gag.** On one show tested, the comedian came on in a fancy costume, producing about half a minute of uninterrupted studio laughter while listeners liking dropped off to a low level. Said the producer plaintively, when shown the results: "What do you mean, they didn't get it? We told them he was wearing a funny outfit."

People resent being "left out" and creation of such a mood can be fatal to a radio program. In his extensive venture into television testing, Schwerin is wondering whether misplaced ingenuity will somehow develop "sound gags" that will create a similarly adverse feeling among viewers.

2. **The local joke.** Those gags about Hollywood and Vine, the Palladium, Pismo Beach and California weather are sometimes well liked in moderation, but a succession of them can easily kill liking for a show. The best advice here, if you do have some good local gags, is to spot them among others and not have a rapid series of them all in one sequence.

3. **The trade reference.** Preoccupation with jokes about radio itself, or plots involving the comic's putting together a radio program or auditioning for one, often lose the listener. The audience doesn't like to be reminded too often that the comedian is just an actor they want a mental image of him to be formed that will convey a real character, but one more interesting and funnier than they ordinarily encounter in real life. The classic advice to "write about what you know best" was never intended

to suggest that the comedy writer should not extend his knowledge outside the four walls of the studio.

4. **The sponsor gag.** These, too, can be well received on occasion, but here again care must be taken not to beat sponsor and product jokes to death. Schwerin warns especially that it is not a good idea to introduce sponsor gags too early in a show. One major comedy program tested violated this principle and paid heavily for it as a result. One edition of this show had an opening scene based around characters who were supposed to be members of the sponsoring company, and who mentioned the product a number of times. The scene had an abysmally low liking score of 48. By the time the comedian came on scene, the edition did well to recover to a shaky liking level of 60.

The reason it is not wise to load up the front part of a show with sponsor gags is that audiences are psychologically much more willing to accept such jokes after they have derived some entertainment from other comedy material.

5. **The repetitive gag.** If a funny line is repeated three or four times on one edition of a show, it is almost invariably the case that liking will drop lower with each succeeding repetition.

This should not be confused with the establishment of a standard gag line or bit of comedy business that is used once on every edition, such as Fibber's hall closet, or Gerard's "I tell him yes, he tells me no" on "The Henry Morgan Show." Good examples of this kind frequently are outstandingly effective.

Studio and Home

Before qualitative testing came to the fore, comedy shows more than any other type came to rely on the studio audience's reaction to guide them as to whether their material was succeeding or failing. This led, obviously, to many of the conditions just described.

The institution will undoubtedly survive, and at its best a studio audience can actually contribute by stimulating the actors' efforts and by creating a mood through its laughter—if the reason for that laughter can be figured out by the home listener.

But there is reason to hope since most major comedies have now been worked upon by qualitative research, that radio comedy is working around to the idea that the whole country—not just a few hundred chronic "queer-uppers"—is its real "studio audience."

Client Bait

Continued from page 23

periods to be filled thus posing the problem of what to do with the flock of house shows developed by the net over the past few months.

McCray and his associates are now sifting the roster to resolve the casualties and the few that will stay put. At the moment it looks like Henry Morgan, Jerry Lewis-Dean Martin and "Radio City Playhouse" will get the final "stay put" nod, with the others going by the board. The latter include:

"Archie Andrews," "Chicken Every Sunday" (already off), "Richard Diamond," James Mason (already off), "My Good Wife" (already off), "Silent Partner" (already off), "Tree Grows in Brooklyn" (already off), Ethel Merman, who winds up after 13 weeks, and "One Man's Family," which the web retained on a sustaining basis after Standard Brands dropped sponsorship.

Town Meeting

Continued from page 24

and carried summaries of the ATMA forum and seminars in all 14 tongues.

In Austria, Germany and Japan, Traum related, U. S. program formats are gaining a strong foothold, largely through the impact of Occupation troops. Most popular Viennese show is a version of "Take It or Leave It," with small prizes such as nylon and cigarettes drawing as much response as refrigerator. The show is in the U. S. Before the war, he said, Austrian air dramas indicated change of scenes by actors rattling their scripts or striking a gong. Under American

influence, however, they are now introducing musical bridges.

The broadcasts originated from some locations beside which American studios pale. These included the impressive Grand Palais of Paris, 15th Century Campi dei Gili in Rome, historic Caxton Hall in London, the U. of Delhi and U. of Ankara and the new Erie Pyle Theatre in Tokyo. However, in Karachi, Pakistan, they used the Paradise Cinema, a smallish picture theatre.

Because of hostility of the Arab world to Israel and the fact that their visa had run out, Traum and Mrs. Colclough had some difficulties in Damascus, which kept them, and a plane-load of passengers, waiting on the runway for two hours. Finally, the pilot rushed to the foreign ministry and straightened things out. In India, both Traum and Mrs. Colclough caught dengue fever, and Mrs. Colclough got malaria, which kept her in Honolulu for two weeks.

Despite the difficulties, broadcasts came off as scheduled. Closest shave came when ABC headquarters in N. Y. received second halves of the Rome and Ankara tapes, but no first sections. Night before broadcast, luckily, first half of the Rome recording arrived and show went on after a hurried editing job.

Trammel-NBC

Continued from page 23

"ruthless in dollars" concept would be carried on through the new administration.

It's known, for example, that the Trammell philosophy was quite different. It was Trammell who had wanted to fight CBS with dollars, but the RCA echelon, it's understood, "pulled a Gromyko" on him, and he was vetoed. Sarnoff subsequently going off to Europe for eight weeks during the height of the NBC vs. CBS trend shifting.

There was conjecture, too, how the NBC affiliate membership would react to the realignment. It's not exactly a secret that the affiliate managers hold Trammell in great esteem, probably better than anyone else in the industry, in or outside of NBC. It was particularly manifest at the recent convention in White Sulphur Springs, where the Trammell personality, "stole the show" and played a dominant role in creating a "united NBC-affiliate front."

To the affiliates, Trammell inherited the personality-showmanship-administrative flair from the oldtime regime of M. H. (Dear) Aylesworth, which initially projected NBC into a sphere of influence. The fact that Trammell, too, came up through the NBC-RCA ranks, dating back 26 years from his San Francisco beginnings, in contrast to "outsider" elements who were brought in to run the network, has always rested well with the affiliate family.

McConnell, 43, joined the legal staff of RCA in 1941. He was named vice-president and general attorney for RCA-Victor in 1945 and two years later was named vice-president in charge of law and finance. In July of this year he was designated executive vice-president of RCA.

4 A's

Continued from page 25

homes but also by the growing number of hours of listening per home per day. The number of home-hours of radio usage per day has increased from 129,000,000 in 1943 to 198,000,000 in 1949, a hike of 33%.

Although video is reducing the time given to radio in TV homes, the total hours listened to both AM and TV increases. Before TV, homes listened 1.65 evening hours daily, while after getting TV time given to AM is 45 hours and TV is 3.22 hours, for a total of 3.67 hours in both media, Nielsen said. The result is that acquisition of a tele set makes two additional evening hours available to the broadcast industry every day.

Producer Louis G. Cowan also emphasized that radio is not on the way out. "Right now, in many homes, radio is the only outside entertainment medium inside the home," Cowan said. Even when the number of tele sets has increased greatly, he added, radio will have its place among people who want music, news, comedy and drama without giving the time and concentration extended television requires.

From the Production Centres

IN NEW YORK CITY . . .

Lon Cowan, floored by sarcollitis, off to Bermuda this weekend to recuperate. Bob Sweney, ex-Mutual exec vice-president and now WDSU, New Orleans, has checked in at the Hotel Plaza for a week. Danny Hollywood has joined Frank Cooper setup in N. Y. WFDR string Dr. John A. Schindler's 52-minute monolog, "How to Live a Hundred Years Happily," next Tues. at 9. Actress Addie Klein added to "Guiding Light" and plays opposite Boris Karloff on ABC tonight (Wed.) and on ABC-TV tomorrow. Edgar Kampf, formerly with NBC and DuMont, and husband of MBS program supervisor Adella Grindley, died Monday (10). ABC's blind 12-year-old singer Betty Clark and her mother will make their first joint air appearance Friday (14) on Betty Crocker's show. Joe Franklin rounding up vaude talent for New Year's Eve frolics in Carnegie Hall and B'klyn Academy of Music. Doorman at CBS headquarters outstayed passers-by with his up-to-the-minute knowledge of World Series scores. He was tuned in to WOR with a concealed radio, gift of CBS brass.

ABC vice-president Murray Grabborn to address northeastern Pennsylvania ad-promotion confab Saturday (15) in Wilkes-Barre. The Mariners have waxed "Be the Good Lord Willin'" for Columbia, based on Arthur Godfrey's sign-off line. Davidson Taylor, CBS public affairs v. p. back after sojourn in Nantucket. Howard Selger, ex-NBC and ABC research, added to Edward Petry Co. promotion dept. Allan Hughes, formerly with ABC, joins CBS ad-sales promotion staff. Don Maginn, head of K&E film dept., left Monday (10) for three-week European tour. Marjia Durant, CBS-TV's "People's Platform" scripter, wed UP staffer Robert Liles Friday (7).

Frank Walderker, "20 Questions" announcer, added to AM TV dept. of Grey Advertising. Henrietta K. Harrison named radio director for Visiting Nurse Service drive, starting Oct. 18. Morton Friedman will assist. Frederic W. Ziv Co. has sold "Meet the Menjens" to Omaha Public Power and "Cisco Kid" to Oklahoma Gas & Electric. Nadine Miller, C. E. Hooper lackey, wed to Alfred C. Horsch, Pitman Publishing vice-president in Kansas City, Monday (10). Richard B. Rawls, ABC's TV operations manager, shifts to station relations where he'll concentrate on video. Dave Miller, Y&R attorney, and Robert Brinkerhoff, account exec on Post Cereals, to the Coast for negotiations with Bill Boyd on "Hoping Cassidy" which starts on MBS Jan. 1.

"Mr. Keen," produced by Frank and Anne Hummert, begins its 13th year on the air with the broadcast on Oct. 13. Arnold Robertson has joined cast of "The Romance of Helen Trent." Eva Farnell new to "David Harum." Ross Martin and Roe Rogers added to "Front Page Farrell."

IN HOLLYWOOD . . .

Bill Robison is back at CBS but as freelance producer of "Escape." He recently returned from Paree where he was high man on the Ampex for the Maurice Chevalier tape job. Frankie Graham, the man of a thousand voices, which includes the Colgate commercials, is back on Columbia's Coast skein as "Jeff Regan—Investigator." Myron "Milo" Dutton, who has been producing the Meredith Willson shows for the past few years, hopped a rattler for N. Y. to write for Perry Como's "Supper Club" and its TV counterpart. Charles Luckman "softened" on Bob Hooper's request for a tape job so he could take in the world series and put a few of the players on his show. Which, incidentally, is smart booking. Eddie Cantor's close friend, Cardinal Francis Spellman asked him to get up a radio show to help the fund-raising for his pet charity, the New York Foundling Home. Within 48 hours he wangled a half-hour from NBC for Oct. 28 and lined up Bob Hooper, Bing Crosby, Jack Benny, Jimmy Durante and Dinah Shore, with Hank Russell's orchestra and Manning Ostraff to produce. Cantor will also emcee and sound the plea for needed help. Radio News Club elected Al Gordon of KFVB as proxy. James Fonda is now a program supervisor at CBS and side to Guy della Cioffa in addition to being the network contact on Amos 'n' Andy. Joan Brooks, radio singer, will forego her eastern address if something good shows up here. Las Radio Theatre starts its 10th Oct. 17. Only Hollywood charter member is music director, Lou Silvers who has been scoring and conducting the dramatic series since it moved here from New York back in '34.

Art Linkletter is giving George Jessel a rest on the benefit circuit. In a week's time he'll emcee a half-dozen charity shows. Anne Whitfield, bustiest of the moppets, was ice cream-and-caked after last week's Hallmark Playhouse airing on the occasion of her fourth year in radio and 600th miking. ABC's Mort Willman around to scout actors for the roles of Abner and Dais Mae for the net's telecast of "Li'l Abner." Gail Smith headed back home to pick up his family for a Bermuda vacation.

IN CHICAGO . . .

Hal Miller bowing out as WBBM producer to operate a retail store. Fred Reynolds' new record album, "Swinging At the Sugar Bowl" on which his WGN disk show is patterned, released by Coral diskery. Pat Miller new ABC black staffer. Capt. Stubby Fouts and his gang bulwarking a new WLS daytime strip. Mutual visitors are Gordon Downey of KDTB, Dubuque, and Charles Jones of KICM, Mason City Ia. New ABC programmer is Lorraine Kleibara, replacing Gerry Gosske, who's expecting the stork. Pandit Nehru, India's prime minister, to air from WBBM studio Oct. 26 in special talk. Henry Browne upped in Admiral Distributors to administrative ass't. WMOR's Ralph Wood, Jr., sparking FM Broadcasters Assn. ad campaign in Dallas. WGN reviving "Citizens of Tomorrow" and "Youth Looks Up," weekly airmen dedicated to high schools and Sunday schools. Trib sponsors both. WMOR program director Dave Edelson will shift longhair programs to make way for intercollegiate basketball of Loyola DePaul and Illinois. Don McCarty, formerly of WBOW, Terre Haute, new WCFL disk jockey in the recently initiated post-midnight stretch. He'll carry through until 6 a.m. nightly. Shoe Wolf, producer of WBBM's "Report Uncensored" doing a documentary demonstration before School Broadcast Conference Oct. 19. Al Tiffany of WLS tape recorded actual miking of record holding row at LaFol, Ill., for airing on Dinner Bell program. Stan Levey named WBBM assistant sales manager. He's a WIND alumnae. Elaine Rodgers and Meadow Larks quartet in new WBBM Sat. supper show. WBBM news staffer Hal Fisher a patient at Hines Hospital.

IN WASHINGTON . . .

Ken Evans, ex-newscenter for WOL-Mutual and, more recently, news director of WOIC-TV, CBS outlet, has joined staff of station WDCB with chores of editing and broadcasting news. Bryson Rush, special features director for WMAL-ABC, will narrate the INS Trilete video program of news film which started Monday (10), on a Monday through Friday basis, with Valley Forge Distributing Company sponsoring. WQQW-FM, town's "longhair" station, now feeding by direct relay, its Friday night "Library of Congress concert series" to WMCP-FM in Baltimore. Richard, the talking parrot, star of the Milton Q. Ford show on WDCB, shedded to debut in print via "Bo" a McNaught Syndicate comic strip, whose creator, cartoonist Frank Beck, met and was won by the parrot during his last week's Treasury stint here. Eddie Gallagher, WTOP-CBS disk jockey, now authors a weekly column on current platters in the Washington Sunday Post. Ted Koop, CBS news director, and Claude Mahoney, newscenter for WTOP-CBS, participating in a forum on "The Impact of radio and television on the newspaper profession," sponsored by Sigma Delta Chi, national hub-city journalism society.

Blow Hot & Cold on Series

Continued from page 26

CBS cameras, however, were forced to switch away from first base as soon as the pitcher completed his windup and its system necessitated extreme distortion of the distance relationships on the diamond. But any dialer (who didn't have too many beers in him) could easily catch on to what was being attempted.

That Bleacher Shot

DuMont's experimentation with a camera stationed in the stadium's bull-pen was a lot more controversial in its impact. The camera's telescopic lens gave a bleacher-eye viewpoint of the field and showed the ball winging into the plate from the mound but, at best, it was confusing for dialers accustomed to back-of-the-plate camera work. DuMont's director Harry Coyle and technical director Phil Tantiello, however, wisely kept these shots down to a minimum and banked mostly on the three other cameras conventionally grouped behind the plate. The DuMont crew did a crack job of covering the initial two games.

While DuMont covered relatively easy pitchers' duels, CBS, under John Derr's direction, was faced with handling a lot more action on the bases and in the field. The cameras missed some important plays, particularly Bob Brown's base-clearing triple in the fourth game. But, on the whole, the CBS crew efficiently blanketed the action. Use of the Zoomar lens, which could have been worked effectively in several situations, was precluded at both ball parks by the overcast.

Jim Britt, imported from Boston to give an impartial commentary, also did a competent job. He stayed with the cameras, never anticipating the switchovers or second-guessing the umpires. Britt, however, relied on the picture to tell the story perhaps a bit too much and could have retained more inside baseball strategy.

All in all, video, while not yet planning a home run, hit a solid single in the 1949 baseball classic. *Herb*

Chi: Didn't Measure Up To Our Local Coverage

Chicago, Oct. 11

General trade opinion here on the video coverage of the World Series was that, while announcing and commercials were well received, the camera work didn't measure up to the local coverage of the Cubs and White Sox season games.

It was near-unanimous that announcer Jim Britt accomplished a rough job well in reporting out an event of national interest, and yet chipping in enough background and color to establish a close, intimate link with viewers 800 miles away, even as, in this case, TV fans whose own American and National League teams finished deep in the second division, and hence who had no personal stake in the series.

Notably lacking was the home team angle that Chi viewers are used to and invariably expect. But this absence was natural in a strictly New York series, and the effect of Britt's play-by-play, which was judged excellent for impartiality, left local fans free to indulge in their individual choices.

Too Few Closeups

Camera-wise, the coverage didn't measure up to what Chi fans had grown used to. One striking feature that was generally commented on was the minimum use of close-up camera work, especially in the between-innings lags. Distance and medium shots were considered capable and in many cases, superior to Chi coverage, because they caught the team play rather than individual action.

It was generally agreed that better use of closeups would have added to the Series color, especially since Britt was doing such an adequate job on fill-in info and background chatter. *Myrt*

Detroit: Good Job, But Plenty of Gripes Heard

Detroit, Oct. 11

While most everyone in Detroit agreed that overall television coverage of the World Series was good, video experts and Gus Fan had technical gripes and just plain gripes over specific points.

The gripes centered around Jim

Britt's commentary and pickups from Yankee Stadium, where a camera was stationed in center field and where views of the first and third base territories were superimposed in a corner of the main image of pitcher, batter and catcher. Camera work during the Series was better than local efforts and picture clarity was about the same as pickups of Detroit Tiger Games by WWJ.

Several fans were overheard in a bar by this writer. When shots from center field were flashed, comments went like this: "Oh, Hell, we're back in the bleachers again. Why don't they keep us at home plate where we can see things?" Most everyone in the bar thought the television set had gone bloney when superimposition was first tried. They did not like its subsequent use.

Hub Fans Stunned By Overall Pickup Quality

Boston, Oct. 11

"Has this been going on all the time?" was the astonished reaction to the televising of the World Series by Hub lookers this week.

Hub fans were stunned by the quality, the imagination and the close-up work of the N. Y. video cameramen and mixers as related here during the series, and it looks like they're going to make it plenty tough for Hub video men in future ball game televising. For Boston's video production of the ball games is child's play compared with the N. Y. brand.

The N. Y. production had features never dreamed of here. The superimposition alone all but floored Hub lookers, but the incredible coverage of the bags, the intimate close-ups of the player's faces, the split-second switching from behind the plate to a bleacher's shot of an outfielder making the catch, and the other fancy tricks left the Hub lookers limp. And while the N. Y. coverage was slicker than the Brooklyn coverage, both were so indisputably superior to anything ever seen here that there was as much talk about it as about the games themselves.

Only thing that didn't come off was the coverage of the high fouls, and some noted that the cameras elongated the players, making Elmer look big and Dickey look immense. But the superimposition, the catching of the players sliding into second etc., and the wide field of play at home plate more than compensated. There'll be plenty of plans made in the Hub's two video outlets during the off season to try to equal the job done by the boys in N. Y. As they are now, they can't compete in any respect. The World Series televising was a knockout in this town, and made more friends for video than anything else ever has. *Elie*

Cleve. Claims: 'Series N.S.G., Ours Was Better'

Cleveland, Oct. 11

World Series reception was good in this area, but camera work didn't exceed performance done by WEWS three-camera operation at the Stadium during Indians' home games.

There have been some fancy New York do-dads, including DuMont's superimposing of action around first base, and the use of a camera crew in the bleachers with a telescopic lens, but both Yankee and Dodger reflected slow shifting scenes frequently losing play and action.

CBS' handling Dodgers game was marred by occasional shadow down the center of the screen, but camera-men did stay with their very attractive catch-pitch-center field shot. WEWS crew, handling three cameras did, in the course of the year, develop an exceptionally close coordination that paid off with neat accurate switches when action moved.

Cincy Says Cameras Performed 'Swell Job'

Cincinnati, Oct. 11

Recent stretch of coaxial cable service to Cincy permitted the three local TV stations to give baseball fans their first glimpse of World Series video coverage. In general the fans accepted it as a

swell job, notably the camera work.

More extensive lensing of the Series games, particularly those in the Yankee Stadium, was a real treat for fans at this end. What made the biggest hit with them was the application of superimpositions of runners at first base. Also in the groove for them was the spotting of individual players in their field positions in the first inning. Those are things yet to be done locally.

Jim Britt's smooth vocal descriptions of the proceedings were accepted by Cincy fans as "all right," yet the vast majority indicated a preference for Waite Hoyt and his "old head" technique, solidly established in this area.

St. Loo Found Series 'Compared Favorably'

St. Louis, Oct. 11

With but one local station, KSD-TV, piping in the World Series, natives jammed every available spot for the video and many were puzzled by a tele innovation of employing a superimposition to show two points of action on the diamond at the same time.

The taverns didn't profit much by providing video. The spectators were too intent on the progress of the game to purchase drinks and immediately after the contests were finished they rushed back to offices and other duties.

The reception was very clear, the sound excellent and compared favorably with the television broadcast of the local games during the past season when KSD videoed about 40 games of the Browns and Cardinals. The addition of the superimposition provided a swell view of the playing fields at the Stadium and Ebbets Field.

Cabled TV Shows Suffer Blackout in Cleve. Line Cut; Ball Games Not Hit

Halt in operations on the coaxial cable last Wednesday night (5) when a sewer construction gang in Cleveland cut the line in half blacked out all shows being transmitted in either direction east or west of that city for the entire evening. Networks involved will get rebates on their cable charges in accordance with American Telephone & Telegraph tariff provisions, with the rebates expected to take the form of future credits.

Cities involved, in addition to Cleveland, included Erie, Buffalo, Toledo, Dayton, Cincinnati, Chicago, Detroit, Milwaukee and St. Louis. Hardest hit, of course, were the westbound shows, with such programs as NBC-TV's

Cable was severed by the construction gang in the late afternoon, luckily after the close of the first World Series game. It was feared at the time that repairs could not be made in time for the second game the following day but AT&T showed a crew in to work all night and had the link back in operation by 6:30 Thursday morning.

RTDG, NBC Sign TELE PACT DAY (12)

Radio-Television Directors Guild and NBC-TV will sign a pact today (Wed.) covering the web's New York TV directorial staffers. Contract is the same as that with ABC-TV and somewhat better, for the RTDG, than the CBS-TV deal. Directors get a higher starting salary and go to the highest minimum after nine months instead of after 12 months as in the CBS contract. NBC-TV scale for directors is \$120 to start \$125 after six months and \$130 after nine months. Assistant directors get \$80 to start \$87.50 after six months and \$95 after 10 months. Pact will be signed by Ernest Riva, pres. of the N. Y. local, and NBC-TV topers.

Negotiations for a new AM free-lance contract will be launched Tuesday (18) between the national RTDG and network and agency reps.

Bulotti Set on Coast

Hollywood, Oct. 11

Charles Bulotti Jr. has been named production director of CBS-TV's station KTTV, by Bob Forward station program manager.

Bulotti recently resigned as program director for the Don Lee network.

L.A. Television Is Running Into Acute Shortage of Program Pix

Hollywood, Oct. 11

Gillette Hits Snag On MBC Fight Pickups, So Settles for N.Y. Rodeo

Cramped space on the coaxial cable has forced NBC-TV to give up plans to pipe in pro fights from the midwest for Gillette sponsorship as a replacement for those ousted from Madison Square Garden, N. Y. during the current run there of the World's Championship Rodeo. As a result, Gillette was forced to clear rights in a rodeo pickup last Friday night (7) and will fill in that way through the rodeo's run, which ends Oct. 23.

DuMont has an exclusive on the only midwest to east cable link Friday nights from 10 until closing and only recently began feeding amateur fights from Chicago to its stations in N. Y., Pittsburgh, Washington and a few affiliates. NBC arranged for Gillette to get pro fights out of Chi and other midwestern cities for the next few weeks but then ran into the DuMont snag on the cable.

DuMont exec. Chas. J. Witting offered to give NBC the cable if he could clear the plan with local sponsors who co-opted the amateur fights, with the understanding Gillette would also bankroll its pickups on all stations previously carrying the DuMont shows. This would have included WAHD. DuMont's key N. Y. flagship, which meant Gillette's bouts would have been aired simultaneously in N. Y. on that station and NBC's WNBT. But DuMont's local sponsors turned down the idea on the belief that when the amateur bouts returned to the air, they would suffer from comparison with the higher quality pro fights.

DuMont, as a result, was forced to turn down NBC's bid for the cable and Gillette was forced into the rodeo pickups.

TV Set Sales Jumping In Chi Area; 1,500 per Month

Chicago, Oct. 11

TV set sales in the Chi area jumped to a 15,000-per-month rate during August, reflecting the general optimism felt by set manufacturers during the early summer slack. Chi figures are now estimated at 103,275 as of Sept. 1. In the Electric Appliance with the August total 15,670.

Sales during July were only half the August pace, 7,000. It is believed the heavy skidding of grid telecasts, plus the anticipated televising of the World Series after two hot pennant races, were main factors in the sales boom although a series of drastic retail price slashes helped boost the trend.

Set manufacturers believe the boom will carry well into 1950, and probably beyond. They've brought back personnel laid off in early summer and in many cases have turned some heavy coin into plant expansion.

WIP's 'Musiquiz' Tours Philly Nabe Theatres

Philadelphia, Oct. 11

WIP's popular 'Musiquiz' giveaway program will move out of the studio into film houses with the resumption of broadcasts tomorrow night (12).

The show, which is sponsored by the Philadelphia Daily News, gives away record albums, clothing, house furnishings and other rewards to contestants. It will be broadcast from the stages of the Nixon Tower and Roosevelt theatres, all key naves.

WFPG on a Civic Spree

Atlantic City, Oct. 11

WFPG here has launched a series of transcribed broadcasts recording the weekly meetings of Mayor Joseph Altman and the city commission as part of a drive to inform citizens on civic matters. Show is taped on Thursday evenings and aired the same night.

In addition the Mayor makes a weekly report which is broadcast every Friday and an emergency line ready for immediate use has been run in his office. An Atlantic City Forum of the Arts, backed by the Junior Chamber of Commerce, is due to present shortly.

Local television is suffering from an acute shortage of motion picture film available for telecasting. Seven stations here are scraping the bottom of the proverbial barrel in an effort to locate additional pix that might be cleared for video.

Though not completely exhausted due to minute allotments of films which become available from time to time, the supply is admittedly low. Toby Anguish's Television Pictures Distributing Corp. came up with 200 features and 46 westerns last month. These films, however, have been leased and are already being beamed Pix are Monogram releases. Only others available are PHC, United Artists and independent releases plus some foreign films that have been put on the market.

Seven local outlets have telecast during the past year or contracted to telecast, starting immediately, 702 westerns and features. KTLA has beamed 204 full-length pix including 39 British films lead from WPIX, N.Y. Outlet is now rerunning the "Hopalong Cassidy" films. KFI-TV has contracted for 95 features during the past 12 months. Station recently leased 13 of Anguish's Monogram films which it will schedule shortly.

KTSL has shown 77 pix during the past year and is set to go with another 13 also leased from the Anguish block. Don Lee outlet has beamed many British films along with some French, Italian and Swedish material picked up in N. Y. KNBH has videoed 33 westerns and 35 features during its eight months of operation while KTTV has shown 35 features and 60 westerns since Jan. 1. Included in this lineup are 13 British pix leased from CBS-TV.

KIAC-TV broke up 10 Johnny Mack Brown and 10 Kermit Maynard westerns into serial form for scheduling. Station has 10 more Maynards coming up along with 37 British pix made between 1941-45. British films were leased from CBS. KECA-TV will start off with 44 westerns and 57 features. Station laid out \$6,000 for 26 of these which it leased from Anguish.

When the current crop has been played out, video outlets are in trouble unless they start from the top and run through available pix again. Move is being considered because station execs feel the number of new viewers coming in to the picture each month will guarantee an audience.

Philly's TV Announcers Don't Talk Enough, So Viewers Double to Audio

Philadelphia, Oct. 11

Complaint that television sports announcers talk too much doesn't hold in Philadelphia where the majority of male video set owners have been tuning in radio sports-casters to get running comment and statistics on the events they watch.

Sponsors of TV sports shows here are openly grouching over the practice because while the public is watching their show it is listening to the commercials on the radio.

Announcers like Ronan Saam, for example, have large following built up over years, and the habit of tuning out the telecaster's voice and bringing in Saam is almost general wherever there is a radio set in the same room as the TV receiver.

"The sports fans want to hear all the details," declared George Walsh, WFIL-TV sports director. "As a result the public misses all the sound television commercials. And that's bad."

Walsh emphasized that the watcher enjoys the color and background material provided by the radio announcer. A person doesn't have to sit and stare at a game for a lengthy time on a television set. With the help of the radio announcer, he can walk around and watch only when he hears the broadcaster about to announce some high spot in the game. The sight and sound mediums must be better co-ordinated," Walsh said.

And it's only the

CBS	9			
OTHERWISE	6			

first inning!

Amos 'n' Andy, Bergen,
and Skelton haven't
been at bat yet!

DAYTIME LEAGUE									
CBS	6								
THEM	4								

Television Reviews

(Continued from page 33)

henchmen and finally was trapped by the police. But the piece was mounted with convincing realism and a fast pace that held interest.

Bob Readich clicked as the kid who thinks that all he needs is a gal and guts to hit the big money. Sally Grace added a neat assist as his gal, a forlorn character but nonetheless given life with some effective small touches. Other roles—the tough gangleader, his stooges, the quietly working cops—were also well cast.

Directionwise, the production made telling use of extreme close-ups—nervous hands, a stolen pin atop the photo of the dead moll, fingers turning a revolver barrel etc. There was a sharp contrast between closeups of the detective's shoes on his desk followed by the feet of a victim on a morgue slab. Shots, besides giving the tale impact, overcame the limitations of studio space. Director Bill Marcen also made slick use of split screen in a scene with the gunman and his ex-hoss on two phones.

Although the plot was gory and had an overdramatic ending, role of the police was played with understatement and a feeling for realistic details. **B+**

WAYNE KING SHOW

With Wayne King orch. Harry Hall, Nancy Evans, Don Lutz Chorus

Producers: Ken Craig
Director: Bill Robin
Writer: Gerry Morrison
30 Mins.; Thurs. 9:30 p.m.
STANDARD OIL OF IND.
NBC-TV, from Chicago

(McConn Erickson)

Here's a safe, sure, pleasant show that's solid music, but with enough diversity and visual activity to satisfy eye and ear. Wayne King's TV debut can be chalked up as solid entertainment.

Basically it's the same old routine King used in radio—waltz plus vocals and enough schizoid sentiment to make you cry. The tele format is the same thing, and it's effective. King has been poking them in for years on that sore spot formula.

But TV-wise, King has added tricks features in group dancing, impressionistic camera tricks, and sketches of face-to-face confidings in the viewers. It's a friendly type of program. Vocalists Harry Hall and Nancy Evans show tremendous click on screening, and have voices to match.

Lags noticeable on first show have been largely cleared up by keeping the lens panning around to catch constant movement among dancers, musicians and vocalists.

Commercials are both live and film, with the nod for salesmanship going to the former. It consisted of a young, personable kid in a Standard uniform putting the nuke on the viewing audience under the guise of public service. The film plugs were a trifle too slick and could have done better for a museum sponsor. **B+**

TV-SHOWCASE

With Gary Stevens, Gordie Ran-dell's Hoptet, Guests
Director: Duff Browne
30 Mins.; Mon.-thru-Fri. 6 p.m.
Sustaining

WGR-TV, Schenectady

New program, presented by a group which also does an AM Showcase via WGY, represents an improvement over the show it replaced. Feature however, would pack more solid entertainment value if the time were trimmed to 15 minutes. Paddling is noticeable, training cameras on the instruments and instrumentalists becomes monotonous. Since the artists provide a background for spin announcements, one guesses the running period will not be cut.

Showcase is the first major television effort of Gary Stevens, former vocalist with Tex Beneke's orchestra and for the past 18 months a disk jockey-singer in Capital District radio. A good-looking chap—women will call him "handsome" or "cute"—he photographs well, sings professionally and emcees smoothly. Although Stevens has not yet completely mastered video, a reasonable assumption is that he will travel as far in that direction as any male popster now telecasting hereabouts. He flashes an engaging smile, but at times it's a shade prop. Vocalist should not lose facing viewers directly. His position on second and third shots of a nuke to the left rear, was not too advantageous when shot from a distance; closeups were more effective.

Stevens, who plugs a "female pop singer contest," introduced on air what the telecast, depicted

Helen Lynn, familiar to WGY listeners. Hoptet is a capable house group led by WGY's veteran musical director. He kidded briefly with Stevens once. Mood of program is light and nicely sustained. **Joro.**

Tele Followup

NBC-TV's "The Clock" launched its commercial run for Lever Bros. on Wednesday (5) with a well-acted piece. Production got off to a good start with the story of a clerk cheating on his wife, who robs the firm's safe and strangles the boss. Early scenes had good motivation and were sensitively played. However, at the midway mark the tale took several improbable twists. The murderer had his face and fingerprints changed by a plastic surgeon and then poisoned the medicine only to discover that the boss' death is considered natural and that he has been left \$100,000 in the will. Because of the plastic job he cannot prove his identity and is eventually convicted of his own murder. It added up to a heavy overdose of irony.

Vidpic commercials for Spry, Lux and Pepsodent were good. Particularly appealing was the Spry film, which had dwarf-sized chefs dancing around pies and cans of the product to the tune of a catchy jingle.

Milton Berle's Texaco Star Theatre improved a bit last Tuesday (4) over the two prior shows of his new season, but still was nowhere near the level of last year's average. Such a show as Berle stages figures sooner or later to run into a blank wall on ideas and that's what's been happening. He and his staff obviously were reaching for a foundation on which to build skits last week and the results showed the strain. Too, Berle is not his usual self, his gags don't sparkle, his timing seems a bit rusty and, far more important, the calibre of guest acts is down. Beatrice Kay, a good act, held the top slot in the past week's doings. While she overdoes a good deal of her work subtlety is an art she could use, the turn is nevertheless a solid one. But not for the spotlight position. That calls for too many minutes, far past the point where Miss Kay ceases to be amusing. Her routine segued into a picnic scene, based on the tune "Waitin' for the Robert E. Lee," into which Trixie, vaude ball-balancing act, was inserted. And Trixie got slight chance to show her stuff in a skit that proved a weak finish to the show.

Berle had filimite Pat O'Brien in the first half hour, exchanging a few telegraphed gags, then allowing O'Brien to get in one tune, the Irish "Chip Chip," after which the pair did a takeoff on the old Gallagher & Shean vaude act, in costume. Steve Condos and Jerry Brundage, excellent tapsters, followed, but they weakened the turn with poor bits on trumpet, aping Louis Armstrong.

Paul & Paulette Tiro, a trampoline act, opened the show. The turn was as interesting as anything that followed.

Philco TV Playhouse looked good productionwise via NBC-TV Sunday night (9) but failed to generate much impact because of the lightweight story presented—Marion Hargrove's "Something's Got to Give." Something along the lines of a poor man's Hucksters, the novel adapted for video, told of two Connecticut housewives selling out their husbands and homes to become an early morning radio team and then chucking it all when they realized the error of their ways. Not only was the plot telegraphed, but it would have lacked suspense even with a trick ending.

Last did a competent frothy job on the production, with John Neal and Halia Stoddard standouts as the lead husband-and-wife team. They were given neat assists by George Keane and Judy Parrish as the other couple. Evelyn Davis as a stereotyped Negro maid, Loring Smith as a nemesis of a sponsor, and Eileen Heckart as an authors agent.

Irene Rich made her second appearance on NBC-TV's "Chevrolet Tele-Theatre" Monday night (10) in an original one-act by Milton Kramer titled "Leave It to Mother." An amusing domestic comedy with bright dialog about

a smalltown attorney who lored it over his family, the play was given a neat reading by Miss Rich, as the barrister's understanding wife, Ralph Locke, as her husband, and Mary Malone and Jim Stevens, their teen-age kids. Vic McLeod's production and Barry Bernard's direction were up to the usual top "Tele-Theatre" standards.

Miss Rich, incidentally, has not yet signed for her projected across-the-board show on the new WOR-TV N.Y. If deal goes through, however, she demonstrated on Monday night's performance that she'll be able to segue into video with little difficulty.

Color TV Review

(Continued from page 33)

patibility of the electronic system, that was established as a reality in this show. Every detail of the action, transmitted in color, was received sharply and well on the standard sets in the room, as well as throughout the area.

Coming face to face with the inevitable comparison between the two systems of color seen here within the past week, there's no question that, on a purely spectacle basis, and from the point of view of eye appeal, CBS wins hands down. The color wheel picked up color with greater fidelity, richness, and theatrical effect. The depth visible in the former was almost completely lacking in the latter. Nevertheless, NBC, by dint of a salable show and side-by-side comparison, did demonstrate the commercial possibilities and practicability of its system. Execs of the company admitted it had much to learn, had in fact, already learned during its initial programming. Differences in make up and lighting between black and white and color are already showing up. For the final score, the NBC color telecasts during the next few months will weigh heavily.

Loose

Radio Reviews

(Continued from page 33)

killings with blood-curdling sound effects in which dialers were left free to work out their special ideas on torture. It was strong stuff definitely not recommended for kiddies or their sensitive elders and even the hardened addicts may find a new threshold of their nervous system penetrated.

Donald Buka, as the hood, played the role to the hilt. Snarling through his lines, Buka gave a rousing old-fashioned portrayal of a gangster which was just this side of a caricature of James Cagney in his "Public Enemy" days. It was right for its purposes and Buka's performance carried the show. Rest of the cast, in bit parts, gave good support.

One-minute cutouts on each platter are open for commercial plugs.

JOHN M. WYATT
"The Human Side of Industrial Living"
15 Mins.; Sun., 12:45 p.m.
Sustaining
WOR N.Y.

This 15-minute commentary by John M. Wyatt on the human aspects of business is a treasury potpourri of anecdotes, friendly patter and economic admonitions. In his initial broadcast on WOR, N.Y. Sunday (2), the retired business man, world traveler, author and radio pioneer waxed enthusiastically about such non-industrial subjects as the Danbury Fair and the glories of autumn in the country.

Wyatt's approach was a disarming one. Recalling an incident from his 40-year business career, he pointed out how impressed he was with the philosophic attitude of a Kenosha Wis. bootblack he'd casually met in his travels. Presumably fairly well entrenched with listeners at this point, he then reflected on the current business adjustment and urged that we all take a good shot of faith as an antidote to fear. With an interesting stanza although at times a windy one. **Gib.**

Phoenix to Have Video Outlet on Nov. 15

Hollywood, Oct. 11

Phoenix, Ariz., gets its first television station Nov. 15 when KTLX goes on the air with a test pattern. Station is scheduled to start beaming programs on Nov. 27.

Phoenix has been allotted four video channels by the FCC, but the only construction permit allotted to date has been to KTLX.

San Antone TV Goes Live

San Antonio, Oct. 11.

The first carefully planned television show in San Antonio with professional talent performing came to life Monday night (10) on several television screens in the main ball room of the Plaza hotel here.

Live television was shown to more than 500 appliance dealers from the South Texas area, guests of the South Texas Appliance Co., at a dinner. Many of these dealers had never seen a live television show before. But they had an opportunity to enjoy more than a half-hour of fast moving entertainment, including singers Mellisa Smith and Rosita, Red River Dave, Mel Winters and the WOAI staff orchestra and Jerry Duggan a ventriloquist dummies with Bud Vinson who stole the show.

First test pattern of WOAI-TV will go out on the air on Nov. 6.

Chi Cubs

(Continued from page 37)

setting a Dec. 15 deadline on acceptances to the proposal. WKBK head John Mitchell has already informed the Cubs his station will jump on the bandwagon.

In a statement that was probably intended to serve notice on other sports promoters, notably the Blackhawks' prez Ben Totten holding out on TV coverage, Mitchell agreed wholeheartedly to the increase, and laid out fulsome praise of Cub owner Phil K. Wrigley for his past years of "open minded and generous cooperation" for letting the TV station carry the past games for only nominal fees.

WGN-TV is considered in the bag, and in the probable absence of WENR-TV it means the tab for WKBK and WGN-TV will run \$30,000 apiece for the season. It's known that WENR-TV is somewhat put out at Gallagher's notice, believing that TV coverage has helped considerably in promoting gate attendance for a club that finished its second year in a row enmeshed in the National League cellar. Cubs finished with a million plus attendance although there was never much doubt that Wrigley's outfit would emerge from eighth place this year.

Bonanza Year

(Continued from page 35)

video front by the rival WM operation, with its top-rated triumph of Milton Berle, Olsen & Johnson and Ed Wynn.

The William Morris Co. gravy in radio extends to such component parts as Eddie Cantor (although his "Take It or Leave It" is a blow-owned package), Fannie Brice (now under contract to NBC) which in turn sold her to Turner, "Duffy's Tavern," Jimmy Durante as a personality (Duran and Phil Colan are joint owners of the Camel-sponsored show), Red Skelton, Groucho Marx, "Blondie" and "Date With Judy" both sold last week to ABC and "Aldrich Family" (now also a video attraction as well under General Foods sponsorship). As with MCA, the Morris office of course is agenting a long roster of radio-TV performers, writers etc.

Petrillo Okay

(Continued from page 36)

kinescope showings of live programs also. Otherwise, it was pointed out, producers of live shows would be placed in an advantageous position. Musicians' boss said he would take this under consideration. Also up for discussion was the possible effect on reissues of old feature films for video. While no decision was reached on royalty payments for these, it is believed Petrillo might make them retroactive to cover the musicians who originally worked on the score.

In answer to another question on whether a film produced for video could be sold later for theatrical bookings, Petrillo said, "Offhand I would doubt it." He promised though to take this into consideration also. Meet was attended by most of the indie producers in N.Y., plus representatives of 20th Fox and RKO. Hollywood was repped by Mal Boyd, prez of the Television Producers Assn., and Hal Rouch Jr. prez of the Television Film Producers Assn.

Tele Chatter

New York

Clyde Matthews model agency has inaugurated a "teletalent" department, under the supervision of Robert Jordan, which will handle dramatic, variety and musical talent for TV.

Bob Roberts and Paula Carr, midwest package producers, have opened a N.Y. office to specialize in low budget shows. Bert Lahr, Ren Bur, Ethel Merman and Phil Regan signed for future guest shots on NBC-TV's "Texaco Star Theatre". RCA is experimenting with a new 10-inch table model incorporating a shorter-necked tube, which is expected to result in the first 10-inch portable set.

"Diana Barrymore Show" starring the actress-daughter of the late John Barrymore, trees off Monday (17) via WGBS-TV in the 11 to 11:15 p.m. slot. Sponsored by Ansonio Shoes, the program will be produced by Hardie Fiteberg TV Enterprises. Bob Dixon hosting five youngsters, winners of the contest on his CBS-TV "Chuck Wagon Show," to the rodeo at Madison Sq. Garden tomorrow night (Thurs.). Sunset Appliance opened new stores in the Rialto theatre building on Times Sq. to handle RCA tele sets and other RCA products. Jingle Dingle, puppet which announces weather reports, premed on WARD's Kathi Norris show. Films are produced by Jason Comic Art. Tom Smith, K&E account exec for Ford, was pressed into service as an actor on the "Ford TV Theatre" preem. Smith was an extra in a "20th Century" lounge scene. TV emcee Bill Berns switches to scripting tonight (Wed.) when he adapts "The Prisoners" on NBC-TV's "The Clock".

Chicago

Kukla, Fran & Ollie show in Washington for week of telecasting. Trio will demonstrate color TV before FCC and do regular NBC-TV shows out of WGNB there. ABC actor and footballer Johnny Lulack on WENR-TV "Quarterback Club" tonight (11). NBC-TV proud pupas are tender Raymond Rutherford and engineer John Natale. Quiz Kids hosting griddler George Connor on NBC-TV show. Kay Mitchell new assistant to operations director Vera Brooks at WGN-TV. Sarra Inc. adding Bob Longini to production staff. Ernie Lucas boosted to director at WGN-TV. He was formerly film editor. Don and Vera Ward, WKBK kid show experts, reported signed by WENR-TV for same style program.

London

Irene Worth has the main part in "Antigone" which is being telecast Oct. 18. There will be two special video programs for the Chopin centenary Oct. 17 and 21, when the Ballet Rambert Co. will perform "Les Sylphides" in Chopin's music. Filmed exterior will be used when the BBC also Diana Raymond's new play "John Keats Lived Here" Oct. 23 and 27. Play was recently tried out at a Sunday theatre show. "Modern Medicine" is the title of a new video series which begins Oct. 24, when microvision microfilms and hospital appliances will be used. Subsequently, it is hoped to build an operating theatre in the studio to demonstrate modern technique.

Second series of the popular "Foreign Correspondent" feature starts Friday (14) when Grace Wyndham Goldie begins a fortnightly show on life in the European capitals. Inter-county table tennis championships will be featured Oct. 21 when international and world champions will be seen at play.

New Tele Biz

WGN-TV, Chi reported Fair Store will sponsor "Fair Teen Club" once weekly, 30 minutes for 13 weeks through Ivan Hill agency.

WNBQ, Chi, reported Hines Lumber will renew "Wall's Workshop," 30-minute handicraft show once weekly, for 13 weeks through George Hartman agency, and announcements for MAC Foods through Sorenson agency. Illinois Bell through N.W. Ayer Ambrosia Brewing through Malcolm-Howard agency.

WENR-TV, Chi, reported announcements for S. A. de Baker through Roche, Williams & Co., Illinois Bell through N.W. Ayer, Ambrosia Brewing through Malcolm-Howard agency, Community Furniture through Reese agency.

Inside Stuff—Radio

Metro is so used to striking a set at the drop of a suggestion that radio is made no exception. In transcribing the "Andy Hardy" series at NBC, the studio erected a set at the studio with a montage effect to depict the home town of the Hardys. Even though it is strictly canned radio and never seen, the actors are decked out in the habiliments they use in the picture. In the Hardys and other transcribed series, including "Maise," "Dr. Kildare," Lionel Barrymore and George Murphy, the Metro players are cut in on the profits of the radio venture. Programs are cut ostensibly for Metro's radio station in New York, but once played there are sold to stations around the country on a block-buy basis. In other words, a station owner must buy all or none. Tom McAvity is producing the "Hardy" series from scripts by Jack Rubin and Jerry Brewer.

Parade and 16 of the 26 newspapers which distribute the Sunday supplement have launched an unusual promotional campaign via radio. The mag has produced a series of 13 open-end transcriptions, titled "Parade Prevue," using personalities and material from its pages. Disks are being sponsored by the participating dailies on 22 stations. Stanzas permit the publications to insert two one-minute spots plugging their Sunday editions, while the program itself calls attention to celebs and articles in the current issue of Parade. Hy Gardner, the mag's columnist and a Mutual commentator, produces and emcees the series. Carl Caruso announces.

A "Truth or Consequences" stunt performed on an international scale was picked up by the Associated Press and carried in most of the New York dailies Monday (10). The yarn, about a California sea lion swimming the English Channel Sunday (9), was the result of a consequence handed out to Bert Kennedy, who missed a question on the air.

Kennedy, the son of the old vaudeville team known as The Dancing Kennedys, has been appearing in bit film roles on the Coast, but is slated to rejoin his brother Ken's band as a vocalist this winter. He left the combo two years ago for a Metro stint in "Three Musketeers."

PROFIT SHARING PLAN SET FOR KFI-TV

Hollywood, Oct. 11

Profit sharing system for house built television shows has been offered to KFI-TV management by station's newly appointed program director Kenneth Higgins. Higgins said that management is in accord with the idea.

Program director's plan calls for every man participating in the building of a station show, to participate in the profits, if any, derived from the layout.

Higgins believes that in offering staffers the opportunity to realize a profit from their work, aside from regular salaries, there will be an influx of creative ideas and a tightening in the overall operation.

KBTR's Expansion Binge

Minneapolis, Oct. 11

KBTR, city's only exclusively FM station, suspended broadcasts Sunday for 60 days to permit expansion of facilities and push application for added AM transmission.

Meanwhile another new station, WPBC, was to go into operation this week with 500 watts power at 980. It will be operated by People's Broadcasting Co., headed by William Stewart, formerly of WCCO.

KBTR is operated by Bethesda Broadcasting Assn., headed by H. B. Price. Temporary permit for station to broadcast from its present location expires this month. Transmitter will be moved to new location and extra equipment added.

Thornburgh Comes To Grips With TV in Talk Before N.Y. Radio Execs

Tele rates are bound to go up shortly, but will be justified, Donald Thornburgh, WCAU, Philadelphia, prexy who recently came east from 13 years with CBS in Hollywood, told the N. Y. Radio Executives Club last week. TV rates have been held down, he said, because the industry has mistakenly thought of them in AM terms, rather than on the basis of costs and audience effectiveness.

Hollywood, he added, is a land of great uncertainty for talent, because of the video boom. Jack Benny has changed his mind on TV several times, and Edgar Bergen is still undecided about TV, even though his ventriloquist act "seems a natural for video," Thornburgh said. Bing Crosby, although he has agreed to do some teevee guesters next year, is still not ready for the plunge. Charles Correll and Freeman Gosden ("Amos 'n' Andy") are currently stumped by the problem of TV format and are considering the possibility of using others' actors with their voices dubbed in. Reason Ed Wynn can make the sight experiment, Thornburgh said, is that he has been out of radio and pix for some time. The comic, however, still faces the test of kine quality, the WCAU topper declared.

Although he sees continued rapid growth for tele, Thornburgh does not feel AM will be knocked out.

"The networks are well sold and the indies are seeing peak spot business," he said, "although are suffering from the lack of the overflow business they previously had. The great shifts in networks and programs in the past year have stimulated new public interest in radio and I'm realistically optimistic about AM's future."

Seattle — New two-man singing and patter show kicked off on KJR here with Ben Harkins and Claude Ray handling the show. Harkins, Coast radio and vaudeville veteran (Helms and Harkins), writes the show and he and Ray, who does piano accompaniment, sing the songs and crack the jokes. Show airs at 9:45 p.m., Monday and Friday.

Southern Methodist U. Prexy Warns Broadcasters vs. Government Control

Dallas, Oct. 11

Dr. Umphrey Lee, prez of Southern Methodist University here, was the principal speaker at the final session of the 13th District NAB, at its two-day session here.

He warned Texas radio outlet operators that a "growing number" of people in this country want the government to take over radio broadcasting. He told the broadcasters that the American stations must take on the job of raising the level of radio programs and educating the public or face the threat of government control.

"Not all the people who want to see this done are crackpots," he declared. "Not all the people who want to see government control communications want government control of business generally."

Dr. Lee aligned himself with the broadcasters against government operated radio. The practice of allowing as many people as possible to control the means of communication is at the heart of the American order and one of its greatest safeguards, he said.

"If one man owns a radio station in one town and another man owns one somewhere else, the interested persons can put pressure on them, but they can't put pressure on both fellows at the same time."

A change in the public temper has made it possible for government to invade the communications field, however, he added.

"Nobody," Lee told the radio men, "is going to do anything about improving your programs or your services but you."

"That is one of the nice things in your hand. But if you ever slip, watch out for the boys who want to turn radio over to the government."

Houston — John Edwards has been named program director for KATI, here, succeeding W. S. Newkirk, who has resigned the job to enter television. Edwards was formerly chief announcer on KATI.

Vallee Sees Bottom Of TV Variety Act Barrel Drained; Nixed Kraft Bid

Cleveland, Oct. 11

Rudy Vallee believes the bottom of the variety act barrel is being scraped in today's television programming.

He told Joe Mulvihill, WTAM diskier in an interview that J. Walter Thompson on behalf of Kraft, asked him to return to the airwaves doing a variety telecast, but that "the talent is being drained dry in New York City. Ed Sullivan and Milton Berle are running out of acts. There are not enough new variety acts in the nation to keep such performances going every week."

He pointed that although vaudeville is reviving it was dead too long to have trained the acts now needed either for TV or for the revived demand for vaude.

For the moment, Vallee said he will stick to his film work, both in Hollywood and in preparing film for television. His records are not in demand, he said, because companies consider him as part of the past.

"I'd like to get into TV," he said, "either as an executive, producer, director or trouble shooter."

KWK's MGM Series

St. Louis, Oct. 11

KWK the Thomas Patrick Inc., station has obtained the local franchise for MGM's new transcribed package series and the teeoff program will be aired Sunday (16).

Series of eight programs includes some of the biggest names and productions released from the Metro lots, with the talent running from Lionel Barrymore to Margaret O'Brien.

note, PLEASE...

More people watched the Brooklyn Dodger night games on WOR-TV, channel 9, during the September period covered by Pulse, Inc.'s television report, than those who watched the games on any other New York television station.

In fact, during the time when all three major television stations carried the games, WOR-TV averaged a 9.4 rating; the other two stations — an 8.8 and a 4.0.

THE POINT? Do you, sir, have some television shows on which you'd like to graft bumper ratings? We can talk to you now and televise your shows beginning today.

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Buffalo
New York
Philadelphia
Pittsburgh
Syracuse
Charleston, S. C.
Columbia, S. C.
Norfolk
Raleigh
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WAVE
WTCN
KFAB
WMBD
KSD
KFDM
KRIS
WBAP
KYYZ

Des Moines
Flavenport
Fuluth-Superior
Fargo
Fort Wayne
Indianapolis
Kansas City
Louisville
Minneapolis-St. Paul
Omaha
Peoria
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Corpus Christi
Ft. Worth-Dallas
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MOUNTAIN AND WEST

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KGM-BK-HB
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KIRO

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Honolulu-Hilo
Portland, Ore.
Seattle

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RCA's Off-Color Egg

Continued from page 27

color television broadcasting service.

With a compatible system, he pointed out, a broadcaster can transmit color and still retain his potential audience—from both existing black and white sets and new color receivers. The nature of television operation is such, he added, that color might be "seriously delayed" if audience and revenue had to be sacrificed to permit color transmissions. Engstrom's reference was to the CBS system, which would require existing set owners to purchase adapters to receive colorcasts in monochrome.

There appeared to be reason for RCA's poor color. The system, it was learned, was far from ready when FCC decided on the present color hearings. To show something at the demonstrations, it rushed operations at its laboratories, developing receivers in two months which it had not planned to complete for six to 12 months.

RCA officials apparently were not dismayed by their showing. They feel confident they have hit

in the capital area to pick up the programs.

To provide program material for its official demonstration yesterday, RCA brought in such NBC headliners as Gladys Swarthout, Dickinson Eastman, understudy to Ezio Pinza of "South Pacific," Sid Stone, "Pitch Man" of the Milton Berle TV show, "Kukla, Fran & Ollie," puppet show, and Norman Cloutier, who directed a 19-piece NBC orchestra for musical accompaniment. Colored film and slides were also shown.

CBS used more modest fare for its demonstrations last week, the web used local talent, stating its principal concern was to provide tests of technical performance of its system.

Unlike the CBS tests, RCA did not send its color to New York and back via coaxial. It notified FCC it was not yet ready to demonstrate such transmissions.

Flamm's Case vs. Noble For 500G in WMCA Sale Settled Out of Court

Case of Donald Flamm vs. Edwin J. Noble, involving damages and interest exceeding \$500,000, was settled out of court last week. Suit had been scheduled for retrial Friday (7) but Philip Handelman attorney for Flamm, and Charles Tuttle representing Noble, told the court that a settlement had been reached.

Flamm brought the action against Noble, now board chairman of ABC, several years ago charging that he had been "coerced" to sell WMCA, N. Y., in 1941 to Noble for \$850,000, which was allegedly less than the property was worth. In a jury trial Flamm was awarded \$350,000 which was increased to \$490,419 including interest. Noble, however, then was granted a new trial in which the jury verdict was set aside and another trial was ordered.

Flamm recently returned from London where he co-produced "Edwina Black," a mystery melodrama at the Ambassadors theatre. He plans to produce the play on Broadway with Lee Shubert.

Crippled Kansas Station Aided by Rival Aired

Kansas City, Oct. 11. Practical application of the good neighbor policy kept KOFO, Ottumwa-Kansas, new radio station, on the air last week when James Jones, 27, commercial manager and announcer was killed in an auto crash and Mrs. Jones, copy writer, and James Jones, general manager and announcer were severely injured in the same crash. Also killed in the crash was Edna Shumaker, 24.

The accident which occurred four miles north of Ottumwa on Highway 59 Oct. 1, badly crippled the station which had been on the air only 10 days. Steve Madden, program director of KPBS, Olathe-Kansas, only 39 miles from Ottumwa, heard KOFO next morning and knew it was having difficulty in operating. After investigating to confirm that KOFO was short-handed Madden sent two of his town staff Donnie Charles, announcer and Blaine Phillips, copy writer-salesman, to help out temporarily. KPBS also helped locate an engineer for KOFO.

Mary Jones Kudos

Philadelphia Oct. 11. Mary Jones, WFIL, women's commentator, has received the New Jersey State Fair's Trenton blue ribbon radio award for "the most outstanding personality interview program on the air in this area."

Presentation was made by Gov. Alfred E. Driscoll, of New Jersey, and the award is made on the basis of a community survey to determine which radio personalities offer most in personal and public services to listeners.

Chicago—Dario L. Toffenetti, chef restaurant tycoon, was elected president of WMBR's board of directors. Other board members elected are Morris Alexander, M. W. Kutchnin, Marsh Ray and Stephen Wood. Bernard Miller, a stockbroker, was named corporation proxy.

Subject to FCC Okay?

One lucky listener who won \$29,000 worth of prizes on "Sing It Again" has hit on a slick method for disposing of his loot and turning it into hard cash. He's having it auctioned off today (Wed.) by L. R. Kline on N. Y.'s West 14th st.

Going under the auctioneer's hammer will be a variety of merchandise, including 10,000 cans of Phillips Food, a \$1,400 Longine watch, \$1,000 worth of perfume, refrigerator, laundry, deep freezer, farm trailer, tractor and a \$1,000 tile bathroom—name your color.

Auction may spur the launching in N. Y. of a giveaway prize "swap shop" similar to that in Hollywood, where winners can trade their booty or convert it into coin.

Ronson's Capsule Show

Ronson Lighters has bought a five-minute show starring vocalist Johnny Desmond on the full ABC web. Stanza will be sketched in the 8:25-8:30 p.m. spot on Wednesday nights.

The agency is Grey.

FADIMAN'S NERO WOLFE

Radio, tele and other rights to Rex Stout's detective characters, Nero Wolfe and Archie, have been picked up by Edwin and Clifton Fadiman.

Properties will be packaged by Fadiman Associates.

Smaller TV Mfrs., Caught in Squeeze Play on Color, Burn at D.C. Hearings

Chicago, Oct. 11.

Second-flight TV manufacturers, caught in what they term a squeeze play by RCA and CBS on the color television controversy are hopping mad at developments going on before the FCC.

While most public utterances, such as a few inserts in their talks before the Chi Television Council last week (5) referring to "political confusion," have been fairly mild, set builders are showing their ire in private conversations.

They call the present color hearings before the FCC "political confusion" prompted by the struggle between RCA-NBC and CBS for "monopolistic control" of color TV, which will mean, according to them, that any outsiders will have to play ball on patents or else get squeezed out.

While all of them are doing public bragging about the booming sales of their black-and-white sets, a boom, by the way, that they figure to last several years, it's only when their hair is down that they start worrying about all the public shouting re color, and what it'll do to their own sales once color as a definite, soon-to-be-here possibility becomes fixed in the public mind.

There's no doubt that they, almost to a man, pin the blame for the current FCC squabble on color to the backs of RCA and CBS, whom they call "the great giants of the electronic field." But they're confining their press releases to obscure references about "sinister

influences" for the reason they fear retaliation, once the issue becomes settled.

The CTC meeting brought out optimistic talks by Bill Halligan, Hallcrafters prez; E. G. Mays, Sentinel sales manager; Joe Marty, Admiral Corp.; Samuel Insull, Jr., Stewart-Warner veepee; Fred Parsons, Zenith distributor; and Paul Galvin, Motorola prez.

On stage, all talks hit the same party line—biz in set sales is booming after a summer slump; stations and agencies should concentrate on better programming to help spread set sales, and isn't TV wonderful.

But off stage, there were plenty of worried asides about what "these big boys were doing in Washington," not only to the other manufacturers, but to the tele industry as a whole.

Ad Council Handing Out Kits Plugging UN Day

Radio kit plugging United Nations Day, Oct. 24, has been distributed to 2,000 local stations by the Advertising Council. Included are spots of various lengths and station breaks. In addition, announcements have been translated into seven languages for the more than 200 multi-lingual outlets in the U. S.

Theme of campaign is that UN is the "world's best hope for peace." Judy Kwis is AC's staff executive for the drive.



daytime dominance, too
29 to 8 to 6 to 4

WSB, first in number of Atlanta listeners

more times than all other stations combined

The relative size of each ear is based on the latest Hooper Report covering daytime listening habits in metropolitan Atlanta. During the three months (June, July, August) covered, 48 fifteen minute daytime periods were measured.

Of the 48, WSB was first in number of listeners 29 times. The second station was first 8 times, the third station was first 6 times, and the fourth station, first 4 times. There was one tie.

29 to 8 to 6 to 4 — daytime!

This ratio shows a pick up of five firsts by WSB over the same survey of the

preceding quarter—a gain which becomes more significant because it occurred during the summer months when station preferences are not influenced by routine listening habits.

Showing afternoon or evening, WSB has ranked an overwhelming first in every survey ever made in Atlanta by any accepted authority.

Because of this dominant audience preference, WSB sponsors consistently have received unusually profitable returns on their investments. Let a Petry man tell you how WSB can serve you.

WSB

The Voice of the South

WSB, AM and FM, and WSB-TV are owned and operated by The Atlanta Journal, Atlanta, Georgia

CIRCLING THE KILOCYCLES

Memphis—Henry Z. Ungar has severed his connections with the WMPS sales department to accept the position of vice president in charge of sales for the National Products Co. of Memphis.

Houston—Johnny Edwards, former chief announcer for KATL here has been promoted to the post of program director of the outlet in an announcement made by King Robinson, general manager.

Kilgore, Tex.—Roy G. Terry, owner here of KQCA is to be heard in a talk over member stations of the Texas Quality Network in opposition to the proposed constitutional amendment to raise legislators' pay. Terry recently was heard on the Texas State Network also on the same subject.

Cleveland—Philip I. Worcester named program and production manager for WNBK. Formerly program assistant, he is a graduate of DePaul.

Rock Island, Ill.—Les Johnson, manager of WRRF, has been appointed by Gov. Adlai Stevenson as a member of board of advisors in the state aeronautics department.

Kansas City—Erie Smith, managing news director of KMBC

Kansas City, is believed to have set a record for continuous, uninterrupted sponsored newscasts for the same time period. Phillips Petroleum recently renewed sponsorship of Smith's 9:30 p.m. newscast to go into the second decade with the program. Phillips began in 1939.

Portsmouth, N. H.—H. Winslow Bettinson has resigned as program director at WHEB here and will become associated with WLYN in Lynn, Mass. He came to Portsmouth as an announcer in 1940 and was promoted to program director in 1942.

St. Louis, Mo.—Chet Thomas, gen. mgr. of KNOX, the St. Louis Star-Times station, has been elected prez of the St. Louis Advertising Club for the ensuing year. Thomas is the 37th prez of the organization and succeeds James Wilson, v.p. of D'Arny Advertising Co.

Detroit—Harry Wismer, WJR director and ABC's sports director, has been elected to the board of supervisors of WGAR, Cleveland.

San Francisco—Kay Mulvihill is new promotion head at KSPQ-NPFX, succeeding Ellen Stern, who returned to her home in N. Y. William Cullenward, formerly with Chicago Sun, is new manager of press information at KCBS. Biggest local news buy on Bay Area station in recent years was just completed by Tuttle's Cottage Cheese, which will sponsor four news programs a day, three days a week, on KGO.

Pittsburgh—Mary Conley has left WNGH. She had been doing promotion, publicity and continuity at the station for the last year. Henry Ward, assistant drama critic of the Press, is doing the radio column on Scripps-Howard daily for three weeks while Si Stainhauser vacations. Elaine Beverly, KDKA singer, and her husband, Joe Mann, who recently resigned his announcer's berth at KQV, are putting together a night club act.

Kelso, Wash.—New indie station, KELS, hit the airwaves here. It's first station for the town, which is about 100 miles south of Seattle. Clair Banks, formerly program director of KWLK, Walla Walla, is manager.

Denver—KLZ vice president and general manager, Hugh B. Terry, has been elected a General Trustee of the Colorado division American Cancer Society.

Cleveland—Jake Hines, program director of WTAM, has been elected vice president of the Press Club of Cleveland. Chet Zahn, program director of WERE, has been named assistant general manager in charge of station operations, while Fred Ripley, general manager, has been elected to the Board of Directors.

Philadelphia—Stepping up its sales force, WFIL-TV has added Irving F. Teetsell and Charles J. Huban, both veterans in sales and merchandising promotion, to the staff.

Teetsell comes from Station WFFG, Atlantic City, where he served as general manager for three years and sales manager for one year.

Houston—John Pace has replaced Ted Hills as manager of KLEE. Pace was former commercial manager. Hills has resigned the post.

Weaver

(Continued from page 36)

delivered on a campaign basis at comparable cost.

While pointing out that TV will be a revolutionary medium, Weaver stressed the continued importance of AM. Radio will be the medium for reaching non-video homes, he said, and with AM and TV advertisers will always be able to reach 95% of the people.

Weaver also made the point before the American Assn. of Advertising Agencies last Thursday: "I when he predicted that five years from now radio will offer one thing that no other medium can offer—complementary coverage to television and concluded, 'only by the radio television combination can you hit all America.'

Cincy Radio Personality Gives Up as Tele Talent; Eases Union Situation

Cincinnati, Oct. 11.

First instance of a local radio AM personality giving up on himself as TV talent, after a brief fling in that field developed last week when Jon Arthur resigned from the staff of Crosley's WLW-T, where he was doubling from a disk jockey stint on WSAI.

A schoolteacher type, thin, bespectacled and standing well over six feet, Arthur told Robert E. Dunville, general manager of Crosley stations, "I'm no actor, can't dance nor sing, all I can do is be myself just as I am on my air show. Until there is such a place for me in video I think it best to stick to straight broadcasting."

Arthur was emcee of a music and interview 15-minute evening program on WLW-T with Corky Robbins, roly-poly singing pianist. His decision to bow out of TV came after he had received unfavorable letters from some fans, although Dunville said he received more boosts.

Video fadcut by Arthur eased association for Local 1, American Federation of Musicians. Union's business agent, Bob Sidell, was put on spot by dailies recently after union caused cancellation of Paul Dixon, WCPO disk jockey, as emcee for Vic Damone during a week's engagement at Lookout House, nearby Kentucky Niter. Sidell notified spot's management that musicians employed there would not perform with anyone from radio stations listed as unfair by the union. Papers asked Sidell why Arthur could work on the Crosley staff, while spinning platters on WSAI, which is on the local's unfair list. Sidell answered the press query with "we are investigating that matter."

Twelfth Night

(Continued from page 2)

Judge whether the program was any better than the initialer the preceding week. Picture-less dialog, in fact, was particularly frustrating in that the theatre audience could be heard laughing at what must have been visual antics, while the home audience could only wonder why.

Commercials, incidentally, were on film, making it possible for them to be aired clearly at their regular points on the show. Average audience, not knowing they came from a different origination point, must have wondered why CBS could get a picture only for the sponsor's plugs.

Automotives

(Continued from page 2)

did so mostly on an institutional basis, realizing that mere oral descriptions of their products would not sell them. Thus, they spent most heavily on newspapers, magazines and billboards. TV, however, is right up their alley and the number of success stories resulting from video sponsorship explains the heading plunge into video. Some car manufacturers claim it's the best medium they've had yet.

Factor of increased network rates doesn't particularly bother the sponsors nor their agencies. According to Winslow H. Case, vice president of Campbell-Ewald agency, which handles all the Chevy accounts, his client goes into video on a per-car basis in each market area. Thus, he said, it enters each city when sets in that market reach the point where it makes the advertising worth while.

Milwaukee's New Record

Milwaukee, Oct. 11.

Television set sales in the Milwaukee area during September smashed all records with the sale of 8,317 sets.

Latest monthly survey of TV distributors and dealers by WTMT-TV showed a total of 41,147 sets in the Milwaukee area as of Oct. 1 with 95% in private homes. Previous sales high for a month was last April, when 2,914 sets were sold.

Inside Television

With WJZ-TV, ABC television's key N. Y. flagship, apparently set to share the transmitter site atop the Empire State Bldg. with NBC's WNBC, reports persisted this week that the other N. Y. stations would attempt a similar move soon. But despite the advantages that might accrue to viewers if all outlets transmitted from the same central point, it is believed unlikely that the Empire State will accommodate more than the ABC and NBC stations for some time.

CBS-TV vicepres J. L. Van Volkenburg said his web is not considering such a move. WCBS-TV only recently went up to its maximum power strength from its transmitter on the Chrysler Bldg. tower and, with viewers reporting good reception, looks set there. DuMont has reported no switch from its WARD transmitter atop its Madison avenue home office and WOR-TV is getting good viewer response from its expensive tower across the Hudson in New Jersey. N. Y. Daily News' WPIX has achieved better reception since many of the older setowners installed the necessary supplementary antenna for its higher frequency transmission.

On ABC-TV's "Auction-Aire" show Friday night (7), home viewers were bidding with Libby food labels for the merchandise prizes, which constitutes the giveaway aspect of the program. Bid of 20,000 labels had just been received from one viewer via telephone when the operators received a call from another viewer. This one, anonymously, declared: "I'll give you 30,000 labels if you'll take the show off the air."

Other critics of the program meanwhile pointed out that the 20,000 labels offered meant the viewer would have had to have 20,000 cans of food. Even if the cans cost only 10c each, that would have meant \$2,000. It is highly unlikely any average viewer would have that much on hand and, if the bid came from a dealer or a warehouse, it would be even worse since then the home audience would not stand a chance for the merchandise.

Price-cutting war on the Coast has forced dealers handling established name television receivers to trim their price tags. Slow movement of sets marketed by indie manufacturers is attributed to refusal of banks to carry their paper on installment purchases. Big outfits handle their own charges, which puts the indies at the disadvantage of collecting the full price over a sale. Purchase of indie models is said to be way off because of this factor and the recent disclosure by hospital nurses that tele is bad on the eyes of youngsters. Many of the dealers handling sets of little known label are slicing prices in half in a desperate effort to move their models and acquire working capital.

Producer Arthur Schwartz of CBS-TV's "Inside U.S.A. With Chevrolet" hired director Sherman Marks, although he'd never seen the latter's work. However, he'd heard a lot about Marks' success in legit acting, writing and staging, and in radio he produced "The Whistler" and "Rogues Gallery" on CBS in Chicago. In television he's credited with combining film and live action for the first time, on a show titled "Lucky Night."

WFIL-TV PREEMS NEW TRANSMITTING PLANT

Philadelphia, Oct. 11.

WFIL-TV's newly completed transmitting plant, which uses the maximum amount of power permitted by the FCC for a metropolitan station, went into operation last week.

Dominating feature of the transmitter installation is a five-bay, super-turbo-antenna towering 909 feet above mean sea level in suburban Roxborough, about 7½ miles northwest of Philly's business center.

As a result of the power generated by the antenna—the equivalent of 50,000-watts at an antenna height of 500 feet above average terrain—WFIL-TV estimates an increase of 25% over former coverage. Roger W. Clipp, general manager of the Philadelphia Inquirer stations, said the increased power meant not only better reception for Philadelphia area viewers, but also in WFIL-TV's outlying coverage pattern—in cities such as Bethlehem, Allentown, Reading and Lancaster, Pa., Trenton, N. J., and Wilmington, Del.

In recognition of the station's achievements during its two years of operation, DuMont Network officials and stars joined in a 15-minute program salute. Station's observance was also spotlighted by its owner, the Philadelphia Inquirer, with a special eight-page television supplement.

KJR Sponsorship Swap Sets 11-Year News Mark

Seattle, Oct. 11.

The Anderson Buick Co. of Seattle is now sponsoring the 9:30 p.m. news program on KJR here, marking the second time that the company has switched sponsorship of the show with Binyon Optometrists in a period of 11 years during which the program has been sponsored without lapse.

Anderson company sponsored the show before the war, with Binyon taking over and continuing sponsorship until last week when Binyon moved its sponsorship to the 7:15 a.m. news period. At that time Anderson resumed sponsorship of the 9:30 program.

San Antonio—Fred Vance has been appointed television sales executive for WOAI-TV which is expected to start its test pattern the first week in November. He formerly worked in national sales department of KMPC, Los Angeles, as commercial manager for WEEK, Peoria, and in the commercial department of KTSB here.

DALE HARRISON'S CHI CLIENT

Chicago, Oct. 11.

WENR, Chi, reports the Windy City Restaurant Assn. will sponsor columnist Dale Harrison's 30-minute midnight record-chatter for 52 weeks.

Ray Freedman is the agency.

The Texas Rangers

"AMERICA'S FINEST WESTERN ACT"



The Texas Rangers, stars of stage, screen, radio and television, early this summer made a personal appearance tour in the Midwest. They are pictured here in Oklahoma City, when they were commissioned honorary Colonels of the State of Oklahoma by Governor Roy J. Turner.

The Texas Rangers transcriptions, used on scores of stations from coast to coast, have achieved Hooper ratings as high as 27.4.

Advertisers and stations—ask about our new sales plan!

Wire, write or phone

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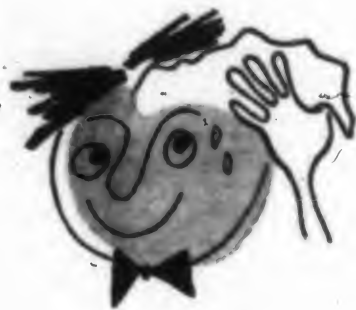
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Boy, what a month!
In the past 30 days all these top-notch
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Libby, McNeill & Libby
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A Date with Judy



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Robert Montgomery



Richard Hudnut
Walter Winchell



Sun Oil Company
Professional
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Philip Morris
Ladies Be Seated
Walter Kiernan

P-s-s-t!
BLONDIE
is for sale on ABC
...but not for long!
Call Circle 7-5700 today

* There is a reason: No matter what you have to sell
ABC covers America's best markets... efficiently!

Series' Tepid B.O.

Continued from page 1

20th-Fox, which is now awaiting only permission of the Federal Communications Commission to launch its 22-theatre string of TV houses in southern California. Twentieth would concentrate almost exclusively on the special shows, believing the total gross accruing from the 22 houses would provide enough money to round up the top programs and talent available. These would include full-length Broadway shows with the road companies whenever possible.

Light producers also envisage a goldmine in such a deal. While the average musically plays two weeks in Hollywood and two in San Francisco on its road tour, the 20th plan might return the producers more of a payoff in a single week. Arthur Schwartz, producer of "Inside U.S.A." for that very reason has permitted none of his legit material to be adapted for the new video show now being aired twice monthly over CBS-TV. Schwartz prefers to hold that off until such time as he can make a deal with a theatre TV web.

Scranton, Pa., Sans TV. Best Theatre B.O.

Theatre television, put to its supreme test with the pickup of the recently-concluded World Series, emerged as a technical winner but no more than a double or triple at the boxoffice. Roundup of the five cities carrying the games on large-screen video reveals that only in Scranton, Pa., where the filmery had an exclusive in that no TV station is on the air yet in that city did the Series do capably biz.

Most of the film industry as a result, is skeptical that theatre TV will ever prove itself a commercial success. While the houses in Brooklyn, Boston, Chicago and Milwaukee undoubtedly grossed more with the Series than they would have done without the pickups, the fact remains that the grosses were far below expectations. If the answer, as most exhibitors now believe, lies in theatres getting an exclusive on the top sports events, then the question still remains as to whether public opinion would permit such a deal to be made. Alternative would be the programming of special entertainment shows for theatre video which would not be available for home reception. That system has not yet had a trial run so must necessarily remain a question mark.

Exemplifying the situation outside of Scranton in cities in which the Series was carried on home sets and in bars and taverns, was the 4,000-capacity Fabian Fox theatre, Brooklyn. House averaged no better than 2,000 on each of the five days, from Wednesday (5) through Sunday. Theatre charged \$1.20 on Wednesday, Thursday and Friday, going to \$1.50 on the weekend. Prices held from opening until the game ended each day when the scale reverted to its standard 50c weekdays and 85-95c on the weekends.

While St. H. Fabian, first exhib

to set a deal for the Series, declined to divulge his grosses, an estimate based on his boxoffice scales showed the theatre grossed, during game time alone, about \$18,000. In addition, business on the concessions almost quadrupled as the ushers hawked cokes and candy up and down the aisles. Fabian is known to have paid \$10,000 for rights to the Series, and taking into account his expenses for film rental, overhead etc., it is believed he still showed a neat profit on the deal—especially considering that without the Series the house would have grossed considerably less. Brooklyn Paramount, for example, right across the street from the Fox, reported its business 25% below average during game time, and the Par's film was in its first week as compared to the Fox's third week.

"Although we would have liked to have hit a homerun—a complete sellout—theatre TV showed potent hitting power during the matinees," Fabian said. "Without it, we probably wouldn't have had a chance to get on first base. In our Fox theatre, receipts for the matinee performances added up to four or five times those we could have expected for regular films during this period including a booming concession business." Fabian added he would continue to experiment and test the new medium as an adjunct of the film business, declaring, "As important events become available, we will theatre televise them and get some more answers until we know finally how to utilize it best."

Actual pickups, presented on the Brooklyn theatre's 18x20 foot screen, were undoubtedly as good as on any home receiver. Detail in definition, because of the larger size, made it that much better, with only a slight milkiness at times marring the image. Most notable aspect, reported in all five cities, was the crowd reaction with payees applauding the players, pleading for hits just as though they were in the ballpark, the seventh inning stretch, etc. PS—No-leads turn a pop bottle at the ump.

Chi Also Not SRO, But Bookies Make a Killing

Chicago, Oct. 11

"Take Me Out to the Ballgame—Take me to the balcony." To revise an old standard song, a good segment of Chi baseball fans enjoyed their popcorn—and peanuts—in the State-Lake theatre here last week watching the large screen tele. While the first day (Wed.) started out well with over 2,000 patrons at \$1.25 a throw twice the normal admission, second day slumped to half, but weekend biz jumped up again to the first day figures.

Transmission came over in fine style, but was 20 minutes late due to the filmed transcription being done at the Chicago, sister house across the street and then delivered to the S-L. Camaraderie was high with fans offering vocal suggestions to players on the screen without much inhibition.

Killing for Bookies

Amusing sidelight was the taking of bets by big-time operators, who made a minor killing on inning scores before the seatholders got wise to the fact that portable radios, which were getting play-by-play descriptions 20 minutes earlier, were hidden in the rear of the house. When the crowd at the ballpark took the seventh inning break, seatholders too jammed the lobby for a smoke and refreshments. Afternoon candy sales more than doubled during the game.

White officials of BAK felt that it was worth while as an experiment, they weren't too happy about the biz. Feeling was low the rebroadcasts at night and Loop store and bar tele screens might have taken the edge off the gate. However, business was over triple the usual amount of play during the early matinee hours. Recep-

tion, with exception of opening day, which was a little milky, was very clear.

Hub's Pilgrim Last On Series, But Eyes Future

Boston, Oct. 11.

Theatre video, debating here at the American Theatres' Pilgrim with the World Series, proved a week venture modified only by the fact that the Sox weren't in there. If they had been, this house would have been turning them away.

As it was the 1,700-seat house grossed just over \$6,000 on five series games with the house scaled at \$1.25 and \$1.50. This was only \$1,000 more than the cost of buying the series from Happy Chandler and so represents an actual operating loss. ATC, however, figures that it was well worth it in prestige and in breaking the ice. Consensus is that theatre video is plenty potent in future plans.

Filmy Reaction

Particular management interest here in the reaction of the audiences, which seemed to consist mostly of older non-bar-fly type of men, a small percentage of women and quite a few younger people restricted from bars. It was a typical filmy audience reaction, with no conversation among the audience, no smoking, no moving around, no arguments. But the reaction was there in the big plays, the audience cheering in hall park fashion, but very quickly hushing down. Not many remained for the regular picture.

The theatre, which spent about \$25,000 for the RCA permanently installed equipment and is the only N.E. house so equipped, produced a nearly perfect full-size screen image. Effect was of a closeup on all phases of the game that nobody in a ball park could have enjoyed. The result was astonishing comment from the payees, who were clearly amazed at the spectacle.

Only thing wrong, from the customers point of view—and many of the customers were repeaters—was that it wasn't the Red Sox in play. If it had been the house couldn't have handled them all.

M'waukee B.O. Weak, But Topped All Other Houses

Milwaukee, Oct. 11.

Large screen televising of the World Series baseball inaugurated at the Tower and Oriental theatres here, though a bit weak on the boxoffice side, certainly pleased patrons and left all other local motion picture houses at the post.

The equipment obtained for this presentation, showed the televised pictures on a 9-foot by 12-foot screen. This equipment was the best obtainable in this part of the country. It was procured through RCA. Up to less than one week before the World Series opened, The Milwaukee Journal, operators of WTMJ-TV, had publicized the fact that they were not scheduling televised broadcasts of the World Series games.

Acting on that information, which was general knowledge in this area as a result of the publicity, the Tower and Oriental theatres, under the baton of Harvey H. Newman, planned presenting these games to the Milwaukee public through a direct wire arrangement from Chicago. Negotiations with Mutual Broadcasting Co., National Broadcasting Co., and baseball's Commissioner Chandler resulted in a satisfactory arrangement.

WTMJ-TV Back In

Then WTMJ-TV decided to televise the games. Management of the Tower and Oriental stuck to their guns. Both theatres continued their arrangements for televising the games, but arranged to take the signal for the program from WTMJ-TV. This cut costs of the long line from Chicago.

Commenting on the reception and audience reaction to large-screen television in both theatres, Karl J. Kelley, Tower manager, said:

"We have heard no adverse comments. All of the comments were very favorable. The people that came to the theatres and saw the games liked the presentation. The attendance has been held back, I believe, for several reasons. For the opener, attendance was very good. Game No. 2 was poorly attended, because of a very heavy rain in Milwaukee, and chiefly, due to the co-axial cable breakdown in Ohio. Milwaukeeans felt rain would postpone the game, or that the

cable break would curtail televising the game."

According to Kelly attendance may have been cut due to the difference in time, which put the games on the theatre television screen at 11:45 a.m., when most people were working. The patrons at the televised games showed their appreciation of the stellar plays, but weren't loud or noisy about it, at least not as loud and demonstrative as at a local ball park.

Scranton, With Exclusive, Pulls SRO; 1st TV There

Scranton, Oct. 11.

Scranton had its first view of television, through rebroadcasts, during the World Series when the Comerford-Publix Theater Corp. and The Scranton Times joined in putting on the video display at the West Side theatre. Audience reaction to the rebroadcasts was enthusiastic throughout the five games.

Permission to stage the telecasts was not received by The Times until late Tuesday afternoon (4), the day before the opening game, with the result that Wednesday's crowd was only 1,100 as against the theatre's 1,750 capacity. For the remaining four games, however, the house was jammed, and the management for the contests on Saturday and Sunday required that every child be accompanied by an adult.

Regular B.O. Scale

Admission was 30c, the regular price at the neighborhood theatre, on a first come, first served basis. The entire proceeds will go to the local Community Chest. Regular telecasts of the games were picked off New York or Philadelphia TV channels at The Times' experimental station atop Bald Mount, about four miles from the central city area. From there they were rebroadcast to the theatre. A microwave transmitter was used to channel the TV to the playhouse, where it was picked up on a receiver-projector and flashed on a 12 by 15-foot screen. The screen was plainly visible from all parts of the house, with balcony seats favored by many of the fans.

Fan reaction turned out to be slightly different than it is in the ball park. There were the usual cheers for favorite players, boos for the umpires and applause for a good play. It was all done, however, with a slight restraint, so that there was never quite the feeling or atmosphere of a ball park. The fans, after their first reaction to a play, quieted down to hear the announcer's comment.

Reception generally was good, except for Friday's game, when weather conditions were unfavorable. There were no fan complaints, however.

Most of the equipment used was leased from Radio Corp. of America, which assigned five engineers to the job here.

CHI DEFERS TO N. Y. ACTION ON GIVEAWAYS

Chicago, Oct. 11.

Federal Judge Michael L. Igou's granting of a continuance of Radio Features' injunction against the FCC giveaway ban, has spotlighted attention on the network's New York court fight against the Commission.

RF's temporary injunction scheduled to be heard Oct. 7 in Chi Federal Court to decide whether it would be permanent, was continued over to April 17, which in effect allowed the pending N. Y. legal battle to settle the FCC edict once and for all on a nationwide basis.

RF prez Walt Schwaninger reportedly has been seeking withdrawal of his own injunction plea, since it covered only radio giveaways, while the NBC-ABC-CBS application applied to TV as well. Judge Igou's continuance in effect killed off future Chi action, since it's expected the results of the N. Y. fight will become effective long before the April 17 date granted by Igou.

Akron Set for 4th

Akron, Oct. 11.

Fourth radio station in Akron may go into operation in December, following issuance of a permit by the FCC to the Akron Broadcasting Corp. to operate on 1150 kilocycles, 1,000-watt power, daytime only.

Operation of the station will be in charge of Tim Elliot, former news editor of WAKR, Akron.

Philly's TV Stations Unite on Kickoff Show For Community Chest

Philadelphia, Oct. 11.

Television will demonstrate its mass appeal possibilities when the city's three television outlets—WPIL-TV, WCAU-TV and WPTZ—combine their facilities on behalf of the Community Chest to present a half-hour solicitor training program, next Sunday (16).

The program, offered as a kickoff to the Philadelphia Chest's 1950 campaign, will be seen from 6 to 8:30 p.m. It will be in the form of a dramatic presentation, but will be slanted to serve as a primer for the thousands of workers who will take part in the drive.

The three-station facilities will reach audiences in more than 235,000 television homes in the area served by the Chest. Approximately 40,000 campaign workers will be assembled at pre-arranged places to view the show. Additionally, it will acquaint the general public with the health and welfare services provided by the Community Chest. It is the first such attempt by the combined local TV stations and Chest authorities expect the dramatic presentation to result in increased contributions.

The three station program is to be presented nationally with help from Paramount Pictures' TV department. George T. Shupert, director of commercial operations for Par, is kinescoping the program, without charge, for use of the Community Chests of America. Copies of the kinescope recording will be made available to Chest headquarters in television areas throughout the country.

Net Staffers to Get Posts In Radio Writers Guild

New setup for elections to the eastern region council of the Radio Writers Guild will guarantee representation of members on the network staffs. Ballots will include 16 nominees in the freelance field, of which eight will be elected, and six nominees from the web staffers, of which two will be elected. Vote is to be held in November. Council includes five regulars and five alternates.

Nominating committee picked six candidates for the eastern region veeper post, of which all but one declined. Unopposed candidate will be Shelley Stark.

WHAT's Fulltime Nod

Philadelphia, Oct. 11.

WHAT has been granted a full-time license by the FCC, president William A. Banks has announced. As soon as arrangements can be made the station will operate on a 24-hour schedule.

Extension of broadcasting time and increased wattage was granted to WHAT after a series of FCC hearings. Up to now station had shared time on the air with WTLL of this city. Now the 1340 frequency is the exclusive property of WHAT.

Banks and his sister Miss Della Banks, also own WINX, Washington, D. C., indie station.

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DAVID BROEKMAN

Lait's and Stevens' Coinages

Two Chicago newspapermen coined two of the best known show biz billings for acts as throwaway lines as part of their occupational duties. When Jack Lait, now editor of the N. Y. Mirror, was Chi bureau manager of VARIETY—in addition to his other Windy City newspaperman duties—he called (Gus) Van & (the late Joe) Schenck "the pennant winning battery of songland." This was part of a VARIETY review.

Time magazine spotlighted anew that the dean of American dramatic critics, Ashton Stevens, now of the Chi Herald American, endowed Guy Lombardo with the critical kudo that was later to become his billing, "the sweetest music this side of heaven." The Chi Sun-Times on Sept. 25, 1949, published an AP feature on Lombardo's 25th anniversary, saying in part, "It was in Chicago in 1927, he recalls, that critic Ashton Stevens, said the band played 'the sweetest music this side of heaven.' The tag stuck."

Stevens wrote VARIETY a footnote: "Well, a fellow called Jules Stein (now board chairman of Music Corp. of America) took me and Ben Bernie to dinner one night to tell us what a quotable line I had written. And there was also a Lombardo bandman who without a please or a by-your-leave or a thank-you busted out with a song called 'The Sweetest Music This Side of Heaven.' He didn't remember me with as much as a free copy. But I'm even on that. I couldn't tell you his name if life depended."

Years later, in 1934, Carmen Lombardo (music) and Cliff Friend (lyrics) wrote a tune of that title for a legit musical, "Many Happy Returns."

First NBOA Meet Looks Kindly On BMI, Plans New Band-Pact Terms

Chicago, Oct. 11.

While undertones of retrenchment marked the first convention of the National Ballroom Operators Assn., meeting indicated a closer cooperation between member ballrooms would become the org's by word. Delegates, numbering over 150, looked over measures which had been holding fire for several years. Although many of the matters brought to the floor were on a local or regional scale, a revision of operations as to licensing of Broadcast Music, Inc., and American Society of Composers, Authors and Publishers music is in the works in the near future, some adjustment in the terms of agency contracts will be mapped out, and plans for nationwide exploitation of National Dance Week, Nov. 13-19 are underway.

While the first day's schedule leaned more to Assn. problems, state and national, plus discussions on National Dance Week, it was not until the second day (5) that the fireworks started. After two years of hedging and bias about the BMI licensing problem, the committee, headed by Tom Archer, gave BMI a surprise package. Underlying reason for the reversal of feeling against BMI was the unsked appearance of Carl Haverlin, BMI proxy, who gave a talk on licensing problems. Archer then said that the NBOA must realize that BMI had definitely arrived and must be dealt with.

BMI-ASCAP Share Levy
Recommendation of the group was that BMI and ASCAP be licensed, not on the old basis of capacity or type of bands used, but on the basis of b.o. receipts reported to Internal Revenue Department. Members of the group will be polled in the next 30 days as to take for last year, broken down into monthly figures. These will be averaged to find percentage for the music levies. Committee will then meet with reps of ASCAP and BMI.

It was decided that rates paid to both can not exceed current coin paid to ASCAP. This gives BMI a big break, as its dance catalog, excluding Latin numbers, is not comparable to ASCAP's. One of the things that impressed the aggregation was the listing of BMI tunes in the top ten during the last month. It seems, while there may be some protest on the (Continued on page 42)

JIMMY WAKELY SIGNS NEW 50G CAPITOL DEAL

Hollywood, Oct. 11.

Jimmy Wakely has signed a new five-year contract with Capitol Records, following a two-month battle over terms between the singer and the platter. New arrangement on royalties will net Wakely \$50,000 per year on guaranteed 2,000,000-disk sale.

Deal is retroactive to last March. For the first six months of 1949 Wakely's platters sold up to 600,000, bringing him only \$8,300 in royalties. His "Slippin' Around" waxed with Margaret Whiting and released during the latter part of the first six-month period, has brought his sales for the year up to 930,000.

Court Calls Kay Starr In Contract Breach Suit

Kay Starr, Capitol Records vocalist, will be examined before trial in connection with a breach of contract action originally brought by her former personal manager, Berle Adams. Ruling was handed down last week by N. Y. supreme court Justice Bernard Botein, who also ordered the singer to produce books and records.

Adams sued for \$100,000 damages after Miss Starr allegedly broke a three-year pact with him last March 11. Since filing the suit, however, Adams named Vera C. Fanning as his assignee. Latter is still pressing the action.

RCA Giving 45s Priority on Likely Hit Recordings

RCA-Victor is using every possible means of putting over its campaign on 45 rpm recordings and machines, even to the extent of confining probable-hit disks to the 45 series for a time, bringing them out on regular 78 rpm platters later. That's what's being done with Perry Como's new "Ave Maria" and "Lord's Prayer" recordings.

Two sides will be marketed for two or three weeks on 45s only. Victor hoping that the demand for them will be such that additional sales of 45 machines will be created, which in turn would create a bigger market for the disks themselves since the machines must be in homes before 45 records can be sold. Como's two church tunes thereafter will be issued on 12-inch 78 sides.

Columbia records has in the past taken a similar course in endeavoring to establish its 33 rpm Microgroove Long-Playing disks. A number of times certain melodies have been made available on 33s and not on 78s.

Como's "Ave Maria" and "Prayer" were made in New York's Church of the Incarnation, with a 26-voice choir seated in pews. Como working from a pulpit spitting, and the accompaniment provided by the church's pipe organ only.

M-G-M's Margaret Phelan For Cafe-Type Specialties

M-G-M Records has signed Margaret Phelan to a recording contract that calls for her to wax only specialty numbers of the type she does in cafes, and occasionally in theatres. Pact is a term deal to be started Oct. 26 when the singer comes into New York to make her first four sides.

Russ Case will baton Miss Phelan's accompaniment.

Can't Cancel Recording Dates So Easily Anymore

Columbia Records and the American Federation of Musicians got into a slight discussion last week over the cancellation of an Etio Pinza recording date set originally for Oct. 3 in New York. Local 802 rules have always allowed a 48-hour notice of cancellation, but the national AFM office disagreed with that after Columbia erased the Pinza session and for a while it looked like CRC might have to pay the 48-odd musicians involved though no recording was even started.

National AFM takes the stance that once an agreement is signed (one always is, between recorder and musician's contractor) it cannot be broken and the date must go through. That was news to Columbia, which had the 48-hour notice in mind, because the occasion to determine the different attitude of the main AFM body had never come up. However, the latter has not forced the issue of payment to the touts who were to have backed Pinza, apparently because of Columbia's understandable assumption that the 48-hour rule was still applicable. AFM execs pointed out this rule was no longer in force since recording control now rests more with the national office than with 802.

Pinza date was finally carried out Monday (10) afternoon.

BMI 24-Sheets Its Dominant Tune Position

Broadcast Music Inc. is making full exploitation use of the fact that pop melodies controlled by its affiliated publishers ride high on the most-performed and best-selling music lists. BMI's top executives, from president Carl Haverlin to execs Bob Burton, etc. have been speaking before various factions with whom BMI has to deal spotlighting the organization's highest surge of success in the nine years it has been in business.

Haverlin spoke before the National Ballroom Operators Assn. convention in Chicago last week and pounded home the eminence BMI tunes have reached to such an extent that he reversed the tide of sentiment among NBOA attendees. For some time, the organization's ballroom owners have been set against shelling out for a BMI performance license, but that attitude apparently has been changed due to Haverlin's appearance (see separate story).

At the same time Bob Burton, BMI v.p., has been doing similar gospel work among radioists, who support BMI. Burton has been attending National Assn. of Broadcasters regional meetings in recent weeks, speaking on the same theme. He appeared before Texas broadcasters in Dallas last week.

Top tunes controlled by BMI are "You're Breaking My Heart," published by Buddy Melin's Algonquin Music; "Someday" by Lou Levy's Duchess Music; "Room Full of Roses," by Hill & Range; and "Jealous Heart," owned by Aruff-Rose.

Columbia Sets Deal On Original-Cast Rights For 'Blondes' Recording

Columbia Records, which last week lost original-cast rights to the show "Lost in the Stars," to Decca Records, this week completed a deal to record the cast of "Gentlemen Prefer Blondes." Pact was signed with Herman Levin, show's producer, at a time when Decca Records was also making an effort to make a deal for the show, were for which is by Julie Styne and Leo Robin.

"Gentlemen" opens at the Ziegfeld Theatre, New York, Dec. 8 and in Philadelphia Nov. 17.

Columbia has already issued some singles of the show's tunes, by Frank Sinatra. All told there will be 15 or 16 melodies involved. J. J. Robbins & Sons are publishing the music.

Pop Sheet Music Sales Again Lag, Despite Evidence of Spurt; Pubs Now Resigned to 500,000 Hit Bracket

Thugs Get 5G From Savoy Ballroom, N.Y.

Savoy Ballroom, New York, dropped \$5,000 to two thugs Monday (10) morning. Pair forced their way into the duncery, slugging a porter and cowing an office clerk into opening a safe containing weekend receipts.

They had hands on \$7,000, but left part of it behind.

Petrillo Wasted No Time Getting Jump on Telefilm

James C. Petrillo, head of the American Federation of Musicians, didn't take any chances in presenting to television-film producers last week the terms of a deal under which they could use AFM musicians. He asked immediately for an agreement calling for a royalty from the sale of telefilm based on station time charges. This royalty would go into a fund that would be administered in the same way that the fund derived from recording sales is used—to provide work for his men. (See Television Section).

It took Petrillo and the AFM months of costly argument with the recording companies to achieve the royalty fund based on percentages of retail record prices. Petrillo would like to have gotten the same from the use of AFM-made recordings by disk jockeys on the nation's radio stations. But the AFM couldn't or just didn't have the foresight to envision today's disk jockey and the extensive support the radio industry would receive from the sale of time filled only by the entertainment derived from commercial recordings, his men help make. But, it wasn't going to make the same mistake twice.

This prompted Petrillo's request for a royalty from telefilm sales. AFM head and his subordinates have frankly been afraid of video's effect on musician employment. He saw motion pictures throw AFM members out of vaude houses all over the country. As a result, he delayed almost a year in discussing terms with vidium producers. Petrillo told the latter in meeting in N. Y. last week that he frankly wasn't anxious to talk terms with them even now, but pressure was too great and he had to do it.

AFM-SIMPP Work Out New Music Cost Rates

Hollywood, Oct. 11.

American Federation of Musicians and the Society of Independent Motion Picture Producers have reached agreement on upping rates for small-sized orchestras in exchange for eliminating guarantees. Two-year contract, retroactive to past Oct. 1 is near ink. Basic film rate of \$39.90 for three hours where 36 or more musicians are used for at least one three-hour session is set. Rate of \$43.95 will apply when 28 to 35 men are used for at least one session; \$47.95 for 20 to 27 men; \$51.90 for less than 20.

Film requiring less than one hour to screen will be at basic rate. Features costing less than \$100,000 must use 18 minimum for three hours at \$39.90. Final details will be worked out later.

Dave Kapp's Hula Vacash

Hollywood, Oct. 11.

Dave Kapp left here Sunday 9 for a 10-day vacation in Honolulu. He's the vesper of Decca in charge of recording artists.

Pop sheet music sales, which a month or so ago showed every inclination to come back strongly, has within the past week or 10 days begun to lag again. Publishers and jobbers who had been predicting a return toward the wartime norm, or at least did so with fingers crossed, are changing their tune. It seems quite evident that they'll have to be satisfied with sheet sales figures on the average hit that will be confined within the 500,000-copy bracket.

Though it's indicated that music sales are really back to normal by the reaction of current best sellers there are a handful of unique points in the behavior of recent hits that have music people wondering. Currently the accent is on interpretation. The public takes a fancy to a tune because of the way a singer handles it, such as Vaughn Monroe's "Riders in the Sky." Frankie Laine's current "That Lucky Old Sun." Vic Damone's "You're Breaking My Heart" and buyers grab the favored interpretations almost to the exclusion of any other artist who may have recorded the song, despite his or her b.o. reputation. For example, Victor sold almost 1,250,000 copies of Monroe's "Riders." Bing Crosby, the standard name in the disk business, sold less than 300,000 of the same melody with an interpretation every bit as good as Monroe's in its own way.

Laine's "Lucky Old Sun" and Damone's "Heart" are getting the same sort of reaction. The public wants their disks and no other. Some publishers are wondering whether this pronounced favoritism for one interpretation doesn't help wear the song out more quickly since it's more apt to become tiresome because of pounding disk jockey performances, etc. And thereby cut sheet sales figures down. "Riders" in the sky dropped out of the bestseller class much faster than anticipated.

On the other hand, there are tunes that during the past summer shot up into the 750,000 and higher sheet sales bracket. These were of a type that could be performed by any band or singer. "Cruising Down the River" and "Forever and Ever" each went 750,000 copies and over, and on each there were several favored recordings. On "Cruising" there was Bessie Barron's M.G.M. disk, Russ Morgan's Decca pressing and Primo Seala's London. On "Forever" Russ Morgan again was a big factor. Perry Como's platter sold hotly, so did Gracie Fields' London. Whether these two tunes lasted longer on wax and sold more sheet music because there was less emphasis on a particular individual interpretation preferred by music buyers is anybody's guess, but it's worth plenty of speculation.

However, the problem of the moment is "hanging" sheet sales figures. Pubs still feel that the pop business will continue to increase, pointing out that standard music and folios are once again going well, along with educational and similar items, because of the reopening of schools. It's felt that the steel and kindred strikes in the industrial areas, involving 2,000,000 workers, have a lot to do with lagging biz. The industrial area is the heaviest sheet music and record buying territory.

McCARTHY BOOKING TOP NAME BANDS

Houston, Oct. 11.

Glenn McCarthy is buying the topmost band names for his new Shamrock hotel here. He has commitments for Eddie Duchin's orchestra, now at the Waldorf Hotel, New York, for a run next February. And also has come to an agreement with Guy Lombardo's orchestra for next spring, when he launches at the Roosevelt Hotel, N. Y.

At the moment, McCarthy has Tommy Dorsey due Oct. 27 for three weeks, followed by Frankie Carle and then Freddy Martin, Dec. 1 for three weeks. They're all the best band names available.

'RH' Logging System

Richard Himber's new development in logging broadcast performances lists times in the survey, based on four major network schedules. They are compiled on the basis of 1 point for sustaining instrumental, 2 points for sustaining vocals 3 for commercial instrumental, 4 for commercial vocal, respectively, in each of the 3 major territories, New York, Chicago and Coast. For example, a commercial vocal in all three territories counts 12. Added to these totals is the listener ratings of commercial shows. The first group consists of the top 30 songs.

Week of September 30 to October 6, 1949

First Group

Songs	Publishers
A Dreamer's Holiday	Skidmore
Aln't She Sweet	Advanced
Bali Hai—"South Pacific"	Williamson
Dime a Dozen	Morris
Don't Cry Joe	Harms
Fiddle Dee Dee—"It's a Great Feeling"	Harms
Georgia On My Mind	Melody Lane
Give Me Song With Beautiful Melody—"It's a Great Feeling"	Witmark
Hop Scotch Polka	Cromwell
Hucklebuck	United
I Can Dream Can't I	Chappell
It's a Great Feeling—"It's a Great Feeling"	Remick
Just One Way To Say I Love You—"Miss Liberty"	Berlin
Let's Take Old-Fashioned Walk—"Miss Liberty"	Berlin
Make Believe	Triangle
Maybe It's Because	BVC
My Bolero	Shapiro
My Own, My Only, My All—"My Friend Irma"	Famous
Now That I Need You—"Red, Hot and Blue"	Famous
Room Full of Roses	Hill & Range
Someday You'll Want Me	Duchess
Some Enchanted Evening—"South Pacific"	Williamson
Song of Surrender—"Song of Surrender"	Paramount
That Lucky Old Sun	Robbins
There's Yes Yes In Your Eyes	Witmark
Toot Toot Tootsie—"Julson Sings Again"	Feist
Twenty-Four Hours of Sunshine	Advanced
Younger Than Springtime—"South Pacific"	Williamson
You're Breaking My Heart	Algonquin
You Told a Lie	Bourne

Second Group

Again—"Road House"	Robbins
A Wonderful Guy—"South Pacific"	Williamson
Be Goody Good Good To Me	United
Four Winds and the Seven Seas	Lombardo
Hawaiian Sunset	Repuber
Homework—"Miss Liberty"	Berlin
How It Lies	Morris
I'm Throwing Rice	Hill & Range
I Wish I Had a Record	Crawford
Katrina—"Ichabod and Mr. Toad"	Melrose
Last Mile Home	Leeds
Now Now Now Is the Time	Fremart
Over the Hills and Far Away	Dreyer
Souvenir	Beacon
Through Long and Sleepless Night—"Come To the Stable"	Miller
Twilight	Bloom
Wedding of Lilli Marlene	Leeds
Who Do You Know In Heaven	Robbins
Why Fall In Love With a Stranger	Campbell
Wishing Star	BMI

BVC Plans Bigtime Revival of 'More Often,' A Click Since '41 Dud

Bregman, Voces & Conn is receiving a tune titled "Why Don't You Do This More Often" originally issued during the radio-American Society of Composers, Authors and Publishers fight in 1941. Despite drawing a blank in radio performances then because of the air ban on ASCAP tunes, the melody sold 100,000 copies of sheet music on the basis of several recordings, and BVC feels it will go over now. Columbia Records is releasing a Kay Kyser recording. Capitol has cut the tune anew with Benny Goodman's orchestra and RCA-Victor may release Freddy Martin's disk. Others are planned.

Teddy Powell to Resume Batoning for Fla. Season

Scagwriter Teddy Powell turns bandleader again this winter for his second straight season in Florida. He's booked into the La Boheme Club, Hollywood, Fla., opening Dec. 22, the spot he played all of last season.

Powell, a songwriter first, tried bandleading in the early 40's, fronting a swing band. He gave it up several years ago to return to writing songs and picks up a baton now only during the winter season and only on location.

Ethel Smith's Buff Date

Hollywood, Oct. 11. Ethel Smith, after a pit stint here, opens Nov. 14 at the Town Casino, Buffalo, N. Y. Organist detours back to N.Y. for some more Decca dishing before the Buff booking.

GAC DENIES ROW ON KENTON DATES

There is no friction between Stan Kenton and General Artists Corp. over Kenton's desire to book his band on a series of concert dates across country, GAC execs claim. They point out that Kenton, who will play between 60 and 75 concerts with a 40-piece band, is bent on trying something new and it calls for booking and promoting each date himself. To that end, he has already placed deposits on eight or nine auditoriums across country and it has been agreed upon between him and the agency that if the leader winds up making money then GAC is to get commission. If he doesn't earn enough, there will be no commission.

However, GAC will book some of the dates. Agency doesn't want to see Kenton go into some towns and promote himself in opposition to standard operators who have been GAC customers of long standing. That, too, has been agreed to by Kenton, it's asserted. GAC's contract with the leader, incidentally, has two more years to run. One of Kenton's concerts will be played at Carnegie Hall, New York.

Lutz Buys Atlas Disk Assets in Bankruptcy

Hollywood, Oct. 11. Frankie Laine's companion, Sam Lutz, has bought assets of the bankrupt Atlas Record Co for \$9,200 cash. There are 18 Laine masters, 14 unreleased, along with some 100 other masters, including four by the King Cole Trio and a dozen by Johnny Moore's Three Blazers.

Lutz also gets 24,000 pressings of office furniture and equipment. Atlas started here about five years ago, first with mild success then going into a slump.

Best British Sheet Sellers

(Week ending Oct. 1)
London, Oct. 4.

Riders in the Sky	Morris
Forever and Ever	F. D. & H.
Again	Morris
Careless Hands	Connelly
I Don't See Me	Maurice
Buy Killarney	Southern
Angelus Ringing	B. & C.
Wedding Lilli Marlene	New World
Confidentially	Chappell
Echo Told Me Lie	Connelly
"A" You're Adorable	Leeds
Wedding Samba	Leeds

Second 12

Red Roses	L. Wright
Too-Whit Too-Whoo	Reid
12th Street Rag	Chappell
Leicester Square Rag	Norris
Windmill Song	Keith P.
Rose in Garden Weeds	B. & C.
Our Love Story	Carolin
Lavender Blue	Sun
Kiss in Your Eyes	Bosworth
Shawl Gaiway Gray	Connelly
Everywhere You Go	Steering
Blue Ribbon Gal	Dash

Tragedy Hits Twice—In Same Way—In Andrews Sisters Parents' Death

Andrews Sisters flew into New York from Hollywood Monday (10) afternoon on their way to Washington and an employee party for Campbell's Soup, this is the second time they turned right around and flew back to the Coast due to an emergency call. Father of the singers suffered a stroke while they were en route east. He died before they returned. He was in his early 60s.

Trio had taped a group of Campbell shows with Dick Haymes which were to be used while they and Haymes and Modernaires were east. Troupe got into N. Y. at 4:30 p.m. in the afternoon and flew back at midnight, accompanied by manager Lou Levy, head of Leeds Music.

Same thing happened to the Andrews Trio when their mother died, about a year ago. They were working the Roxy theatre, N. Y., and were forced to bow out quickly. Before they got home the mother had passed away.

MERCURY SIGNS PRIMA; GILLESPIE TO CAP

Mercury Records last week signed Louis Prima's orchestra to a term deal and Capitol Records took over Dizzy Gillespie's band from RCA-Victor, to add to its already large pop stable.

Mercury's signing of Prima has an unusual angle in that the company had bought last year the Majestic masters he made for that label. They came to Merc as part of the deal in which the latter bought out the Majestic firm, lock, stock and barrel, for \$142,000. The Prima masters were sold only a short while ago to Eli Oberstein, owner of Varsity Records, who had himself supervised the Prima Majestic dates. It was his Hit Records, for which Prima waxed, that Majestic bought when it went into the disk business.

BMI Sets Up K.C. Office, Maps Dallas, Miami Spots

Chicago, Oct. 11. Broadcast Music, Inc. continues its expansion plans in the midwest and on the Coast, with Hugh Sommerville, licensing head for BMI, opening an office in Kansas City, Mo. Kaycee completes the midwestern link for BMI, giving them complete coverage over the area. Sommerville now heads for Dallas and Miami to set up branches.

Richmond Joins BMI

Chicago, Oct. 11. Marvin P. Richmond, an attorney, has been appointed regional licensing head of Broadcast Music, Inc. for the states of Missouri, Iowa, Kansas and Nebraska, according to midwest supervisor Stan Myers.

Richmond will headquarter in Kansas City, Mo.

ATLANTA SETS 4 NAMES

Atlanta, Oct. 11. Atlanta Symph., with Henry Sopkin as conductor, has signed four names for this season. They are Dorothy Kirsten, Oct. 22; Albert Spalding, Dec. 7; Oscar Levant, Jan. 20, and William Kapell, March 2.

Bands at Hotel B.O.'s

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Eddy Duchin	Waldorf (400; \$2)	1	2,200	3,975
Guy Lombardo	Roosevelt (400; \$1.50-\$2)	2	2,250	4,000
Jimmy Dorsey	Statler (450; \$1.50-\$2)	4	1,675	7,175
Don McCrane	New Yorker (400; \$1-\$1.50)	2	1,100	2,850

*New Yorker has "Salute to Cole Porter Show." Waldorf, Janet Blair and Blackburn Twins.

Chicago

Bill Bennett (Swiss Chalet, Bismarck; \$2 min-\$1 cover). Sara Ann McCabe, excellent 2,100 covers.
Henry Brandon (Marine Room, Edgewater, 700; \$1.20 cover). Rainy mid-week cut take of northshore spot. Still fine 3,200 tabs.
Frankie Masters (Boulevard Room, Stevens, 720; \$3.50 min-\$1 cover). Masters and Ice Show, plus conventions, holding at 3,900 covers.
Eddie O'Neal (Empire Room, Palmer House, 500; \$2.50 min-\$1 cover). Hank Ladd, Imogene Coca and Julie Wilson down slightly to 3,100 tabs.
Bill Snyder (College Inn, Sherman, 500; \$3.50 min). "Salute to Rodgers and Hammerstein" holding at buff 4,000 covers, three weeks to go.

Los Angeles

Eddie Fitzpatrick (Ambassador, 900; \$1.50). With Dick Haymes, the Four Hits and a Miss, Estelle Sloan; First wk. 3,475 covers.
Henry King (Biltmore, 900; \$1.50). Fourth week, 2,700 covers.
Eddie Oliver (Beverly Hills, 300; \$4 min.). About 950 covers.

Location Jobs, Not in Hotels

(Chicago)

Cee Davidson (Cher Parer, 500; \$3.50 min-\$1 cover). Danny Thomas holds capacity biz at 6,000 covers.
Jack Fina (Aragon; \$1-\$1.15 adm.). Opened Tues. (4). Rain cut here, but nice 10,000 admissions.
Buddy Moreno (Blackhawk, 500; \$2.50 min-\$30c cover). "Whiffenpoof Revue" holding at 2,400 covers.
Orin Tucker (Trianon; \$1-\$1.15 adm.). Opened Tues. (4). Bustling biz in first week, 11,000 admissions.

(Los Angeles)

Ray Robbins-Harry Owens (Aragon, Santa Monica). Tenth week for Robbins; fourth weekend for Owens. Big 11,000 admissions.
Lawrence Welk (Palladium B., Hollywood, fifth week). Improving; 12,700 admissions.

N.Y. TIMES' TOM PRYOR DOES A NICK KENNY

Tom Pryor, associate film critic and columnist for The New York Times, had his first song published last week. Tagged "Never Again," it was issued by Miller Music. Pryor wrote the lyrics, to music by Al Urbano, an investigator for the U. S. Immigration Dept. They are neighbors who met via their wives taking their kids to the same dancing school. They have already completed another number and have several more perking.

Urbano authored "Serenade of the Bells" with Kay Twomey and Al Goodheart a couple of years ago.

NBOA Meet

Continued from page 41

part of ASCAP, that this idea will be adapted.

Methods of exerting local pressure, combined with national action, to eliminate or reduce the 20% cabaret tax were discussed but assemblage was not too optimistic that the levy could be abolished in the near future. Its hoped exemption can be obtained for ballrooms, because of lower admission prices and also family appeal.

On the final day (6), Alice McMahon, Indiana Roof, Indianapolis, lashed out at the mushrooming of private clubs throughout the country under the guise of veterans and fraternal organizations, which escape the tax load of the public dancehalls. Citing one veteran's club in Indianapolis, she said the organization made a \$400,000 profit last year operating dances. She asked that legislation be suggested calling for equal taxation.

Band Part Terms

Jerry Jones, Rainbow Randevu, Salt Lake City, suggested changes in agency contracts, major request being a ceiling on percentages at the 30% level. He also asked that percentages be figured only on b.o. receipts, not on concessions or programs and called for a halt to the selling of special books by band leaders. He asked that reputable ballrooms not be tapped for deposits by agencies. All the suggestions were referred to a committee for forming of a code of practices, which NBOA will probably set forth at next year's confab probably in Chicago.

Delegates elected William Wittig, Pla-Mur, Kansas City, president; Kenneth Moore, Kansas Ballrooms, Chicago, v.p.; Alice McMahon, Indiana Roof, Indianapolis; treasurer; and Joe Malec, Peony Park, Omaha, secretary.

3,000,000-a-Year Sale Hit by Decca's Coral Label at 1st Anni Mark

Decca's Coral label, subsidiary of the main Decca company, will be a year old next month. While the total number of disks sold during the year slightly surpass 2,000,000, the current selling pace of the company is in the neighborhood of 3,000,000 a year. And Decca exerts feel that to be an outstanding achievement in view of the conditions Coral sells under.

Firstly, Coral disks retail at 79c, same price level as the Decca issues and all top rival labels excepting Columbia and M-G-M, which sell at 60c, an added barrier. Too, Coral is using lighter name artists taken over from the Decca outfit and others that are in the buildup process. In view of those factors, the sales figures are extremely satisfying.

City Solons Mull 100G Subsidy to Phila. Orch

Philadelphia, Oct. 11. An ordinance for a city subsidy of \$100,000 to the Philadelphia Orchestra has been given to City Council's budget committee, which will consider inclusion of the grant in next year's budget.

The orchestra, which has been running annually in the red, asked the city grant in return for eight free concerts this season. Newspaper endorsement of the proposal was unanimous and local pride in the symphony, which this season celebrates its 50th anniversary, may be a factor in deciding the solons. Chief argument against municipal aid for the orchestra is that it leaves the budget-makers open to requests from other artistic and civic groups.

If enacted, the ordinance as proposed by Mayor Samuel would have provisions for inclusion of the Mayor or some other city representative on the Orchestra board, and will give the city the right to inspect the orch's books. The measure further provides that the subsidy must be devoted exclusively to the maintenance of the orchestra, including the cost of the eight free concerts.

Capitol Sales Powwow

Hollywood, Oct. 11. Capitol Records has called a meeting of regional sales heads to start at the home office here Friday (14). Area bosses from Billy Hill of New York, to those in Chicago, Atlanta, San Francisco and Denver are on their way. Meet figures to last only a few days.

Jocks, Jukes and Disks

By BERNIE WOODS

Danny Kaye "I've Got a Lovely Bunch of Coccinuts" - "Pony Bunch" (Decca). "Coccinuts" looks headed for bitdom and it fits Danny Kaye's delivery tightly and brightly. His brash style is combined with a Cockney-accented slant, all backed by a vocal group, to form a bouncy face that will take its share of the tune's play. Backing is also good; a novelty that Kaye drives crazy with interpretation. It's unusual, difficult to describe, but good. Jocks that spin it will have listeners thinking their sets are whacky.

Danny Kaye-Patti Andrews "All I Want for Xmas is My Two Front Teeth" (Decca). Spike Jones' "Teeth," which Victor has released, won't be chewed off the top rungs by Kaye-Andrews. But the Decca disk will get a goodly share of jock and juke plays. Interpretation is different and comical. Reverse is excellent, too, a rhythm piece with a good lyric that has a smart chance on its own.

Vic Damone "Why Was I Born?" "Lonely Night" (Mercury). Damone is on a dramatic kick following "My Bolero." Both these sides have that sort of punch and they're equally good. "Born" is a lot of music for Damone at this point, but he carries it well and it could continue his string of hits, although it's the type that doesn't hit hard but lasts longer. "Night," adapted from Jarnefeld's "Berceuse" by Alec Wilder, is a fine melody and lyric. It could surpass "Born" in the immediate future. Glen Osser backs both.

Margaret Whiting "Festival of Roses" "Three Rivers" (Capitol). "Roses," new pop has an excellent chance to pop big and Miss Whiting's disk figures to take a strong hand. A simple melody and good lyric ably handled by the singer and lushly backed by Frank DeVol's orchestra. "Three Rivers" is okay but the tune isn't stand-out. Capitol also skipped across an Xmas pairing by Miss Whiting. Her "Mistletoe Kiss Polka" with the Mellomen and DeVol is among the better holiday issues. Ballad, "Have Yourself a Merry Xmas," is smoothly engaging.

Wendy Carson "Lonely Girl" "You're Different" (Victor). Miss Carson has improved and or Victor has learned more about recording her. At any rate she's a much matured singer on these two sides, on which the tunes are good, but not stand-out and certainly not up to the performance she gives them. Backing by Henri Rene is excellent.

Doris Day "The River Seine" "There's a Bluebird on Your Window-sill" (Columbia). "Seine," a French import, has all the requirements to hit here and Miss Day's face gives it an excellent send-off. Backed by subtly-lifting accompaniment by George Strava, Miss Day pipes the tune in solid jock and juke fashion, creating a mood. "Window-sill" kicks along on a shuffle-beat and provides bright backing. It'll get its own spins often.

Evelyn Knight "If I Ever Love Again" "Love's a Precious Thing" (Decca). Miss Knight's "Ever Love Again" side is another good performance of a good new ballad. Working with the Jeff Alexander chorus and celest instrumental coloring, the side ranks in behind Frank Sinatra's (Columbia) and Jo Stafford's (Capitol). Backing speaks for itself, a rhythm piece that will get its own spins.

Smiley Turner "My Soul" "When a Man Has the Blues" (Mercury). "Soul" side sells and could go. It's difficult to say whether the attraction is due to Turner's Billy Eckstine-like vocalling, the tune and its lyric, which are good, or the jungle-like beat of the bolero background. Suffice to say the combination takes attention and it could pop. Flipover is a jazz blues that's strictly race material.

Peggy Lee "The Christmas Spell" "Song at Midnight" (Capitol). Miss Lee hasn't cut anything as Lee-like as the "Spell" side in quite a spell. Jocks will find it worthwhile between here and Dec. 25 and even thereafter. Delivered subtly in the style to which she's really accustomed, the tune and lyric sell heavily. Jud Conlon Singers and Dave Barbour rate a big assist. Reverse is similar, aimed at the New Year, not quite equal in melodic weight, but still very attractive.

Tom Arden-Hugo Winterhalter "A Little Love, a Little Kiss" "I Can Dream Can't I" (Columbia). An unusually good pairing. Miss Arden, a newcomer to Columbia, Winterhalter's orchestra and chorus, make "Kiss" something that could go over with a bang. Standard is treated with rare warmth and b.o. interpretation. Re-

gardless of whether it hits, jocks should have it. Backing is almost as good. Miss Arden and the group waxing a version of the revived hit that will suffer only because it's outdistanced by the Patti Andrews disk (Decca).

Platter Pointers

Mel Torme covers smooth ground on "Meadows of Heaven," a disk that stands out. Carmen Cavallaro's "Bluebird on Your Window-sill" is a good waxing of that tune, too (Decca). Latter has Larry Fortine's hand doing hillbillys, "Why Don't You Haul Off and Love Me" - "I'm Throwing Rice" forming a solid pairing. "Me and My Shadow" one of Ziggy Elman's best band records in months (M-G-M). Phil Harris clicks nicely on "Row, Row, Row" and "I Ain't Gonna Give Nobody None of This Jelly Roll" (Victor). Jack Pina's "Waltz in C Sharp Minor" is good stuff in that line (M-G-M). Columbia released "Winter Wonderland" - "Merry Xmas Waltz" by Buddy Clark. "Just Got to Have Him Around" makes an impression as Patti Page (Mercury) waxed it. Capitol's "I Never See Maggie Alone" entry is by Benny Strong, a good disk backed by the equally good "When My Sugar Walks Down the Street." M-G-M issued two old Majestic sides by Sarah Vaughan now with Columbia: "Man I Love" - "Once in a While" both great vocalling. Jocks should hear Maurice Chevalier's "C'est La Nature" - "I'm Looking Over a Four-Leaf Clover" in French by Decca. Carson Robinson waxed another good "story" in his "Settin' By the Fire" (M-G-M). Bill Darnell, new Coral stylist who needs only a song to get going big, may have one in "Everybody Loves My Baby" or "Sleepin'." Another good Coral combination is the Ames Bros. "Good Fellow Medley" - consisting of six tunes like "Hail Hail the Gang's All Here" - "For He's a Jolly Fellow" - "Hot Time in the Old Town Tonight" (Judy Valentine could have another "Kiss Me Sweet" in her "Please Take Me Home This Moment" (M-G-M).

Kenny Myers, formerly with Eddy Howard's band, home in Evanston, Ill., after a year in the Wood-Wis Veterans hospital.

'Disk Jockey' Film Stymied By Death of Buddy Clark

Untimely death of Buddy Clark altered plans of indie producer Maurice Duke for filming of "Disk Jockey," which he was to have made this month for RKO distribution. Script was based upon career of Dick Gilbert, original singing disk jockey, who was to have part in film along with other w.k. radio personalities.

Gilbert is now on KTYL, Phoenix. He began disk spinning on WNEW, N. Y.

Big RCA Push On '8 By Flanagan' Sets Market Pace

RCA-Victor is preparing an unprecedented release of eight recordings at once by the new Ralph Flanagan orchestra which the company is plugging heavily in an effort to build a new band name and possibly help revive the band business. Flanagan's initial four sides for Victor's 48c Bluebird label, marketed six weeks ago, met with such success that all eight of the new disks made by Flanagan in New York last week will be thrown on the market at once in an attempt to quicken the buildup process.

That's an unheard-of move. Disk companies, of course, release eight sides in an album, and frequently put more than one single on the market at a time, but very probably have never attempted to release four singles, or eight sides, at the same time. Flanagan, an arranger, made the initial and the new recordings with a studio band, having no set outfit of his own as yet.

New disks involve "My Hero," "Tell Me Why," "Don't Cry Joe," "Swing to 45," "Whispering Hope," "Penthouse Serenade," "White Xmas," "She Wore a Yellow Ribbon," "I Never See Maggie Alone," "Old Piano Roll Blues," "My Bolero," "Footish Tears," "Roaming House Bugle," "I Heard When I Shoulda Hopped," "Greatest Mistake of My Life," "Afraid."

Decca to Reimburse Pubs on Royalty Statement Coin Deductions for '49

Portland Jazz Band Set For L.A. 'Jazz Jamboree'

Portland, Ore., Oct. 8. Portland's Castle Jazz Band, featuring Portland Radio Station KGW's Program Manager, Homer Welch, on drums, has accepted an invitation to appear at an "All-American Jazz Jamboree" this weekend in the Shrine Auditorium, Los Angeles.

Other members of the band, all locals, are Don Kinch, trumpet; Bob Gilbert, clarinet; George Phillips, trombone; Bob Short, tuba; Larry DuFresne, piano; and Monte Ballou, banjo. It will be one of eight groups at the session, including Kid Ory, Pete Bailey, Bud Freeman, Muggsy Spanier, and the Firehouse 3 plus two other outfits.

Before returning to Portland the Castle Band will play an afternoon date at Hambone Kelly's Jazz Emporium, Oakland.

Lieberman Into Top CRC Spot

Goddard Lieberman head of Columbia Records Masterworks division, will henceforth have complete supervision of all artists and repertoire work for the company. Lieberman last week was named executive vice-president of Columbia, the first time that title has been filled since Mefford Runyon held it up to a couple years ago, and with it goes the a & r supervision. Of course the respective heads of the various departments will continue, such as Marie Sachs, pop division; Ben Selvin, children's branch, etc. but Lieberman will be overall head.

Lieberman joined Columbia in 1939 as assistant director of Masterworks, later heading the department. He was made a CRC director board member last year.

Decca Records has agreed to forget for the moment its proffered plan of deducting all returns from music publisher royalty statements. This conclusion was reached last week during discussions between Decca execs and Harry Fox, pubs agent and trustee, and Decca will reimburse all publishing firms with coin deducted from statements for the first and second quarters of this year.

However, Decca still wants to work out some plan for allowing for returns and has requested a formal meeting with a committee of major publishers, to whom the company wants to explain its problems. Decca points out that it absorbs the loss on between 100,000 and 200,000 returned pressings annually, on which royalties already were paid to publishers, and some system, the company feels, could be worked out to ease that load. A tentative okay has been given on behalf of major publishers by Fox, pending a final nod from them. The meet will not take place until late in November when Fox returns from a trip to the Coast.

Decca's original idea, which the pubs rejected, called for deductions on returns of disks that may have been originally issued more than six months before. Each return was balanced against sales of a particular number during the past quarter. But in some instances there were no sales during the quarter. To circumvent this, Decca simply lumped all return credits and deducted the coin from total royalties due a particular publisher. This plan wasn't workable, according to pubs.

Como, Valando In Music Biz Split

Perry Como and Tommy Valando have broken up their partnership in Laurel Music. Valando buying out Como's interest in the firm in a deal signed Thursday. Valando will continue operation of the business himself under the same name as sole owner.

Reason for the breakup of the partnership is undisclosed, but it's asserted by both sides that there was no friction between them. Como simply wanted to pull out of the music business. The breakup arrangements called for a division of coin held in company accounts as a result of the hit tunes Laurel has published since its inception two years ago in December.

Mercury's 6-Month Ceiling Date on Royalty Statement to Pubs

Chicago, Oct. 11. Mercury Records execs have assured major New York music publishers that it will reach and maintain up-to-date royalty statements to them within six months. Promise was made last week. Mercury men pointing out that the financial results of hit record sales of the past six weeks to two months are still under accounts receivable, but that when the coin is in financial relations will be kept up to the moment.

N. Y. pubs, aware of Mer's recent domination of the record field, had formally requested the company to keep up with its quarterly statements. Mercury had been in the habit of filing an accounting with them, but paying partly in cash and partly in notes, which have always been erased before the next quarter was due.

DECCA'S 3D QUARTER PROFIT DESPITE SLUMP

Decca Records hit black ink in its third quarter ended last month (9th), for the second consecutive three-month period. Figures aren't available as yet and statements to publishers won't be delivered until mid-November.

That Decca showed a profit during the third quarter was unusual in view of the worst seasonal sales dip in recent record history, which covered the latter part of June, all of July and early August.

VARIETY

10 Best Sellers on Coin-Machines

Week of Oct. 8

1. THAT LUCKY OLD SUN (6) (Robbins)	Frankie Laine	Mercury
2. YOU'RE BREAKING MY HEART (9) (Algonquin)	Vic Damone	Victor
3. SOMEDAY (7) (Duchesa)	Vic Damone	Mercury
4. I CAN DREAM CAN'T I (6) (Chappell)	Vaughn Monroe	Victor
5. ROOM FULL OF ROSES (12) (Hill & Range)	Mills Bros.	Decca
6. JEALOUS HEART (3) (Acuff-Rose)	Andrew Sisters	Decca
7. MAYBE IT'S BECAUSE (7) (Triangle)	Sammy Kaye	Victor
8. LET'S TAKE OLD FASHIONED WALK (3) (Berlin)	Dick Haymes	Decca
9. YOU'RE SO UNDERSTANDING (2) (Barrow-Pemora)	Al Morgan	London
10. SOME ENCHANTED EVENING (10) (Williamson)	Dick Haymes	Decca

Second Group

MY BOLERO (Shapiro)	Vic Damone	Mercury
I NEVER SEE MAGGIE ALONE (Rourke)	Keweenaw Roberts	Coral
SLIPPIN AROUND (Peer-In.)	Whitney Wakely	Capitol
HOP SCOTCH POLKA (Cromwell)	Ernest Tubb	Decca
NOW THAT I NEED YOU (Famous)	Art Mooney	M G M
DREAMER'S HOLIDAY (Shapiro)	Guy Lombardo	Decca
LAST MILE HOME (Leeds)	Doris Day	Columbia
CIRCUS (Massey)	Perry Como	Victor
HOMESWORK (Berlin)	E. Lynn Knight	Decca
YES YES IN YOUR EYES (Remick)	Bliss Barron	M G M
WEDDING LULLY MARLENE (Leeds)	Carmen Cavallaro	Decca
24 HOURS OF SUNSHINE (Advanced)	Gordon MacRae	Capitol
HOW IT LIES (Morris)	Steve Casarey	Harmony
THAT'S MY WEAKNESS NOW (Shapiro)	Art Mooney	M G M
SOMEHOW (Algonquin)	Dick Haymes	Decca
GIVE ME YOUR HAND (Laurel)	Bliss Barron	M G M
DON'T CRY JOE (Whitmark)	Frank Sinatra	Columbia

(Figures in parentheses indicate number of weeks song has been in the Top 10.)

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

Weekly chart of the records on disk formats presented as "must requests" by the readers. This compilation is based on information gathered from disk magazines across the nation and is designed to indicate those records, ranging in popularity as well as those on top. Entries are compiled on the basis of 10 points for a No. 1 mention, 4 for a No. 2 and so on down to one point. Cries and howls will very likely be heard as a compilation of all sorts of records, the more the merrier.

**WEEK
ENDING
OCT. 8**

[illegible]

This Year's Christmas Cheer



...comes from

RCA VICTOR RECORDS

The Three Suns

"THE THREE SUNS PRESENT YOUR CHRISTMAS FAVORITES"

RCA Victor WP-230 (45 rpm)
RCA Victor P-230 (78 rpm)

Santa Claus Is Comin' To Town
Adeste Fideles (O Come, All Ye Faithful)
White Christmas
Winter Wonderland
Silent Night
Jingle Bells

Vaughn Monroe

The Jolly Old Man In The Bright Red Suit
Auld Lang Syne

RCA Victor 47-3070 (45 rpm)
RCA Victor 20-3574 (78 rpm)

Sammy Kaye

Here Comes Santa Claus
I Want To Wish You A Merry Christmas

RCA Victor 47-3071 (45 rpm)
RCA Victor 20-3575 (78 rpm)

Freddy Martin

Merry Christmas Polka
Your Kiss

RCA Victor 47-3072 (45 rpm)
RCA Victor 20-3576 (78 rpm)

Larry Green

Our Christmas Wails
Follow The Swallow To Wide-A-Way Hollow

RCA Victor 47-3074 (45 rpm)
RCA Victor 20-3578 (78 rpm)

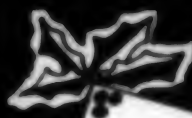
Eddy Arnold

Roy Rogers
and Dale Evans

Bill Boyd

Spike Jones

Perry Como



on
45
rpm



on
78
rpm

DECCA

data

Terrific
DECCA
Hit

Sweeping
the Country!

"DON'T
CRY
JOE

(Let Her Go, Let Her Go,
Let Her Go)"

BETTY BREWER, Soloist

Coupled with

"Perhaps, Perhaps,
Perhaps

(Quicks, Quicks, Quicks)"

TONY BAVAAR, Soloist

GORDON
JENKINS

and His Orchestra and
Chorus

DECCA
24720

PRICE 75c
(Plus tax)

DECCA
RECORDS

RETAIL DISK BEST SELLERS														
VARIETY														
Survey of retail disk best sellers, based on reports obtained from leading stores in 11 cities and showing comparative sales rating for this and last week.														
Week Ending Oct. 8														
National Rating														
This Last														
wh.	wh.	Artist, Label, Title	New York—(Davego Stores)	Chicago—(Hudson Rose)	Los Angeles—(Denel's Mus. Shop)	Boston—(Boston Music Co.)	St. Louis—(S. S. Kresge Co.)	Indianapolis—(Pearson)	San Francisco—(Sherman-Clay)	Kansas City—(Jenkins Music Co.)	San Antonio—(Central Radio)	Minneapolis—(Don Leary)	Seattle—(Sherman-Clay)	TOTAL POINTS
1	1	FRANKIE LAINE (Mercury) "That Lucky Old Sun"	1	1	1	1		1	2	3	2	3		84
2	2	VIC DAMONE (Mercury) "You're Breaking My Heart"	4	4	2	10			1		1	5	1	60
3	5	J. STAFFORD-G. MACRAE (Capitol) "Whispering Hope"	5		6	2	3	5		9			4	43
4	4	VAUGHN MONROE (Victor) "Someday"	6	7	9				3	3	2		6	41
5A	3	AL MORGAN (London) "Jealous Heart"	3	2	7	4					9	4	9	39
5B	8	M. WHITING-J. WAKELY (Capitol) "Slippin' Around"					1	4				1	2	39
6	11	GORDON JENKINS (Decca) "Don't Cry Joe"	7		4	3	2				6			33
7	12	FRANKIE LAINE (Mercury) "Now That I Need You"	2						9	9	5	4		32
8	8	ANDREWS SIS (Decca) "I Can Dream, Can't I"	8		3	7					5			21
9	6	EDDIE HOWARD (Mercury) "Maybe It's Because"			3				8	7	7			19
10	9	MILLS BROS. (Decca) "Someday"					5				3	7		18
11		INK SPOTS (Decca) "You're Breaking My Heart"						6		1				15
12A	7	DICK HAYMES (Decca) "Room Full of Roses"	10				7		6					10
12B	15	ART MOONEY (M-G-M) "Hop Scotch Polka"		10								2		10
13	14	BUDDY CLARK (Columbia) "You're Breaking My Heart"						2						9
14A	10	TONY MARTIN (Victor) "Circus"	9		5									8
14B		EZIO PINZA (Columbia) "Some Enchanted Evening"		6		8								8
14C	9	D. HAYMES-TATTLERS (Decca) "Maybe It's Because"				9					9	7		8
14D		L. ARMSTRONG-G. JENKINS (Decca) "That Lucky Old Sun"											3	8
15A		JACK OWENS (Decca) "Jealous Heart"					4							7
15B		GUY LOMBARDO (Decca) "Hop Scotch Polka"							4					7
15C	15	SAMMY KAYE (Victor) "Room Full of Roses"									4			7
16A		EDDIE HOWARD (Mercury) "Room Full of Roses"			5									6
16B	15	FREDDY HALL (Parlay) "When He's All Dotted Up"					5							6
16C	12	PERRY COMO (Victor) "Some Enchanted Evening"							5					6
FIVE TOP ALBUMS			1	2	3	4	5							
			SOUTH PACIFIC	JOLSON SINGS AGAIN	MISS LIBERTY	KISS ME KATE	SILVER LINING SONGS							
			Broadway Cast	Al Jolson	Broadway Cast	Broadway Cast	Vaughn Monroe							
			Columbia	Decca	Columbia	Columbia	Victor							
Disk Best Sellers by Companies														
(Based on Points Earned)														
Label	No. of Records	Points	Label	No. of Records	Points									
Mercury	5	201	London	1	39									
Decca	9	127	Columbia	2	17									
Capitol	2	82	M-G-M	1	10									
Victor	4	62	Parlay	1	6									

On the Upbeat

New York

Charles Yates, Associated Booking exec., to Canada with Bob Hope on latter's one-nighters. Bob Berkey, midwestern band, comes into first N. Y. date at Arcadia ballroom, Oct. 27 or Nov. 3, following current Bob Chester. Capitol to issue regular single recordings of pops by Paul Weaden, company Coast musical director who had been doing only albums. Paul Winchell, former manager of Jack Teagarden and other bands, in real estate business in Miami. Bill Darnell, now on Coral disks into Merry-Go-Round Youngstown, Oct. 17 and Ciro's, Philadelphia, Oct. 24 for week. Rocco Verza, Bobby Melin in Coast on same train with Manie Sachs, Columbia Records pop artists and repertoire head.

Hollywood

Lawrence Welk, now at Palladium, will start a fortnight at the Schroeder Hotel, Milwaukee, Dec. 3. Red Jangle combo returns to Coast for five-week run at Casbah starting Nov. 22. Lester Koenig's Firehouse Five Plus Two waxed new sides for Good Time Jazz Records, including "Everybody Loves My Baby," "Wahash Blues," "31st Street Blues" and "Brass Ball." Manie Sachs, Columbia Records v.p. in charge of pop diskings, arrived Tuesday (11) for meetings with Ben Selvin, Coast chief. Mills Brothers into Casbah here for four weeks Oct. 27, then to a month at the Fairmount Hotel, Frisco, returning for another four frames at Casbah Dec. 27. Buddy Baer starts next Tuesday (18) for two week stand at the Red Feather. Pied Pipers open two weeks at Melody Club, San Jose, Oct. 18.

Chicago

Norman Grant Jazz at the Philharmonic set for a one-nighter at Civic Opera House, Oct. 14, at \$3.71 top. Julie Wilson, currently at Palmer House and in "Kiss Me Kate" road show, beat out severe siege of laryngitis. Curt Bradley's Egyptians held over at Tiny's Steak House, Mt. Vernon, Ill. Desi Arnaz works Oriental theatre week of Oct. 20. Charlie Spivak here for London recording sessions. Bud Freeman opened his own jazz joint on the near north side. Sy Stern, formerly with Mercury Records, opened own disk promotion office. Frankie Laine set for week at Bowers, Detroit, Oct. 17. Elliot Lawrence band to Deshler-Wallick hotel, Columbus, Oct. 17 for a week. Lenny Herman returns to the Glass Hat, Congress hotel, Oct. 21 for 12 weeks. Disk jack Jim Lounsbury is new "Night Watch" man on WIND's all-night platter show, replacing Jerry Saxon. Artie Shaw's new band into Blue Note, loop jazz spot, Nov. 7. Hazel Joy, Chinese pianist at Mich-Boul, held over until Jan. 1. Marie Lauler replaced Fran Warren at Chez Paree, when latter flew to New York for recording sessions. Jerry Murad's Harmonicists parted with Mercury Records. Max Miller, now under guidance of Associated Booking, into Continental Club, Milwaukee, Oct. 13. Larry Follis, currently at O Henry Ballroom, cut six sides for Decca here last week.

MacGimsey East To
Talk Consent Decree
'Inequities' With ASCAP

Hollywood, Oct. 11.
Bob MacGimsey, songwriter, left for New York Sunday (9) to confer with American Society of Composers, Authors and Publishers president Fred Ahlert regarding alleged inequities towards semi-classical member-composers in consent decree society now is seeking from government. "Standard" writers, of which group MacGimsey is one, believe their ASCAP income will suffer in terms of decree.

MacGimsey was given chay by L. Wolfe Gilbert, coast ASCAP chairman, to make pitch for all semi-classical composers here. He will also see Sigmund Timberg, of Justice Department, after talking with Ahlert.

While decree formally has not been granted, aspects of its workings have leaked out causing concern among semi-classical writers.

PORTLAND AFM LOCAL
99 MARKS 50TH ANNI

Portland, Ore., Oct. 11.
Oct. 1 marked the 50th anniversary of the founding of Portland's Musicians Mutual Assn., Local 99, American Federation of Musicians, and in cooperation with local radio stations KGW (NBC) and KOIN (CBS) the union marked the occasion with two half hour broadcasts.

KGW's program took the form of a "birthday party," while KOIN's had a "cavalcade" format. Both shows featured local musicians and musical groups in addition to station staff members.

Herman D. Kenin, president of the Local, appeared on both shows as did Ferdinand Konrad, who at 68 is the oldest member of the Portland Local and is the only living of eight charter members.

Another high spot of the program was a message of congrats from James C. Petrillo, national proxy of AFM.

Besides his local office, Kenin is a member of the five-man International Executive Committee of the AFM and is Chairman of the Federation's Public Relations Committee.

FRANK WALKER
the Sharmans' friend
WELCOMES YOU TO THE
ALEXANDRIA HOTEL

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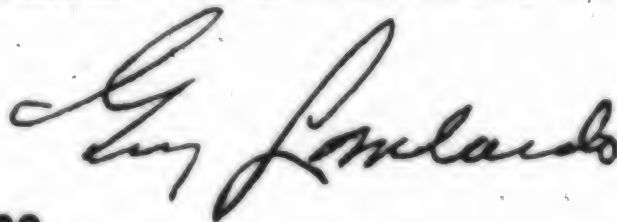
The great bunch of men who play in our orchestra;

You wonderful people who thought so highly of us that you took ads
congratulating us in "Variety";

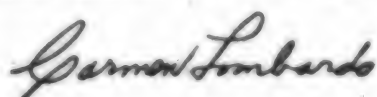
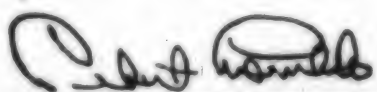
The terrific ladies and gentlemen of the press, radio, and television who
honored us by saying such nice things;

Barry Brayton, Paul Chatelain, Victor Bethscheider, and the entire Hotel
Roosevelt Family;

NBC and CBS for bringing our party to the radio audience, and to
Freddy Martin, Xavier Cugat, Phil Regan, Vincent Lopez, Meyer Davis,
Carmen Cavallaro, and my brother Vic for graciously helping along.



THE SAME GOES FOR US, TOO

VARIETY SONG CAVALCADE

(Musical-Historical Review: 1800-1948)

Compiled for VARIETY By JULIUS MATTFELD

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Legends and other basic background information attendant to the compilation and presentation, appeared in the Oct. 4, 1948, issue when the Variety Song Cavalcade started publication serially. It is suggested that these installments be clipped and filed for future reference.

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1937—Continued

Night and Day (Gay Divorce) (Film: The Gay Divorce) w. m. Cole Porter. Harms, Inc. cop. 1932
On a Roof in Manhattan (Face the Music) w. m. Irving Berlin. Irving Berlin, Inc. cop. 1932
The Organ Grinder w. Herb Magidson. m. Sam H. Stept. M. Witmark & Sons, cop. 1932
Play, Fiddle, Play w. Jack Lawrence. m. Emory Deutsch. and Arthur Altman. Edw. B. Marks Music Corp. cop. 1932
Rise 'n' Shine (Take a Chance) w. Bud D. DeSylva. m. Vincent Youmans. Harms, Inc. cop. 1932 by George G. DeSylva.

Sentimental Gentleman from Georgia w. Mitchell Parish. m. Frank Perkins. Mills Music, Inc. cop. 1932

A Shine On Your Shoes (Flying Colors) w. Howard Dietz. m. Arthur Schwartz. Harms, Inc. cop. 1932

Shuffle Off to Buffalo (Film: Forty Second Street) w. Al Dubin. m. Harry Warren. M. Witmark & Sons, cop. 1932

Su Do I (Take a Chance) w. Bud G. DeSylva. m. Vincent Youmans. Harms, Inc. cop. 1932 by George G. DeSylva

Soft Lights and Sweet Music (Face the Music) w. m. Irving Berlin. Irving Berlin, Inc. cop. 1932

The Song Is You (Music in the Air) w. Oscar Hammerstein, 2nd. m. Jerome Kern. T. B. Harms Co. cop. 1932 by Jerome Kern

Speak to Me of Love—French Title: Parlez-Moi d'Amour w. m. Jean Lenoir. American version by

Bruce Siever. Harms, Inc. cop. 1930 by Editions Smyth, Paris, cop. 1932 by Harms, Inc.

Strange Interlude w. Ben Bernie and Walter Hirsch. m. Phil Baker. Miller Music, Inc. cop. 1932

Three's a Crowd (Film: The Crooner) w. Al Dubin and Irving Kahal. m. Harry Warren. M. Witmark & Sons, cop. 1932

Turn Out the Light (Take a Chance) w. m. Bud D. DeSylva, Richard A. Whiting and Nacio Herb Brown. Harms, Inc. cop. 1932

Underneath the Harlem Moon w. Mack Gordon. m. Harry Revel. DeSylva, Brown & Henderson, Inc. cop. 1932 (Successor Pub., Crawford Music)

Wintergreen for President (Of Thee I Sing) w. Ira Gershwin. m. George Gershwin. New World Music Corp. cop. 1932

You're An Old Smoothie (Take a Chance) w. m. Bud G. DeSylva, Richard A. Whiting and Nacio Herb Brown. Harms, Inc. cop. 1932

You're Gonna Be a Habit With Me (Film: Forty Second Street) w. Al Dubin. m. Harry Warren. M. Witmark & Sons, cop. 1932

Young and Healthy (Film: Forty Second Street) w. Al Dubin. m. Harry Warren. M. Witmark & Sons, cop. 1932

On the 1st of March, Charles Augustus Lindbergh, Jr., aged 19 months, was kidnapped, and his lifeless body was discovered 10 weeks later. John F. Condon paid \$50,000 for Lindbergh in what was supposed to be ransom money, and Mrs. Evelyn Walsh McLean paid Gaston B. Means \$100,000 on his promise to restore the baby. Means was sent to prison, and Bruno Richard Hauptmann was, in 1936, executed for the Lindbergh crime.

James J. Walker resigned as mayor of New York City after removal proceedings instituted by Samuel Seabury, counsel for the legislative committee.

Samuel Insull went to Athens, leaving his once great utility empire.

The Bonus Army camped in the mud flats near Washington, D. C. Jack Sharkey became heavyweight champion by beating Max Baer in 15 rounds in New York.

The Radio City Music Hall opened in December emphasizing the musical Rocketteller real estate development.

In the film houses the dual bill got started. Marie Dressler was rated the best box office draw.

1933

After All You're All I'm After (She Loves Me Not) w. Edward Heyman. m. Arthur Schwartz. Harms, Inc. cop. 1933

Ah, But Is It Love (Film: Moonlight and Pretzels) w. E. Y. Harburg. m. Jay Gorney. Harms, Inc. cop. 1933

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Oct. 8

National Rating

This Last wk. wk.

Title and Publisher

	New York, MDS	Chicago, Carl Fisher	Los Angeles, Morse M. Freeman	Boston, Boston Music Co.	St. Louis, S. L. Music Supply Co.	San Francisco, Pacific Coast Music	Indianapolis, Pearson	Omaha, A. Hooper Co.	Kansas City, Jenkins Music Co.	Philadelphia, Charles Dumont	Minneapolis, Schmidt Music Co.	Seattle, Capitol Music	TOTAL POINTS
1	2	"Breaking My Heart" (Algonquin)	1	2	2	1	1	1	1	7	8	1	105
2	3	"Lucky Old Sun" (Robbins)	2	1	1	3	5	4	3	5	4	1	91
3	1	"Room Full of Roses" (Hill-Range)	5	4	7	2	3	2	3	6	5	7	80
4	4	"Enchanted Evening" (Williamson)	10	7	5	5	6	3	4	2	3	1	71
5	3	"Someday" (Duchess)	7	6	3	4	2	5	5	9	3	7	67
6	6	"Maybe It's Because" (BVC)	8	5	4	8	4	6	9	7	5	9	54
7	5	"Old Fashioned Walk" (Berlin)	3	8	6	7	2	7	5	3	4	7	47
8	7	"Hop Scotch Polka" (Cromwell)	3	9	9	4	10	8	2	3	4	10	38
9	8	"Long Sleepless Night" (Miller)	9	10	8	10	8	4	10	14	14	14	34
10A	7	"24 Hours Sunshine" (Advanced)	8	9	9	9	9	9	9	9	9	9	31
10B		"Yes in Your Eyes" (Remick)	7	9	9	9	9	9	9	9	9	9	31
11		"Jealous Heart" (Acuff-Rose)	4	9	10	10	10	10	10	10	10	10	26
12	9	"Fiddle Dee Dee" (Harms, Inc.)	10	6	9	9	9	9	9	9	9	9	25
13A		"Never See Maggie" (Bourne)	9	9	9	9	9	9	9	9	9	9	24
13B	11	"Now That I Need You" (Famous)	9	9	9	9	9	9	9	9	9	9	24

Annie Doesn't Live Here Anymore w. Joe Young and Johnny Burke. m. Harold Spina. Irving Berlin, Inc. cop. 1933. (Successor Pub. Bourne, Inc.)

The Boulevard of Broken Dreams (Film: Moulin Rouge) w. Al Dubin. m. Harry Warren. Remick Music Corp. cop. 1933

By a Waterfall (Film: Footlight Parade) w. Irving Kahal. m. Sammy Fain. M. Witmark & Sons, cop. 1933

Carolina (Film: Flying Down to Rio) w. Gus Kahn and Edward Elson. m. Vincent Youmans. T. B. Harms Co. cop. 1933 by Max Dreyfus and Vincent Youmans

Did You Ever See a Dream Walking (Film: Sitting Pretty) w. Mack Gordon. m. Harry Revel. DeSylva, Brown & Henderson, Inc. cop. 1933 by Paramount Productions, Inc., assigned 1933 to DeSylva, Brown & Henderson, Inc. (Successor Pub., Crawford Music)

Dinner at Eight (Film: Dinner at Eight) w. Dorothy Fields. m. Jimmy McHugh. Robbins Music Corp. cop. 1933 by Metro-Goldwyn-Mayer Corp., assigned 1933 to Robbins Music Corp.

Don't Blame Me w. Dorothy Fields. m. Jimmy McHugh. Robbins Music Corp. cop. 1933 by Metro-Goldwyn-Mayer Corp., assigned 1933 to Robbins Music Corp.

Doin' the Uptown Lowdown (Film: Broadway Thru a Keyhole) w. Mack Gordon. m. Harry Revel. DeSylva, Brown & Henderson, Inc. cop. 1933. (Successor Pub., Crawford Music)

Enter Parade (As Thousands Cheer) w. m. Irving Berlin. Irving Berlin, Inc. cop. 1933

Everything I Have Is Yours (Film: Dancing Lady) w. Harold Adamson. m. Burton Lane. Robbins Music Corp. cop. 1933 by Metro-Goldwyn-Mayer Corp., assigned 1933 to Robbins Music Corp.

Flying Down to Rio (Film: Flying Down to Rio) w. Gus Kahn and Edward Elson. m. Vincent Youmans. T. B. Harms Co. cop. 1933 by Max Dreyfus and Vincent Youmans

ing Down to Rio) w. Gus Kahn and Edward Elson. m. Vincent Youmans. T. B. Harms Co. cop. 1933

The Gold Diggers' Song—We're in the Money (Gold Diggers of 1933) w. Al Dubin. m. Harry Warren. Remick Music Corp. cop. 1933 by M. Witmark & Sons

Heat Wave (As Thousands Cheer) w. m. Irving Berlin. Inc. cop. 1933

Hey! Young Fella (Radio City's Music Hall First New York Production) w. Dorothy Fields. m. Jimmy McHugh. Robbins Music Corp. cop. 1933 by Metro-Goldwyn-Mayer Corp.

I Cover the Waterfront w. Edward Heyman. m. John W. Green. Harms, Inc. cop. 1933

It's Only a Paper Moon w. Billy Rose and E. Y. Harburg. m. Harold Arlen. Harms, Inc. cop. 1933

It's the Talk of the Town w. Marty Symes and Al J. Neiburg. m. Jerry Livingston. Santly Bros. Inc. cop. 1933, assigned 1933 to Santly-Joy-Select, Inc.; assigned 1942 to Santly-Joy, Inc.

Keep Young and Beautiful (Film: Roman Scandals) w. Al Dubin. m. Harry Warren. M. Witmark & Sons, cop. 1933

The Last Round-Up w. m. Billy Hill. Shapiro, Bernstein & Co. cop. 1933

Lazybones w. m. Johnny Mercer and Hoagy Carmichael. Southern Music Pub. Co. cop. 1933

Let 'em Eat Cake (Let 'em Eat Cake) w. Ira Gershwin. m. George Gershwin. New World Music Corp. cop. 1933

Let's Fall in Love (Film: Let's Fall in Love) w. Ted Koehler. m. Harold Arlen. Irving Berlin, Inc. cop. 1933. (Successor Pub. Bourne, Inc.)

Love Is the Sweetest Thing w. m. Ray Noble. Harms, Inc. cop. 1932 by Francis, Day & Hunter, Ltd., London, cop. 1933 by Harms, Inc.

Love Locked Out w. Max Kester. m. Ray Noble. Harms, Inc. cop. 1933 by The Victoria Music Pub. Co., Ltd.

Lovely w. Edgar Leslie. m. Fred E. Ahlert. T. B. Harms Co. cop. 1933

Lover w. Lorenz Hart. m. Richard Rodgers. Famous Music Corp. cop. 1933

(Continued Next Week)

THE EVER POPULAR STANDARD

DEED I DO

LAUREL MUSIC CORP.
1619 Broadway, N. Y. 19

The American Love Song

I CAN'T GIVE YOU ANYTHING BUT LOVE, BABY

Music by . . . JIMMY McHUGH
MILLS MUSIC

PICKED BY EVERYONE AS THE NATION'S NEXT #1 HIT . . . AND THEY'RE RIGHT

IF I EVER LOVE AGAIN

Recorded by JO STAFFORD and PAUL WESTON, FRANK SINATRA

CAPITOL

COLUMBIA

EVELYN KNIGHT

KAY ARMEN

GEORGE PAXTON

DECCA

LONDON

MGM

Transcribed by

MINDY CARSON

LOUISE CARLYLE

PAXTON MUSIC CO., INC.

6130 1/2 Selma Avenue, Hollywood

1619 Broadway, New York

STAR FOOTBALL PLAYER ALSO A DISK JOCKEY

Philadelphia, Oct. 12.

Bosh Pritchard, star halfback of the champion Philadelphia Eagles of the National Football League, turned disk jockey today by taking over the "You Asked For It" show on WDAS.

Pritchard, whose quick spins have made him one of the pro game's greatest open-field runners, will spend his afternoons platter-spinning in the "You Asked For It" runs, 1:30 to 5:30 p.m. across the board, and Bosh will get his training sessions with the Eagles in the morning.

Almost from the start Pritchard has had his heart set on either show biz, or radio. Eagle back has made night club appearances at several spots in town. He will do some singing on his new air show with disks.

Lambert Brawkees, general manager of WDAS, said arrangements will be made by the station to cover up for Pritchard when he goes out of town with the team. Present Eagles schedule will only take Bosh away for three days.

Freddie Keller Takes On Jantzen Beach Ballroom

Portland, Ore., Oct. 8.

Freddie Keller, Northwest bandman and former soloist with Jan Garber and Jack Teagarden orchestras has leased the ballroom at Jantzen Beach Park until April, 1950, with further options.

Spot was formerly operated by Park owners. Keller will play his own 12-piece crew on Saturday nights with Old Time Dancing on Sunday afternoon. The latter has been a feature for a number of years, but now goes under Keller's domination.

Park used to feature name bands on Saturday nights during the winter season and Keller will follow when names are available. Rest of the Park is shuttered for the season.

Hampton Into Bop City

Lionel Hampton's orchestra is slated for Bop City, New York, for three weeks, beginning Dec. 8, the first time that band has been on location in Gotham in several years, since it played the old Aquarium Restaurant, Louis Prima, who opens Oct. 20, and Herbie Fields, opening Nov. 3, precede Hampton.

Cah Calloway is current at Bop City, having replaced Duke Ellington last night (Tuesday).

Band Reviews

JACK COLE ORCH (9)

Pia-Mor Ballroom
Kansas City, Mo.

Jack Cole orch is territorial crew playing out of Omaha, and making one-nighters and principal ballrooms in the midwest area. Band makes the Pia-Mor ballroom one of its frequent stops, as it did on a recent Saturday. Setup is mainly for the terp following, and satisfies generally for the ballroom rhythms.

Lineup includes trio of reeds, three trumpets including Cole's, and three rhythm—piano, string bass and drums. Trumpets are favored throughout giving the output a crested fullness. Cole himself chimes in on baritone vocals frequently.

Following weekend dates in Kansas City, crew goes into the Music Box in Omaha for a longer stand and later is set for some territory dates.

Quin.

TED WEEMS ORCH (13)

With Elmo Tanner and Russ Carter
St. Francis Hotel, San Francisco

The nostalgic pitch in which Ted Weems grooves his music is calculated to hurdle the unjive patronage that frequents the Mural Room, and in this he succeeds in spades. The old timer fare, with an occasional current tune as transmutation, is easy on the ears and wears well in the hands of the four brass, four reed, piano, drums, bass and guitar, plus Weems' own contrib on the trombone. They all help keep the tempos interesting and danceable.

Vocals by Russ Carter and whistling by Elmo Tanner lend sparkle and novelty. Noticeable is obvious pleasure combo gets working together, with Weems also heading a 20 minute "show" which spotlights various bandmen in specialties, backed by band sections.

Ted.

Jack Mills to Europe

Jack Mills, president of Mills Music, makes his first trip in two years to Britain and the continent Friday 14, when he sails from New York on the Queen Mary. Accompanied by his wife, Estelle, he will arrive in London in time for the Tin Pan Alley annual ball which is slated to be held at the Lyceum theatre Oct. 22.

While in England Mills will confer with publisher Lawrence Wright and also expects to look over the current crop of British musicals. His itinerary later takes him to France and Italy. The music exec is hopeful of seeing Czech publisher R. A. Dvorsky, from whom he acquired "Blue Skirt Waltz" in 1947. However, political changes may preclude such a visit.

Tops of the Tops

Retail Disk Best Seller

"That Lucky Old Sun"

Retail Sheet Music Seller

"You're Breaking My Heart"

"Most Requested" Disk

"That Lucky Old Sun"

Seller on Coin Machines

"That Lucky Old Sun"

Best British Seller

"Riders in the Sky"

SELLERS QUITS REALTY, SIGNS WITH MERCURY

Jerry Sellers signed a Mercury recording contract last week. Sellers originally waxed for M-G-M and several indie companies at various times, all unsuccessfully. He got so discouraged with singing he quit and went to work as a real estate salesman. Later he sold Mercury Records for the latter's Newark, N. J. distributor.

Short white back, Sellers tried disking again for the indie Regal label, and some of his records attracted Mercury, which got him the new deal. Frank Dailey also is using him at his Sherbrook club, Little Falls, N. J., on a couple weekends.

RCA's New 45 Combo

RCA-Victor is marketing another 45 rpm machine, combined with standard radio band, which is the smallest combination in existence, a factor made possible only by the 7-in. diameter of the 45 disks of course. Measuring 12 by 14 inches and seven inches high, the set will retail at \$59.95, some \$20 under RCA's lowest price for other combinations.

Set will not handle conventional 78 rpm platters.

SEATTLE'S CONCERT SKED

Seattle, Oct. 11.

Cecilia Schultz, local impresario, has set a strong schedule of attractions for the coming winter and spring season, using both the Civic Auditorium and the Metropolitan theatre for the events.

Ballet Russe will play the Met along with Wagner Opera productions of "Cavalleria Rusticana" and "I Pagliacci." Tenors Ferruccio Tagliavini and Jussi Björling and Jascha Heifetz are booked for the Civic Aud. with Tagliavini leading off Oct. 25.

Series of five free Saturday night symphony concerts by the Houston Symphony Orchestra, under the direction of Eftem Kurta, will be sponsored by Henke & Piliot, Inc. beginning Nov. 5 and closing April 8, 1950.

Inside Orchestras—Music

Bach Arts Group, company of nine singers and instrumentalists who've been specializing in Bach cantatas in concert, radio and recordings, are featured in an unusual 24-minute film. Film is built around a rehearsal session of the group preparing some arias from Bach cantatas. Montage shots of a busy New York and a hectic American industrial life, contrasted with the tranquility of baroque statuary and its own performances, presents a message of the relaxation and peace of mind one gets from Bach music while proving the latter is tuneful and easy to listen to. Group was founded by William H. Scheide and consists of some excellent singers and players. Film has an informal, appealing quality about it, in addition to its musical worth. Produced, directed and edited by Paul Falkenberg, photographed by Boris Kaufman, and scripted by Matt Siegel.

Reggie Goff, British vocalist circulated in this country via London Records, sounds so much like Vaughn Monroe that, after Goff made a recording of Shapir-Bernstein's "My Buler" and U. S. disk jockeys began to spin it, Monroe began getting requests for the song. Many of the requesters pointed out that they'd heard Monroe's recording of it on the air and he at first couldn't figure it out, since he didn't wax the tune for RCA-Victor. Nevertheless, Monroe has been performing the tune on his Saturday evening Camel commercials as a result of the requests.

There are rumblings from Pittsburgh that the country may be in for another siege of "The Music Goes Round and Around." Securing the library for some oldies to play last week on his "Million Dollar Ballroom" over WPIT in that city, Russell (Farmer Russ) Offhaus came across Ed Farley a 15-year-old waxing on the Delvar label, of the tune, and stuck it on in the middle of his program. That did it. Four trunk lines into the station were tied up for hours, and Offhaus had more than 500 requests before signing off to repeat it.

True magazine was preparing a story on Buddy Clark's singing career at the time of his death 10 days ago in an airplane crash in Hollywood. Mag's rept had gathered a fair amount of material on the singer from various music publisher friends and had interviewed Jack Bregman, of Bregman, Vocco & Conn, only two days before the crash.

Clark, incidentally, left very little insurance.

"Just a Kiss Apart," one of the Leo Robin-Jule Styne tunes out of the musicalized "Gentlemen Prefer Blondes," by Anita Loos, is already getting extraordinary trade calls, credited solely to Guy Lombardo. He Decca disked it, and is plugging it from the Hotel Roosevelt (N. Y.), with result that publisher Jack Robbins is getting demands nationally, long before the show opens.

Another "Temptation"?

FRAN

WARREN's



"ENWY"

RCA VICTOR RECORDS

20-3551

47-3044



FRANKIE LAINE
"LUCKY OLD SUN"

ON MERCURY RECORDS

CURRENTLY
CLUB CARNIVAL
MINNEAPOLIS

It's Made By
JESSE GREER
Program Today Yesterday's
JUST YOU,
JUST ME
Harmony (1014)
ARTIE SHAW
(Robbins Music)

Loew's to Experiment With 8-Act Straight Vaude Shows at Capitol, Wash.

Washington, Oct. 11.

Two week tryout of an eight act vaude show, instead of the usual four act format standard for the house, is rating marked press and public attention at Loew's Capitol. Extended vaude show, which bows in Thursday (13), is an obvious test of the pattern current at New York's Palace and on the RKO circuit.

Capitol, biggest seater in the trio of Loew houses here, and sole theatre in town with a stage show, has been running below its smash wartime averages, though still one of top grossers here. Though the fortnight policy increases length of show by 25 to 30 minutes. It will stick if it equals pre-opening interest in the stunt.

Show opening Thursday has been travelling as a package, and will be kept intact here. Teamed with 20th's "Slattery's Hurricane" on the screen, it consists of Lenny & Margie Ross, Jimmy Burrell, Terry & Ralph Rio, Pansy the Horse, Ming & Ling, Chinese Hillbillies, Anthony, Allyn & Hodges, Jay Marshall, and Johnson & Owen.

Paramount Setting Vaude In Jacksonville, Fla.

Paramount is extending its Florida operations to the Paramount theatre, Jacksonville, starting Oct. 20. Initial show has Helmut Dantine, Penny Edwards, Vanderbilt Boys, Paul Duke and Benson and Mann.

This parley started at the Olympia, Miami, today (Wed.) Tampa and St. Petersburg are being considered for future operations.

Minsky Unit for Chi Cafe; May Give Up Carnival, N.Y.

Harold Minsky has set a deal for his traveling unit to open at the Carousell, Chicago, Oct. 21. Spot formerly the Rio Cabana, is currently undergoing alterations to enlarge its seating capacity to 400 seats. It's virtually the same unit which played the Carnival, N.Y., last spring.

It's doubtful whether Minsky will reopen his New York operation. He's reported set to drop his lease to that spot, since he'll be busy with the operation of the Colonial Inn, Hallendale, Fla., which preems Dec. 16, as well as the operation of his cafe unit.

Miles Ingalls is handling the nitery package.

Mario Neglia has been signed as violinist for the De Marcos engagement at the Persian Room of the Hotel Plaza, N.Y., starting Oct. 18.

Eddy Durbin has been booked for the Capitol, New York, show starting around Christmas.

Some Competish!

Broadway may witness the unusual instance of a father and son working in competing houses, starting tomorrow (Thurs.). Deal is in the works for singer Danny Lewis, father of Jerry Lewis (Dean Martin & Co.) to open at the Palace. Martin & Lewis wind up their Paramount run next week.

RKO Nixes 'Palace' Tag on Vauders In Rival Theatres

The growth of the Palace policy vaudeville has forced RKO circuit toppers to take steps against out-of-town theatres using "direct from the New York Palace" billing without authorization. RKO has already taken steps against the E. M. Loew circuit in New England against use of that line, with possibility that it will clamp down against other houses using that type of advertising.

RKO feels that continued use of that billing in every house will weaken the RKO shows. One bad show they feel, can dissuade many potential customers from seeing the programs at the New York flagship or in nearby towns playing the roadshow editions.

RKO also believes that many houses are in no position to put on a Palace type of show. Few houses, they declare, will go to the trouble of making special sets, and most will attempt either offstage announcements or use of an emcee in place of emmentators. RKO believes these to be integral parts of a Palace layout and any tinkering with the basic formula will destroy the essential pace and spirit of the layouts.

'AFRO CUBAN REVUE' ON NITERY-VAUDE DATES

San Francisco, Oct. 11.

"Afro Cuban Revue," Rene Touzet's troupe of 20 native dancers and singers from the Teatro Marti, Havana, completed legit engagements on the Coast, and has been booked for a tour of niteries and film theatres by Sam Rossey.

Show is set for four weeks at the Club Kona, El Cerrito, starting Oct. 14. Palomar theatre, Seattle, week of Nov. 14 for \$2,500 plus 50% over \$9,000 (same terms as Cab Calloway unit), two weeks at Cave Club, Vancouver, at \$2,500 weekly, with Reno and Las Vegas dates to follow.

Troupe heads east in December, playing Chicago and Detroit en route to New York, where four weeks booking is slated at Havana Madrid in January.

In addition to new numbers by Ernesto Lecuona, Gilberto Valdes and Eliseo Grenet, Touzet is featuring "Made for Each Other," his own composition, from Desi Arnaz's "Holiday in Havana," current Columbia release. Touzet recently played 15 weeks with his rhythm orchestra at Ciro's, Hollywood. He was formerly pianist at the Casino Nacional, Havana.

"Afro Cuban Revue" features Canelina Oscar Lopez, Conchita Balbon, Isaura Mendoza a line of eight girls, "Las Mulatas de Fuego," four male dancers, and the Tropicana bongo drummers, who introduce the mambo, atomo, gileague, trompetas and other new Cuban rhythms.

Repertoire includes 42 numbers, all costumed in authentic style by Isabella Cereza of the Teatro Marti, Havana. Touzet also carries collection of 14 drums—mambo, tumbas, conga, yamador, solo golpe, quintos and bongos.

Warner's, D.C., Spots Vaude Version of 'Shoes'

The Warner theatre, Washington (formerly the Earle) will have its first stagelings in three years with the tab version of "High Button Shoes," starting Oct. 21. It's a one-week stand with no other stage-shows set. However there's a chance that this house may resume on the spot basis.

Tab "Shoes" has also been set for the Earle, Philadelphia, with dates in the Oriental, Chicago, and the Riverside, Milwaukee, currently being lined up by Charlie Yates of the Associated Booking Corp.

Martin & Lewis Must Play Philly Nitery Or Forfeit 12G, Sez AGVA

Philadelphia, Oct. 11. Local branch of the American Guild of Variety Artists has notified Dean Martin and Jerry Lewis, currently at the Paramount, N.Y., that they'll have to play the Latin Casino, here, for two weeks starting either Oct. 26 or early 1950, or forfeit \$12,000. Comics had an old commitment with the cafe and Harry Steinman, Casino's operator, picked up the date to coincide with the completion of their Paramount stand. Steinman stated that if their radio stint interfered, he would permit them to do their broadcasts from New York on the affected evenings.

Comics wanted out from that particular date, but Steinman cited their Oct. 26 stand at the Ches Place, Chicago, and claimed discrimination. Operator had already engaged Tony Martin to step into the breach if Martin and Lewis didn't play his stand.

Steinman also had another run of tough luck in his schedule. Harry Richman, slated to open tonight (Wed.) cancelled out because of a strep throat. Jan Murray was substituted.

Francis Renault started a two-week stand at the St. Regis hotel, Toronto, Oct. 2. Anthony Cordoba is on the same bill.

Jackie Kannon?

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Series Fans Upped N.Y. Cafe Grosse

The World Series between the N.Y. Yankees and the Brooklyn Dodgers, which ended Sunday (9) contributed handsomely to cafe grosse. Biggest beneficiaries were the major cafes both in the Broadway sector and on the eastside.

Influx of visitors was also increased over the weekend with the Columbia-Yale football game Saturday (8).

Strain on the hotels was considerable and again the major hosts put up the SRO sign. However the smaller hotels and niteries didn't get much of a play. There were an out-of-town team in the series, cafe business instead resembling a good Saturday night might have been on par with New Year's Eve.

William D'Albrow, Tex & Flor now working with a new partner Rae Nell, Pair started Oct. 4 at the Mural Room of the St. Francis hotel, San Francisco.

Bandleader Eddie Davis has been inked to a one-year contract at New York's Le Coq Rouge.

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Variety, Sept. 28, 1949:

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Eddie Cantor Unit Sparks Chi's Tele, Electrical Expo to Record 80G Gross

Chicago, Oct. 8.

Eddie Cantor is playing a 10-day stand at the Coliseum here in conjunction with the National Television and Electrical Show, with heavy accent on television sets. While this package is straight vaude, glimpses caught through the video sets in this hall gives an inkling of what Cantor has for the new medium—he should have no trouble when he feels ready to take a crack at video.

Comedian uses his old radio format with Mad Russian heckling him with his malapropisms. However, visually, in this large, almost barnlike, auditorium stooge's quips don't project as well as over the airwaves. The belligerent cracks

of Sidney Fields, as a wandering aisle salesman of popcorn, score heavily. Interview session with blonde foil autograph hunter falls somewhat flat as gal doesn't seem to sell her lines well.

Cantor comes on with the local cracks about the traffic situation before doing "Lady's In Love With You," then segueing into "Now's the Time to Fall in Love" and a parody on "Old Man River," describing the toll-worn Al Johnson.

In the later part of the program Cantor reprises through a nostalgic background the days of Gus Edwards, Flo Ziegfeld, his hit songs of yesteryears, still fresh, apparently, in the minds of the 4,000 seat holders, who greet with hefty applause "Ida," "Margie," and of course, "If You Knew Susie."

For vaude fare The Glenns are

Eddie Cantor, Mod Russian, Sidney Fields, Eddie Fisher, Vickie Richards, The Glenns (3), David Powell, Lou Breese Orch (8). At Coliseum, Chicago, \$1 admission.

a strong opener with trio's acrobatic balancing going over in crisp fashion. Vickie Richards, svelte brunet, registers in her warbling of pop tunes. David Powell is topdrawer entertainment with his unusual offering of taps to slashing and clinking of over-large shears. He recalls his father, Jack, with his drumstick tapping of chairs and boards to "Yankee Doodle" and finishing sharp with "Always Chasing Rainbows."

Eddie Fisher, 20-year-old singing discovery of Cantor's, bids fair to emulate the long list of singers who first made their mark under comedian's radio auspices. His strong, natural voice can well discard the mike, which sometimes blasts through the hall. Youngster delivers only two numbers, "Everywhere You Go" and "You're Breaking My Heart" for buff returns.

Lou Breese's orch backs show in fine style. *Label*

Cantor's 30G Cut

Chicago, Oct. 11

Eddie Cantor, appearing at the National Television and Electrical Living Show here, walked away with \$30,000 for the 10-day stint. Pacted for \$25,000, he had a percentage split over \$70,000 in admissions.

Exhibition hit over \$80,000 with several extra matinees and a mid-night show Sat. (8)

Ross Vice Fields

Howard Ross has been named general manager for the Ahner Greshler agency to replace Freddie Fields, who resigned last week to join Music Corp. of America.

Ross has been with the agency for about three years.

Norman Weiser has resigned from Jerry Rosen agency to go with Spotlight Attractions.

SOUTHERN STATES FAIR GANDERED BY 250,000

Charlotte, N. C., Oct. 11.

The Southern States Fair closed at Charlotte, N. C., Saturday night 8, realizing a 250,000 gate, despite the bad weather the latter half of the week.

The films and radio had a big part in the fair this year. Mary Ellen Cooper of Charlotte, won a talent contest closing day, conducted by Grady Cole. She was crowned "Princess of the Southern States Fair."

Cole had the day at the fair, featuring his interesting "talkie" and "stogie." Cole, with his big stogie between his lips, from which flows a stream of "gab" that interests the Carolinas listening in, and especially the farmers, was busy shaking hands with his thousands of friends from the rural districts.

The "Princess" was crowned under Cole's supervision, by Ann Abernathy, who won the title last year.

The big attraction for the kids on closing day, was Sunset Carson, Republic Pix Cowboy.

Byfield Casting Chi College Inn Cavalcade in N.Y.

Ernest Byfield, who started a new trend in cafe floorshows with his College Inn, Chicago, exhibits of songwriter cavalcades, is in New York casting his magnum opus which is based on the history of this 40-year old entertainment room. Les Weinroth will produce and Carolyn Gilbert do the musical arrangements.

Toughest problem in this show, according to Byfield, is the selection of sequences which are to go in his first display slated for Nov. 1 preem. In the 40-some odd minutes allotted for the divertissement, he's in the position of having to use a floorshow minute to represent a full year in the Inn's history. He's solving this problem by treating one particular era per show. There will be several shows to outline the history of this spot.

Byfield's Hotel Sherman spot, the College Inn, brought many show biz prominents to the front. Among them were Ruth Etting, Cy Howard producer of "My Friend Irma," Doraldina, Ben Bernie, et al. The Inn helped popularize the lingo with the engagement of Maurice & Walton. Another first for the spot was its use of ice shows. Ice Follies with Shipstad & Johnson played the College Inn, but before that Charlotte's Ice Revue had a long tenure there. Bernie achieved his greatest degree of prominence with his celebrity nights. During the swing era Byfield played virtually every important name crew.

Pitt Cafes Shaving Budgets During Steel Strike Impasse

Pittsburgh, Oct. 11.

Steel strike is pulling the pinch on cafes in this district, and a lot of them are pulling in their horns for the duration. Jackie Heller was to have gone into Merry-Go-Round Club in Youngstown, O., this week but that spot has dropped shows until the walkout ends, so Heller has come back to his own room here, the Carousel after a month split between Chez Ami in Buffalo and The Fox in Montreal.

Carousel itself is also cutting the show budget for a while. Willie Shore had been booked to begin two-week stay yesterday (Mon.) but the date was pushed back with Heller's unexpected return.

Weinger May Try 'Palace Type' Vaude Shows at Copa City, Miami

Murray Weinger, who will be managing director of Copa City, Miami Beach, slated to open around Thanksgiving, may open with a Palace theatre policy of seven or eight acts with only one top name. Weinger is expected in New York late this week to set talent.

Deal to reopen the spot has been in the works for some time. S. L. Kramer, spot's lessee, is the former brother-in-law of Sam Kay

who holds the major part of the Copa City's mortgage.

Should Weinger go through with present plans, there's little likelihood that Miami Beach bonifaces will break out into another talent war as in the past few years. If all spots stick to a single headliner, there will be enough talent to go around for all the cafes. However, Weinger's visit to New York will provide the key to Florida cafe buying which has been extremely slow up to this point.

Tony Martin is the only name packed so far. He's set for the La Boheme, Hallendale, Fla., which also has verbal commitments for Joe E. Lewis and Danny Thomas. That spot will open around Dec. 22. Martin is also signed for later date at the Beachcomber, across the way from Copa City.

WALSH CREDITS TV WITH VAUDE COMEBACK

Minneapolis, Oct. 11

Richard F. Walsh, IATSE and MPMO unions' international president, believes television has played a big part in bringing back vaudeville by making people want to see variety acts in theatres. Here for the AFL national convention, he said that he's confident that television never will take the place of motion pictures or flesh shows.

Walsh was guest at the St. Paul Moving Picture Machine Operators local's 35th anniversary dinner and presented gold membership cards to the three surviving St. Paul union members Louis Goldman, Walter J. Palm and Anthony J. Lethert.



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Latin Quarter, N. Y.

Alex D'Arcy, Frank Libuse with Margo Brander, Kanawana Troupe (13), Kirby Stone Quartet (Gloria L-Roy, Stuart Morgan Dancers (14), Mazonne Abbott Dancers (14), Charles Banks Double Sextet Ernestine Mercer, Linda Lombard, Promenaders (14), Gail Russell, Dorothy Reed, Line Art Waser's Orch., 33 minimum.

There is a void in drawing power on the current Latin Quarter show—that is, from the name standpoint—but there can be no question as to the natural lure of the L.Q. itself to insure top big Alex D'Arcy (New Artist, former film player who is undertaking a cafe career, and Frank Libuse are the headliners, and they are surrounded by a troupe of entertaining performers. Plus which Lou Walters has costumed the linegirls with a dazzling array that is in keeping with anything the Quarter has ever done.

The focal points of the current show are four standard acts: Libuse, the Kanawana foot-balancing trio, the Mazonne Abbott Apache group and the Stuart Morgan Dancers. They provide the show's major sock.

The layout is a polygon of practically everything, and for the out-of-towners at whom this show is aimed there is a strong quota of entertainment.

The Kanawana trio are still socking home with their assorted foot balancing of each other and a gill colored barrel, with the misses being more showmanship than actual errors. The Mazonne Abbott outfit is still spectacular with the assorted mayhem, crashing furniture, etc. The audience went especially big for them. A Latin Quarter repeater, they can play here anytime.

The Morgan Dancers, comprising three males and the diminutive blonde, also click strongly as the men toss the gal around as if she were a rag doll.

Libuse "the mad waiter" has been insulting cafe customers for years by tearing up menus, shoving them around, etc., with most of them, of course, unaware that it's all a gag. The latter is somewhat of a trailer for his actual turn. Libuse later taking the stage with Margo Brander. Libuse is still a very funny performer for the yokes, as he goes through assorted business at the piano while Miss Brander vocalizes.

Ernestine Mercer, a holdover from previous shows, gets unusual solo spotting with her "Love For Sale" and "Motherless Child," also vocals the latter well and simply, though she overdoes the former. The Charles Banks vocal group (12) is in briefly for effective back ground.

In addition to D'Arcy, those reviewed under New Acts include Gloria L-Roy and the Kirby Stone Quintet.

It is an exceptionally heavily peopled show, with the major expenditure probably being the fifty costumes designed by Fred's Wit top. Fred Kelly has neatly staged the frames, a difficult job because of the numerous personnel involved.

Baccara, Paris

Paris, Oct. 7.
Betty Bruce, Count Lefebvre, Yvonne Rhythm, Baccara Fiddlers (12), Bernard Hilda Orch. (16) with Jean Morgan, Roger David Tango Band (10).

The Baccara, located on the site of the old Tyrol in the Postiques on the upper part of the Champs Elysees, is run by M. Favre with Bernard Hilda in charge of the show. It is financed by a provincial media, who is reported to have about 90% in the venture. The premises have been nicely remodeled and decorated. Club holds about 450 for dinner, which is served after afternoon tea from 9 p.m. on.

For the show, which is in two parts, the dance floor is covered by a sliding raised stage, instead of being elevated like at the Lido. The visibility from all points of the room is excellent, as well as from the bar which is opposite the stage. Air conditioning has been attempted, and the place has been provided with all necessary appointments.

Betty Bruce has two spots in the show. She does her regular routine with a success that is surprising for old timers who know how much Parisians are allergic to material in a foreign language. However, her dancing alone could be sufficient to make her a big hit and she is now established as high grade material for any continental niter. Count Lefebvre, who does acrobatics on roller-skates, also has two spots. Both are the only American acts in the show, apart from Bernard Hilda, who emcees as well as conducting band. He is an expert showman and is aided at the mike by June Mo-

gan, who has both voice and looks. Opening act is Joe Slack, acrobatic dancer, and the rest of the show is a medley of music, with the 12 girl soldiers clicking on looks as well as music. The chorus weaves in and out of the acts in appearing off and on the girls also helping to get audience near numbers.

Location of the place on the Champs Elysees will help the main stem garner patronage from either Montmartre or Montparnasse. Though smaller than the Lido, which has a complete revue studied with American acts, Baccara should draw considerably if properly handled.

Club Carnival, Mpls.

Minneapolis, Oct. 1.
Frankie Laine with Carl Fischer and Merry Field, Roger Ray, Peggy Martin Orch., \$1 cover, \$2 50 minimum.

On his initial local appearance Frankie Laine exhibits a winning personality as well as the talents that have made his records best sellers. He was greeted at his opening show by a packed room that went all out in its outburst of enthusiastic approval.

Assisted by Carl Fischer and Merry Field at the piano and drums, who augment the room's orchestra in bang-up fashion, Laine furnishes the addicts of his frenzied rhythm style, histrionic vocalizing that thrills and excites, and, most of the time, has them in a delirium of joy. Through no less than eight numbers he actually holds the customers spellbound and, at the end still clamoring for more.

Embellishing his offerings with a magnetism and dramatics that, of course, are only partly evident in his recordings, Laine infuses his songs with his arresting personality to assure smooth and easy sailing. Distinctive arrangements and stylizing give almost production proportions to "Spring Is On Georgia on My Mind," "What Did I Do to Be So Blind and Blue," "Baby, That Ain't Right," "That Lucky Old Sun," "Four Leaf Clover," "That's My Desire," and "Sunny Side of the Street."

Opening the show Roger Ray, clown in front of a marimba and elsewhere and virtually knocks himself out to land almost constant laughter. Giving an impression of "Red" Skelton's impression of a radio announcer who commercializes gin by imbibing it, which Skelton did in the films he goes to town in an especially laugh-provoking way. Many of his wheezes and some of his business are moss-covered and several times he kicks over the traces and indulges in off-color patter, but the customers go for it. The Peggy Martin orchestra is still tops, playing the show and for the customer dancing.

5 O'Clock Club, Miami

Miami Beach, Oct. 9.
Lenny Kent, Joyce Manners, Bobby Baxter, Jean Taylor, L-Roy, Frank Libuse Orch. (16) minimum or cover.

This second entry in the fall winter run of the Five O'Clock club under aegis of Beachcomber's Ned Schuster should set the industry for profitable returns.

For though playing acts seen here before in Lenny Kent and Joyce Manners (both improved), addition of a solid teatime act rounds out one of the better "off season" parlayes. If other similar cafes soon to open follow the same idea, the niter belt in the Miami will offer stiff competition to the plushly spots come winter season.

Kent is the surprise of the show. He's played here years and was tabbed as a genial, hip comic adequate for the mid-budget spots. This time out he comes up with an assortment of fresh acts to mix with his standard, plus a character impersonation of a Texan that adds up for consistent howls. Standard double talk resume of the show for a latercomer garners the usual laughs.

Lamponing of the rhumba types, Jack Cole's dance routines and bit with the band builds in a beg off.

Miss Manners still leans too much to the blue in her material. Smart sheath-like gown adds to the "sophisticated" buildup the tab payers going for her off-band delivery of the broad lines. Surprise is her version of "New York's My Home" in which she reveals a talent for dramatic material. It was her bow off bit and brought heavy applause.

Almost stealing the show was teatime solo stint of Bobby Baxter. The magic utilizes a smooth way with the aud via the tracks that just don't come off and then do plus a series of accompanying mugging and takes that bring yokes. Twists the cane bit, the card trickery and other standards into a top comedy act.

Carnival Room, N. Y.

(HOTEL SHERRY-NETHERLAND)
Lester Laine Orch. and Jan Brunese's Trigonies, no dinner minimum, \$1.50-\$2 supper concert.

Nitery rooms, particularly in hotels, fall into certain distinct grooves. The Waldorf's Wedgwood Room needs a name, plus its designation whereas the Roosevelt has been doing right smart with only the Guy Lombardo terps incentives. The more "popular" hostilities like the Astor, New Yorker and Pennsylvania likewise rely chiefly on straight dance music. Back to the plush spots, the Hotel Plaza's Persian Room, with its top talent, has a character all its own. The Savoy-Plaza's Cafe Lounge was a hot spot when it had an attraction like Hildegarde, but has been static almost ever since. The Pierre's Cotillon Room likewise has a flair that is singular unto itself, and ditto the St. Regis' Maitonette. This pattern carries through across the country, be it the Palmer House's Empire Room, in Chicago, or the Los Angeles Ambassadors' Cocoon Grove, not to mention the sundry San Francisco, New Orleans and other key city hostilities.

Again to New York, the Plaza having long since made its mark with the Persian Room, reopened its Rendez-Vous grillroom and started clicking pronto through a combination of service and the neo-Russe policy that once distinguished the St. Regis' Maitonette. Until the latter threw away the vodka portion of its appeal, Gigi at the door and the Nicholas Matthay pash faddies plus Payson Re's "society" brand of dandypation, made the Rendez-Vous Room unique.

Now the Sherry-Netherland is es-saying it with a somewhat garish interior called the Carnival Room, in itself a rather fatigue billing for a class grillroom in a class hostelry. Combined with a basically difficult architecture, because of those pillars cutting off vantage points around the dance floor and an inept teatime on premiere night, Serge Obolensky's hotel may have difficulty bucking the across-the-street Plaza's now well established policy. Obolensky left the Plaza to head up the new S.N. management and justifiably felt he could incorporate part of his predecessor's policy. In Otero at the door, ex-Savoy-Plaza, he has a know-how maitre d', but the room needs a better flavor with its music and a better routine from the kitchen to customer.

Weylin Room, N. Y.

(WEYLIN HOTEL)
Patricia Bright, Delora Bueno, Nancy Miller 4, \$1.50, \$2 minimum.

The Weylin Room has expanded into a full-blown intimate with some topnotch talent that should draw a stable slice of eastside trade. Although not essentially designed for a nitery, the decoraters have given this spot a warmth that should overcome its basic design.

Talent spotted has made good on the eastside. Both Patricia Bright and Delora Bueno have made the rounds in this sector and have won recognition.

Miss Bueno has an expressive voice and puts a great deal of feeling into her Brazilian talk-songs. Her tunes are frequently in the current category, but inherent quality make them eligible for heavy salutes in any medium. She also essays tunes in French and English for good reception.

Miss Bright is one of the cleverer teatime satirists, having first-rate material and a delivery know how that generally brings its quota of laughs. Her material, including a rib on Gallic groaners, is clever and always funny. Opening night (6) of this room didn't pull a representative outside crowd, but she made her impact nonetheless.

Musical backing is by the Sonny Miller quartet, which includes a trompe singer. Instrumentation of piano, bass and drummer doubling on vibes makes for excellent listening interludes as well as providing a superior showbacking.

Ciro's, Chi

Chicago, Oct. 2.
Paul Gilbert, Laurette Foster, Aaron Morio Trio, \$6 cover.

This club, which has been one of city's swank eating spots, switched to act policy and got off on the right foot with the selection of Paul Gilbert, comedian, who packed the intimate room opening night. In the last year Chicago had developed Joey Bishop, a new Willie Shore, and it appears that in the slight, clean looking youth, that the third member of the clean-line-delivery school, has joined the ranks of promising topflight buffoons.

Hampered by the talkative audience and tight quarters in this 100-

seater room, Gilbert socks across some originals about the changes in the picture from the book: the cowboy influence on television, but was not so strong with opener on the radio soapers, which has been reshaped in similar vein. Donning a straw hat and a silk scarf, he goes Latin in tune about the loves of Trinidad and after a short buildup sells "There's Nothing Like a Dame" from "South Pacific."

Laurette Foster, lush auburn haired singer, ably equipped with semi-operatic pipes, has a difficult time with Gershwin pop medley. Something faster and bouncier as an opener might register better, although she got attention for "Love for Sale," and "Man Could Be a Wonderful Thing." She and Gilbert do a bit of hoke, she trying to instruct him to play dramatic rolls. Duet on "Sweet Mystery of Life" for closer gets heavy yokes.

Aaron Morio trio was a bit offish in the showbacking stint but packed the floor for rhumba sessions.

Florentine Gardens, L.A.

Los Angeles, Sept. 30.
Johnson Bros., Jean Carter, Manny King, Bill Anson, Hermandos Williams Trio, DeHavilland Trio, Hal Hart & Western Band, featuring Dixie Darling and Wade Ray Jimmy Griet Orch. (8), 6k admission.

Unless this is one of those spots where the management wants to take losses off the income tax it soon may become a theatre-restaurant with the sheriff as co-producer. Latest effort to hype biz is through the use of vaudeville, but poor staging and a minimum of good talent won't draw the crowds. Cut in admission price from \$1 to 65c and a renewed interest in vaude locally will both help, but customers won't be repeaters with this show.

Best acts are the DeHavillands, trio of equilibrists, the Johnson Brothers, jugglers and Indian club experts, and the Hermandos Williams Trio, singers and acrobats. Manny King, who bills himself as "the comedian's comedian," and Jean Carter, singer-comedienne, fail to generate any amusement. Hal Hart and his western band (3) with Dixie Darling and Wade Ray are just fair in the nature department.

Bill Anson, disc jockey on KFWB here, is a no-talent emcee. Every time an act clicked opening night Anson took over the mike again for long periods and put a damper on the customers with his untunny patter. At one point he does a series of bad imitations of good singers. He had a deadpan, uninteresting personality, a poor voice, no comedy material at all. About the only thing he did have was a freshly-pressed suit. He may be okay as radio disc jockey, but he doesn't seem to have any future in television and he ought to be washed up in vaude when this show winds.

Amanda, colored pianist and singer, was listed in the program but she didn't appear in this show. Management kept her in the bar to please the customers there. If she'd been out in front she might have saved the evening. Gal does time boogie-woogie and has fair pipes on bluesy tunes. Jimmie Griet's orch does okay on backing and providing dance music, although the terping tunes seemed slow occasionally.

Monte Carlo, N. Y.

Joe Barton, Teddy & Phyllis Rodriguez, Dick Gasparre Orch. La Playa Sextet, \$3.50 minimum.

The Monte Carlo is one of the quieter, more intimate eastside dining-dancing spots, and its reopening for the fall season has a modest-budgeted layout featuring songstress Joan Barton plus Teddies and Phyllis Rodriguez, ballroom terps. And there's the veteran maestro Dick Gasparre for the pop dance rhythms, with the La Playa Sextet for the rhumbas.

Miss Barton lends a neat decorative touch with her brunet looks, and she gets by with some novel arrangements. However, she should do more rhythm numbers. In a room as sedate as the Monte Carlo there's a tendency for her to slow down too much when she does two slow numbers consecutively following "Tontle."

Teddy and Phyllis Rodriguez do the standard type of terps, but they're a sprightly looking pair with expert precision in their varied numbers. They're especially effective with their paso doble.

Gasparre also plays the show, in addition to the customer dancing, both of which he does well. And the La Playa Sextet is nifty for the Latin terps.

Cocanot Grove, L. A.

(AMBASSADOR HOTEL)
Dick Haymes, 4 Hits and a Miss, Estelle Sloan, Eddie Fitzpatrick Orch. (26), \$1.50 cover.

Dick Haymes will have no trouble getting all the nitery dates he can use, judging by the reception he received here opening night on his first club appearance in seven years. In front of a friendly, but show-wise Hollywood crowd, Haymes scored a tremendous hit with the warmth of his personality and a fine baritone voice. He had terrific backing from a 26-piece orchestra conducted by Jerry Grey, the conductor of his "Club 15" airshow, and he had the assistance of the Four Hits and a Miss in singing some of the rather elaborate special material he elected to use. But even without as much showmanly staging in this first club date since his last one at La Martinique, Haymes proved that he's more effective in person than he is as a voice on the air.

Best of Haymes numbers is a "Cohan Medley," written by Gordon Jenkins and Tom Adair. This he does with the Four Hits and a Miss. Piece was designed as musical narration, utilizing choruses of "Yankee Doodle Dandy," "Mary," "Give My Regards to Broadway," and "Over There." Routine was similar to the musical "salute" technique with which Sherman Marks has built his successful Cole Porter and George Gershwin shows. All of the Cohan music chosen was applauded, but the closing use of "Over There" definitely was boffo. In this a bugle played taps, the sad minor call from which the song was taken by Cohan. Then the quintet came in, humming. Then Haymes took up the words, first at a slow half-beat, which shifted to a faster pace and mounted crescendo, into the full swing of the tune.

Another Jenkins-Adair specialty, "There's No Business Like Show Business," in which music and narration blended effectively, brought valves of palm-pounding from the customers. This he also did with the Four Hits and a Miss. Alone, he charmed completely with "Somebody Loves Me," "Maybe It's Because 'Blue Moon' is a terrific 'Old Man River' and a 'Lucky Old Sun' as good as Frankie Laine's any day. Probably his biggest hand came when he sang "I Only Have Eyes For You" directly to his wife, Nora, who sat at a floor-side table. Somehow he managed to stage this public display of his affection without violating good taste, although it was done with calculated showmanship.

Estelle Sloan, rhythm tap dancer, opens the show with spectacular spins and turns. Best of her numbers are an Irish jig and a flamenco tap, without accompaniment save a muffled drumbeat. Grey handled the baton only for Haymes' turn. Eddie Fitzpatrick took over for the dancing. Dag.

Morambo, N. Y.

Dorothy Ross, Bruce Howard, Nancy Hanks, \$3-\$3.50 minimum.

Dorothy Ross stages her own little Reign of Terror at this east-side boîte, acting under the theory that the "customer is always right" and can take her sharp-tongued needling. At the show caught she ribbed balding sugar daddies, furred-up matrons, a stag party of frat brothers, bleached blondes, a medley from Texas and men with outstated diamonds or dark glasses. Judging from the reception, the crowd liked getting the verbal spankings, or at least watching others get a dressing down. And there's no question but that her ad lib repartee with the clientele lends the appeal of informality to this "ritzy" bistro.

On one score the issue of good taste arose—her quipping with payees bound to or from the lounge. Nevertheless, that too is in keeping with her "Tris-gas" turn. Her numbers, which included "Button Up, Mom," "Benny Made His Mind Up," "Rum and Coca-Cola," a piece about sex in Central Park, "Wong's Tong" and "Roll Me Over," have double doses of double-entendre and libidinous innuendo, but the audience here gave her some hefty hitting.

Comic Bruce Howard, doubling as emcee, has some difficulty in keeping the supper-clubbers out of his act. Material was, for the most part, impersonations of Ed Gardner, Boyer, Victor Moore, Berry, Lorne Colman, etc. Carbons were integrated with passable chatter, but in the same groove with similar impersonations. One of his more effective pieces of mimicry is "That's My Desire," a la Frankie Laine.

Show opens with Nancy Hanks (New Act) who vocalizes pop tunes.

Music Hall, N. Y.

Gaudsmith Bros., Robin Hood Trio, Andrew Gainer, Bettina Royce, Dean Myles, Robert De Vore, Rockettes, Glee Club, Corps de Ballet, "The Heiress" (Par), reviewed in VARIETY Sept. 7, 49.

Advent of fall obviously has inspired Music Hall producer Leon Leonidoff to bring on "Golden Harvest," a striking pageant in six parts backgrounded against the lush woodland sets of Bruno Maine. Resplendent in its autumnal tappings, the opening sequence is tagged "Brown October Ale." Curiously, this traditional English air of the same name is passed over by Andrew Gainer and the Glee Club in favor of the more contemporary "September Song."

Robin Hood Trio proves a neat pantomime turn in a bit labeled "Treasure Chest." What appears to be a dummy is removed from a chest by a femme and her male partner. Duo twists the dummy's limbs in indescribable fashion before rolling the figure back in the box. Lid then flies open to reveal the "dummy" as human. Threesome's knockabout routines register for maximum effect.

A schoolroom set serves as a clever intro for the Rockettes. As pupils the girls are gathering Paul Revere's ride outlined by Gainer and Dean Myles. Whereupon the scene dissolves, spreading the students across the great stage. Garbed in bobbysox, skirts and blouses, the girls—per usual—excel in precision routines devised by Gene Snyder.

Gaudsmith Bros. help fill out the comedy slot with their standard acrobatics with a pair of French poodles. Essentially a sight act, they score solidly here, although the turn tends to overstay its time onstage. Corps de Ballet, headed by Bettina Royce and Robert De Vore, pirouette prettily against a beautifully designed orchard. Eugene Braun's lighting effects are a show in itself when the fruit-laden limbs suddenly glow at the finale.

Also adding lustre to the overall spectacle are Albert Stillman's special lyrics, James Morcom's costumes and Florence Rogge's choreography. Hall's symphony orchestra creditably overtures "Lost Fantasy" under Alexander Smallen's baton.

Hippodrome, Balto.

Baltimore, Oct. 9. Whirlwinds (4), Tommy Trent, George DeWitt, Jerry Brandau & Steve Condos, Vic & Adio, Cross & Dunn, Jo Lombardi House Orch (12), "Mus Grant Takes Richmond" (Col).

Following a five-week sesh of straight picture policy ("Julius Sings Again"), Izzy Rappaport has resumed his 16-year policy of flesh and from the reaction of the stubbards on show caught, it will no doubt continue. Current layout is standard, heavy on men, but completely versatile and entertaining nevertheless. Essential spot of nostalgia is provided by Cross and Dunn, who close bill and who can still hold up their end in any of the present day company. Vet song sellers ring the bell from the tee-off.

Whirlwinds, mixed quartet of roller skaters, whack out a flashy opener with their spins and throws and set good spot for Tommy Trent to follow with his funny Punch and Judy layout. George DeWitt is next an okay with good impressions of Coma Eckstine, Torme and others. Sells well and hits for maximum returns.

Highlight is provided next by Jerry Brandau and Steve Condos, who mix good comedy with sock hoofery and show considerable promise of more ambitious possibilities. Hit on Satchmo Armstrong is particularly standout. Vic and Adio contribute extra strong hand to hand, holding pace remarkably well for a sight act in this spot and building just right for closing wallop by Cross and Dunn. House orch under knowing baton of Jo Lombardi cuts a skillful show throughout.

Big good.

Burn.

Olympia, Miami

Miami, Oct. 9. Georgia Gibbs, Jay Marshall, Johnny Downs, Calypso Joe & Co. Te. Miller & Jean, Les Rhode House Orch, "Top O' The Morning" (Par).

There's solid vaude fare on tap here this week, with the components adding up to fast-moving 60 minutes of satisfying entertainment.

Georgia Gibbs, in topline spot, hits for full measure via her version of "Ballin' The Jack." "Homework" from Irving Berlin's "Miss Liberty" score, "Really in Love" and a smartly handled offering of Gordon Jenkins' "Manhattan Towers" for top returns.

Costuming is on the smart side, and delivery easy and effective.

Johnny Downs with his hoofery and songs adds to the layout's overall impact. The personable Hollywood juve sets well with the stubbards in an intelligently routinized stint.

Third in line for and kudos is Jay Marshall with his emceeing chores and his ventro work in own spot, via the glove-vis-a-vis which garners laughs.

Calypso Joe and Coco-Te, aided by bongo playing Charlie Parker, provide "wild" Latino hip swinging and chants with interlining of humor in the corny vein. House went for the canto. Acro-comedy terping of Miller and Jean was up to par with rest of layout.

Les Rhode returned this week as house orch batonier and turned in a smooth backgrounding job.

Lary.

Apollo, N. Y.

Clarence Robinson's "Cavalcade" with 3 Brown Buddies, Spider Bruce, Opal Cooper & Choir (14), Eddie Rector, Bob Allen, Teddy Hale, Olguin Trio, Wyns Talbot Orch, "Love Wolf and The Lady" (Col).

Current layout at this Harlem vauder is given a production aura via the stagings of Clarence Robinson and titled "Cavalcade." Session tees off with nostalgic prologue, "Memories of Yesteryear," enlisting the ensemble and Cooper Choir for a reprise of medley of hit tunes from the old Williams & Walker musicals to set a speedy pace.

Three Brown Buddies follow and get over neatly in tap and rhythm dances. Spider Bruce & Co. spot their standard blackout act for plenty laughs to set things for ensemble and Cooper Choir for synopated treatment of "Rigoletto" for solid returns. Mixed group of characters are well trained and blend nicely. Eddie Rector clicks in his soft shoe and sand dance stanzas to set things for Bob Allen's impression of Bert Williams on "Nobody" and other numbers which had been standard with the late comedian.

Spider Bruce and ensemble spot another comedy bit as buildup for "Rain Song" on which the choir really conks. Olguin Trio, ofay team of two girls and man, offer a fast session of balancing and acro stunts that register.

Entire company is on for finale, which is sparked by a cakewalk contest for a lively getaway.

Edna.

Capitol, Wash.

Washington, Oct. 8. Morocans (4), Betty Jane Watson & Jerry Austin, Maud Hilton, Lou, Hite & Stanley, Sam Jack Kaufman, House Orch, "Father Was a Fullback" (20th).

Highlight of current Capitol show centers around promotion for screen feature. Since it's football it's a natural for teams with local college teams, each of which has been feted on different nights. Wrapping it all up neatly, the Kaufman orch has donned football togs and dish out the shmalts in the form of local and pop grid tunes. With Kay de Witt back to handle the vocals, it all adds up to good showmanship.

Best bet on the four-act show are Betty Jane Watson and Jerry Austin husband and wife singing team. Pair of youngsters who met and married while they were in "Oklahoma," she played Laurey in the New York cast, make a smart and tuneful combo. Their musical comedy manner, enthusiasm and the care with which they've dressed up the act and picked their tunes, pay off with show stopping success. Austin tees off with "Most Unusual Day," then his frau takes over with "Oh What a Beautiful Morning" and "Check to Check." They work up to a rinky duet of "I've Got a Song" and wrap it up with a medley of "Oklahoma" tunes. Reception has been smash at all shows.

Headliners Lou Hite and Stanley seem a little stale in their standard routine. They still get plenty laughs for their families as they strut their size differences. Though the contrast between the midget comic and his outsize and average size partners is a good beginning, something new would help this surfire act payees liked, but until action and up to past stints here.

Maud Hilton and her rangy blonde assistant fall a little short of registering with their small talk routine. Miss Hilton has some very funny moments as she mangles the English language and derides fate, but never quite caught on at show reviewed.

Four Morocans—three men and a gal—do okay as curtain raisers in a fast, twirling acro routine.

Louie.

Palace, N. Y.

George Church & Marilyn Hale, Lee Marx, D'Arco & Gee, Florence & Frederic, Al Herman, Oldfield & Ware, Barry Sisters (2), Paul Benson, Dos Albert House Orch, "Brimstone" (Rep), reviewed in VARIETY Sept. 17, 49.

One of the good things about an eight-act policy on a short budget is the necessity of scouting every possibility that could fit into a Broadway showcase like the Palace. It's a difficult task that booker Danny Friendly has in lining up the programs, but on every bill there's been either a new item or a revival of an old act. Those that have been on the Palace Beach for years, hoping for a vaude revival at this house have been apparently brushing up their acts and some are worthy of reviving here.

A case in point is Al Herman, blackface monologist, who dates back in VARIETY's New Act files for more years than he would care to admit. There's a durability about his kind of turn that wears well even today. Many of the lines he uses are probably the same as when his blackface stint was a fresh item to vaudegoers. Yet they hold interest with audience and he walks off a hit, solid evidence of the vitality retained by some of the oldtimers.

This week's Palace bill is a well paced affair with new Broadway faces including Lee Marx, D'Arco and Gee, Florence and Frederic and Paul Benson, all New Acts.

Openers are George Church and Marilyn Hale, who display a smooth tap turn. Church has an expert and colorful set of terps and Miss Hale does well during her contrib.

Oldfield and Ware, experts in the comedy hand-to-hand line, score in both comedy and acro stunts. Work resembles the Walter Dare Wahl turn and it goes over well.

The Barry Sisters accentuate a striking brand of rhythmic singing hitting good responses. Their terp interpolations come off well, but comedy doesn't hit its mark.

Don Albert, as usual backs the show well and Dave Bines' staging adds lustre to the show.

Palace, Chi

Chicago, Oct. 8. Jesse James & Cornell, Chris Cross, Peggy Taylor Trio, Doris Patts & Mrs. Waterfall, Fred Sanborn, Leni Lynn, Senator Murphy, Pullenbergs Bears, Nick Francis Orch, "Follow Me Quietly" (RKO).

This is by far the best of the traveling Palace packages to hit here. It runs smoother than previous units, not depending on the nostalgia fervor, but on solid entertainment.

Jesse James and Cornell, colored tapsters, are a strong pacer, doing some fine triple tops and splits, while spinning huge trays. Chris Cross, ventro, gets guffaws with his singing and comedy duels. His strobile link Spot imitator and Mae Vest dummy get hefty applause.

Peggy Taylor Trio is tops in the adagio field with little Miss Taylor being tossed around like a rag doll to gain neat palming. Revival of Doris Patts and Mrs. Waterfall sketch proves that basic hoke still sells, as audience roars at the malapropisms of dowsy housewife being interviewed.

Fred Sanborn seems as fresh as ever with his pants antics while playing the xylophone in brick fashion.

Leni Lynn is a smart interjection into the standard line-up with blonde through socking across such laves as "Summertime" and "Granada." Senator Murphy gets yucks from walk-on his comedian, his explanations of the high cost of living. His timing in the throw-aways is keen and he hits solidly all the way.

Pullenbergs Bears are a perfect closer. Bruins are paced by train as through standard tricks.

Zabe.

State, Syracuse

Syracuse, Oct. 7. Robert Sisters & White (3), Patrice Helene (2), Patrice Helene & Jan Howard, Henry Youngman Billy Eckstine, "Stompede" (AA).

Billy Eckstine, Negro singing star, made his Syracuse bow this week at Louis's State and received a warm reception. Presented in a package show, encompassing three variety acts and Henry Youngman as comic and m.c., the Eckstine unit is one of the most impressive vaude offerings here this season.

Robert Sisters & White, femme trio, provide a fast opener with their lively tap routines atop a small, raised platform. The Peiro Brothers, Argentine jugglers, keep up the pace with rapidfire tosses of a variety of props, including

rings, clubs, and hats which score big.

Patrice Helene & Jan Howard start out with a sophisticated adagio number, but soon surprise the customers with some comic judo and other delightful terps tricks. Genial Henry Youngman follows with his familiar wisecrack patter and violin routine.

But it took Eckstine, however, to warm up the house, when caught, with his rich baritone of "Everything I Have Is Yours." His version of "You're Driving Me Crazy" and "Bewildered" also go over big. An especial treat for Eckstine fans is his socko rendition of "Old Man River," and his buff vocalizing of "Caravan" provides a solid closer. Augmented house band, under the direction of Carl Silfer, working on stage backs the acts in neat style.

Hayd.

Earle, Philly

Philadelphia, Oct. 8. Ted & Flo Vallet, Lou & Lilian Bernard, Gary Morton, Tyler, Thorne & Roberts, Maz & Gang, Crosby Sisters, Horster & Byrd, Smith, Dale & Co., Frank Jule's House Orch (16), "Black Book" (EL).

Variety makes a valiant attempt at a comeback this week at the Earle, with eight acts of vaude none of which are of headline caliber. The results adds up to fast-paced entertainment but lack of a sock marquee name is likely to hurt at the boxoffice. Just as the show lacks a boffo number Bill catches some of the old-time flavor with name cards on an easel beside the proscenium arch.

The show opens with Ted and Flo Vallet, who do fast and intricate baton twirling, followed by Lou and Lilian Bernard in a song and harmonica routine combined with amusing chatter. More in the nitery style is Gary Morton, who glides through gags, standard impersonations and winds with an okay trumpet lick.

Tyler, Thorne and Roberts (two men and a girl) do a knockabout dance act, which is dressed up with evening clothes and drunk pantomime. Best received act is Maz and his Gang—four clever terriers that provide laughs as well as novelty. Maz also obliges with acrobatic dancing and juggling on his own. The Crosby Sisters are fair enough with vocal impressions of Joan Davis, the Ink Spots, etc., but their comedy is woeful.

In the next-to-closing spot Horster and Byrd offer some classy dance routines, the outstanding bit being a lakoff of the Astaire-Rogers "Highland Fling" routine from the film "Barclays of Broadway." The finale slot goes to Smith and Dale with their Dr. Kronkheit skit, a timeless piece of business that never fails to get its quota of laughs. House full at 7 p.m. Saturday show.

Gagh.

Fox, St. Louis

St. Louis, Oct. 6. Three Cycling Kents, Kay Kenton, 6 Maroon, Wilt & Gladys Ahern, Huster West & Lucille Page, Joe Schirmer, Daniel Kaye, Rust Danced Orch, "Kid From Cleveland" (Rep).

Another well balanced layout is being offered currently with Huster West and Lucille Page copping the top spot with their canny acrocentric dancing that wows the customers. However, they have close competition from Kay Kenton and Lionel Kaye.

Kaye, a comic magician, does only one trick but he has an audience participation stunt that raps applause. He invites four customers, one of whom appears to be a planted stooge to stand in a circle and catch hats at a given command. It turns into a rough house affair but gets plenty guffaws.

The Kirks, two males and a shapely blonde looker, do standard cycling stunts before the trio on unicycles perform a ring-around-the-rosy routine for sock climax. Ken Kenton, songstress, whams over sock versions of "Enjoy Yourself," "Never Know the Old Place Now," in a rustic vein, and "Chico Chien," as done by a South American prima donna. Sandwiched in is a parody on "The Old Oaken Bucket," all winning salves of approval.

The Maroon, a group of teeterboard balancers, climax stunt with one doing a triple backwards somersault, to land in a high perch chair held on shoulders of another.

Will and Gladys Ahern partner dance within, spinning laral as they warble "Guadalupe." He has some fancy tricks with the rope as he chatters in Will Rogers style but his stuff could be improved. However, the customers rewarded them with neat applause.

John.

Palladium, London

London, Oct. 4. Gracie Fields, Delta Rhythm Boys, Ansell & Brusk, Peter Sellers, Johnny Lockwood, 2 Bertie Borrest, Reg Dixon, Stevil Sisters (3), Jose Moreno & Co.

To wind up the current vaudeville season, Val Parnell has chosen Gracie Fields as his stellar attraction. There is still no doubt as to the pulling power of this ever popular British artist, and the packed house for the opening, with standees occupying all the available space, is a good idea of the business for her run.

Miss Fields puts over her act in sock manner, offering a balanced mixture of old and new numbers. But always, she has complete control of the audience, and even unruly Palladiumites are held in check by her forceful personality. Starting with the perennial favorite, "Only a Glass of Champagne," and drawing on many other well tried hits, she segues into medley of pop hits, and winds with the "Nuns Chorus" for tumultuous applause.

Holdovers from the previous bill, the Delta Rhythm Boys register with their close harmony, scoring heavily with "Best Things in Life Are Free," "Dry Bones" and etymaxing with a free and easy version of "Rigoletto." Ansell & Brusk, opening bill, are trick cyclists with new thrill-making stunts. Johnny Lockwood repeats many of the gags he's used in London recently, but raises a quota of laughs and is a good warmup act. Also retained are Two Bertie Borrest, continental acrobats with a precision routine which calls for muscular strength and artistic skill.

Noted radio and TV comedian Reg Dixon has a wide range of material and an easy manner in putting it over. Particularly popular are his impressions of a sergeant major and of a female sergeant. A trio of acrobat contortionists, The Stevil Sisters, almost tie themselves into knots, but the act lacks coherence.

Opening after the interlude, Jose Moreno does a slick juggling turn on a slack wire and winds up by leading a ball game with the audience. Next comes Peter Sellers, another radio star with a neat repertoire of impressions, covering almost every popular act on the air in Britain.

At the conclusion of the current bill, the Palladium will go over to a season of revue, with "The Big Show of 1949" starring Charlie Chester and Gene Marvey, Myra.

RKO, Boston

Boston, Oct. 8. Mage & Karr, Minda Lang, Bob by Sargent, Rigoletto Bros. & Amee Sisters, Anne Rooney, Anthony, Allyn & Hodges, Morris & North, Slayman Ali Troupe (6), "Jackpot Jitters" (Mouss).

Although there are no outstanding names in this lineup, the overall effect is satisfactory, with plenty of variety to keep the payees happy.

Bill gets off to a nice start with a sesh of neat tap work by Mage and Karr, a boy and gal team who look good and get their routines over nicely. Minda Lang, who manages the difficult stunt of looking attractive while whistling, scores with such tunes as "Glow Worm," "Anything But Love" and a solid "Stardust." Bobby Sargent, billed as "Youthful Humorist," had some okay material, but built in too many anticlimaxes for solid response. Tightening of routine would bring better results.

Rigoletto Bros. and Amee Sisters open as a standard magic act but by time they bow off have included juggling, dancing and bell ringing, winding up with bit of comedy. Since neatly Anne Rooney, cute poc vocalist, with a nice set of pipes does an okay job on "Wonderful" and "Please Take Me Home." Winds with impish of Danny Kaye singing "Dinah" for nice returns. Anthony, Allyn & Hodges, two lads and a gal, close way through adagio routine, split-second timing drawing gasps from payees. Turn got nice yucks.

Using the "stage in box" routine, Joe Morris and Susan North garner neat guffaws. Slayman Ali Troupe, six tumblers, close with a fast session of acro although offering nothing outstanding. Mild bit.

Orpheum, L. A.

Los Angeles, Oct. 7. Hector & Pals, Zarata & Paqueta Jackson & Blackwell, Miriam La Velle, Rudenko Bros. (2), Vic Hyde, Arthur Blake, Ming & Ling, Rene Williams House Orch with Herb Kern, "Blondie Hits Jackpot" (Col).

Arthur Blake, Vic Hyde and Ming & Ling, in that order, make the current Orpheum bill worth (Continued on page 38)

IT PAYS TO LEARN A TRADE

Times Still Good for Specs

Although the heat is still officially on in the New York City probe of theatre ticket scalping on Broadway, there continues to be plenty of trade in illegal-price seats to the top hits, particularly the No. 1 smash, "South Pacific." Reported speculator prices for the Richard Rodgers-Oscar Hammerstein musical last week were \$15 for less-desirable locations in the orchestra, on two weeks' notice, and \$50 and up for choice seats, on two or three days' notice.

According to estimates by Rodgers and Hammerstein, the actual amount paid for all seats for a single night's performance of "South Pacific" is somewhere around \$25,000, compared to the official one-night gross of over \$7,000 at boxoffice scale. In other words, less than one-third of the total amount spent by the public to see the show actually goes to the management, to be distributed in salaries to actors, stagehands, musicians and others, theatre rental, author and director royalties, etc., including taxes. Two-thirds is syphoned off by speculators who contribute nothing to the operation, and presumably little of the illegal coin goes toward taxes.

When Legit Sets Rules on Tix Distribs, N.Y. City Will Enforce Them: O'Dwyer

Whenever the theatre itself decides what the rules should be covering the distribution of tickets, the New York City administration will enforce them, according to Mayor William O'Dwyer. Appearing Monday (10) at the monthly luncheon of the Drama Desk, legit reporters group, Hizoner emphasized that he is intensely aware of the importance of legit to the business and cultural life of New York, and is determined to give it all the help possible.

Denying, in reply to a question, that he had called off investigation Commissioner John M. Murtagh's probe of ticket scalping on Broadway, the Mayor asserted that he had originally ordered it and believed that up to a point it had had a beneficial effect. However, such investigations can go too far, causing bitterness and hurting the reputation of the city, he said, adding that he dislikes "witch hunts of any kind," whether it involves examination of financial accounts or any other form of sleuthing.

In elaborating the point, O'Dwyer explained that when he originally met the committee headed by James E. Sauter, representing various legit interests, he learned for the first time of the existence of the League of N. Y. Theatres ticket code. He immediately suggested, he said, that the city license department could make that part of its rules. Thus the regulations, which the theatre itself has admittedly been unable to enforce, could be handled by the city.

In describing how Murtagh and License Commissioner Edward T. McCaffery are now adapting the code for use by the city, he repeated that his administration has no intention of trying to impose a set of rules on the theatre, but is ready to provide enforcement for whatever regulations the theatre itself recommends.

Hizoner also discussed at some length the New York traffic problem, particularly how it concerns the theatre district. Noting that improvement in such a complicated matter is necessarily slow, he explained how his recently appointed traffic commission is dealing with it.

FRIEDMAN, PROSER, KIPNESS QUIT 'ARMY'

Samuel J. Friedman and Monte Proser & Joseph Kipness have withdrawn from the management of the touring production of "At War with the Army," which is now being presented by attorney Samuel Kreiberg, Jack Small, Shubert production aide, who was to have been general manager of the operation, has also said out.

Robert Christenberry, manager of the Astor hotel, N. Y., reportedly has a \$5,000 share in the venture, which is financed at \$14,000. Tour under the new management opens soon in Chicago. Same company recently played the New York subway circuit and a week's engagement at the Maryland theatre, Baltimore.

STAGEHANDS TOP AUTHORS, STAGERS

Stagehands make more money from the legit theatre than do authors, directors and choreographers combined. Even musicians, who get only about 60% as much employment from legit as the stagehands do, receive almost as much income as the writers whose scripts make the whole thing possible. The aggregate pay of both stagehands and musicians approaches double the earnings of authors and directors.

For the first quarter of the current season, stagehands received an estimated total of \$491,300 from Broadway legit. That represented pay for 4,074 man-weeks' employment for members of Theatrical Protective No. 1, the New York local of the International Alliance of Theatrical Stage Employees. During the same 13-week period, members of Local 802, American Federation of Musicians, got \$367,600 for 2,529 man-weeks' work. All Broadway shows registered a total of 197 playing weeks during that time.

As reported last week in VARIETY, authors earned less than \$400,000 from Broadway shows during the first quarter of the season while directors got about \$85,000 and choreographers around \$14,000.

League to Decide Next Week About Action On Bernays Legit Report

What to do about the Bernays report will be considered next week by the board of governors of the League of N. Y. Theatres. Special meeting will be called to decide on the matter.

The report, prepared by the Edward L. Bernays public relations firm on the basis of interviews and mail questionnaires, was read by Bernays at a meeting of the League membership last Thursday (6). Comprising 24 pages of "survey" and recommendations, it got a cool reception from those present and from others who subsequently read it in digest form.

General reaction of those in the trade was that the report was little more than a compilation of all the cur-allis suggested for the theatre during the last decade or more. Members of the Assn. of Theatrical Press Agents & Managers, who had argued that the survey should be carried out by one of their members rather than by an outsider, were openly scornful. The only person to express approval said, "I thought it sounded quite interesting—I wish I could have stayed to hear the whole thing."

The League reportedly paid \$3,500 for the report.

DELFONT EYES 'FOLIES' REVUE FOR BROADWAY

London, Oct. 11.

Bernard Delfont expects to go to New York in February to stage a "Folies Bergeres Revue" on Broadway. Delfont's trip is to find suitable theatre with big enough stage for this mammoth show, which will be a replica in scenes and costumes of his present London Hippodrome hit.

Show, which will star two well-known French stars, will be staged in association with Val Parnell, Paul Derval, owner of Folies Bergeres theatre, Paris, and Ben Kanter who are all associated with the Hippodrome hit.

BELLAK PLAY FOR ABDE

George Bellak, radio and TV writer, is having his stage play "The Edge of the Sword," produced in November by the Abbe Practical Workshop, off-Broadway group at the Master theatre.

Play won the Dubose Heyward Award in 1946 and was produced that year at the Dock Street theatre, Charleston.

Rodgers-Hammerstein Turn Down Bid From the Met to Do 'Moby Dick' Opera

Herd's \$2,523 Judgment Vs. Radio Scriptor Frank

Judgment for \$2,523 against radio writer-producer Yasha Frank was won last week in N. Y. Supreme Court by the Herd Theatrical Corp., representing legit producer-backer James Merrill Herd. Award was by default.

The judgment represented \$2,500 paid to Frank as an advance on a legit script he was to have written based on an idea suggested by Herd, plus \$23 legal costs. Frank never completed the script and then failed to return the coin Herd claimed.

'Kate's' Weekly Profit \$26,000

"Kiss Me, Kate," with companies playing to absolute capacity on Broadway and in Chicago, is now making a nifty profit of about \$26,000 a week, possibly a record for contemporary legit. The second company, at the Shubert, Chicago, is grossing more than \$52,000, with an operating profit topping \$13,000 a week. The original edition, at the Century, N. Y., is getting a steady \$47,100, which means a weekly net of \$12,600.

Saint Subber-Lemuel Avers production distributed a \$48,000 dividend last week to the backers, bringing the total profits to date to \$300,000 on the \$180,000 investment. The Cole Porter-Bella and Sam Spewack musical opened on Broadway last Dec. 30 after a try-out in Philly, and has played to the staid limit at every performance, since then. The road version, which opened on the Coast, moved to Chicago three weeks ago.

PRODS STALL NIX OF AGENCY BALCONY SALE

Recent move of the Committee of Theatrical Producers to halt the distribution of balcony seats to brokers is in abeyance. After hearing a delegation of brokers, headed by Sol Lancourt, of Leblang's, the managerial group voted yesterday (Tuesday) to remind their action of two weeks ago, pending further consideration.

Explaining that Leblang's has always made a specialty of entering to middle income groups, comprising a sizable playground public, Lancourt predicted that if the no-balcony rule were carried out his agency would have to close its recently-opened branches in various department stores, including one in Jamaica, L. I.

The CTP luncheon-confab also took up the problem of the growing scarcity of expert stage carpenters in scenic construction work, which is causing delays and increased costs in production. It was explained that television is now employing many of the skilled carpenters formerly available for legit production. A committee including Herman Shumlin, Elmer Rice, Lawrence Langner and Leland Hayward was appointed to discuss the situation with stagehands union officials.

'Billions' in London

London, Oct. 11.

Lacking coherent plot and action, but containing occasional scintillating Shavian quips, Bernard Shaw's most recent play "Buoyant Billions" opened at the Princess Monday (10). Transferred from the Malvern Festival, the production scored a personal triumph for Frances Day in her first straight role.

Show has moderate chances despite warm first night reception.

Richard Rodgers and Oscar Hammerstein, II, have turned down a Metropolitan Opera bid for them to write an operatic version of Herman Melville's "Moby Dick." According to Hammerstein, "the story" is too "austere" for them. Also, if they were to do an opera, they'd want to present it at a Broadway house for a regular run, rather than let it have merely sporadic performances in an opera repertory.

Composer-lyricist collaborators have no creative plans at the moment. They're looking for leads for the second company of "South Pacific," which they'll send on tour a year hence. They'd like to get Celeste Holm for the Mary Martin part, but there's a question of whether her film commitments can be adjusted for a long stage contract such as the author-producers want.

No one is even tentatively set for the Eric Pinza part, or as replacement in the Broadway production when the star leaves next June to fill his contract with M-G-M.

Stevens to Stay in Legit; Has Other Production Plans; Yens Repertory

Roger Stevens, really operator who presented the "Twelfth Night" revival last week at the Empire, N. Y., intends to continue as a Broadway producer. He may next do a revival of Pirandello's "Right You Are If You Think You Are," and ultimately hopes to have a permanent repertory company, which he figures could be done on an approximately self-supporting basis. He's also interested in acquiring a Broadway theatre.

Although he hoped "Twelfth Night" would get a favorable critical reception, Stevens didn't expect it to be a financially profitable venture, so he refused offers of several of his Detroit friends and business associates to participate in the investment, putting up all the coin himself. The fact that he may lose the money doesn't worry him, as he's never broke even on any of the shows he presented at Ann Arbor or the stock company he operated last season in Detroit, and he's not particularly interested in the theatre as a commercial proposition.

Stevens plans to commute henceforth between New York and Detroit, continuing his real estate activities in both cities. He'll maintain his permanent residence just outside Ann Arbor, where he'll still be associated with the annual Ann Arbor Drama Festival. His Broadway legit interests will continue to be managed by Michael Myerberg.

BETTY FIELD SET FOR LEAD IN 'RAT RACE'

Betty Field is set for the femme lead in "The Rat Race," Garson Kanin comedy drama to be produced by Leland Hayward Actress, last seen on Broadway in "Dream Girl," will play the part for which Tallulah Bankhead was originally considered. Play is about the pop music field, so several of the principal male parts call for actors who can also play musical instruments, at least passable.

"Rat Race," to be directed by Daniel Mann, is budgeted at \$100,000. It will be an elaborate one-setter.

'Lady' in Buff Bow

Buffalo, Oct. 11.

Legit season gets its latest opening here this month in many years when Katharine Cornell's "That Lady" premieres at the Erlanger Oct. 18.

This is Miss Cornell's third Buffalo premiere performance, she having opened her "Romeo and Juliet" in 1934 and "Antony and Cleopatra" in 1947 here.

City Investing to Build Two Broadway Legit Houses in Next Three Years

Two new legit houses on Broadway within the next three years are planned by City Investing Co. They will probably be second-floor theatres, seating 1,500-1,800 each, costing \$1,500,000-\$2,000,000 apiece, exclusive of land.

Regardless of possible changes in the New York City building code which might permit offices or apartments over the stage proper, the new theatres would not have construction above the stage or auditorium. However, stages at restaurants are contemplated for the street floor, to help pay the upkeep on the properties.

Plans for the new houses were disclosed Monday (10) by Robert W. Dowling, president of City Investing, which already operates three local film theatres (and one in Cincinnati) and, through its subsidiary City Playhouses, Inc., four legit houses, the Morosco, Fulton, 46th Street and Coronet. Dowling appeared as a guest at the monthly luncheon of the Drama Desk, organization of New York theatrical reporters.

The City Investing exec explained that, in his opinion, offices or apartments in theatre buildings are not economically practical, as rentals in the theatre district are generally comparatively low. He is convinced that New York legit houses must be located in the theatre district, which he defines as between Eighth and Fifth avenues and between 50th street.

Modern construction methods and equipment should make it possible to give a 1,500-seat theatre virtually the same feeling of intimacy as one of the old small-capacity houses, Dowling says. He thinks the traditional limit of 100-foot depth of theatre building plots is antiquated and would have his new theatre occupy ground extending through to the next street with entrances on both streets.

Despite the present high construction costs, Dowling figures that new legit theatres could be profitable, provided the building code is changed to permit the location of the stage and auditorium above ground, with stores or other commercial enterprises on the ground floor. He feels that advanced thinking may create improved interior design of theatres, such as wider proscenium, more pitch to the orchestra floor, etc. From his knowledge of the hotel business, through the hotels his firm owns, he thinks Norman Bel Geddes' proposal to have small arena-type theatres in hotel ballrooms is economically unsound.

New York City councilman Hugh Quinn, also a guest at the Drama Desk luncheon, predicted that the proposed revisions of the building code, now being drawn up by engineers, would be ready for submission to the council by the end of October. Hearings will be held during November and the measure may be passed by the council and ready for Mayor William O'Dwyer's signature by Jan. 1.

Quinn, the chairman of the council building code committee, stressed that his and the city's primary concern in considering building regulations is the safety of the public. He asserted that, if hasty revision of the code were to permit construction of an unsafe building, and a serious accident were to result, it might do the theatre and the city irreparable harm. He pointed out that the possibility of fire is only one danger in a theatre. The risk of audience panic, which might result from merely a false cry of "fire," could also create a ghastly situation.

The councilman told reporters that he resents the frequently-heard statement that the New York building code is antiquated. On the contrary, he said, it is the most up-to-date in the world, and is being constantly amended to meet changing conditions. Only recently has anyone urged revision of the regulations covering theatres, and steps in that direction were immediately undertaken, he noted.

Japs to See 'Madwoman'

Tokyo, Sept. 27—The Madwoman of Chailott will have its Japanese premiere Oct. 23, giving Americans in Tokyo their first opportunity since the start of the occupation to see a stateside hit show while it is still playing on Broadway.

Play is being produced here by the Tokyo International Players.

Evans Knows Best

Maurice Evans is planning a good natured vengeance on Edna Best, his costar in his production of "The Browning Version," opening tonight (Wed.) at the Coronet, N. Y. The actor hasn't figured out how he'll accomplish it, but he thinks a suitable opportunity will arise.

Situation dates back to 1930, when he and Miss Best were playing the leads in Molnar's "The Swan," at the St. James theatre, London. One night, as she read a line in their big love scene together, the actress accidentally spit in his eye. They both broke up, but Miss Best was able to hide her laughter behind a large fan she was carrying, leaving Evans to regain his composure and get through the scene as best he could.

Leblang's Back On Cut-Price Stand

Leblang's agency, once the cut-price citadel of Broadway, is again selling theatre tickets at reduced prices. Only a relatively limited number of the bargain durats are being sold through the Leblang branches in Wanamaker, Gimbel, Alsham & Straus department stores in Manhattan and Gertz Jamaica, N. Y. Since it collects only a 25c fee (including federal tax) on the seats, the agency actually loses money on the arrangement, but is using it as goodwill exploitation for its service and the theatre in general.

Two-for-ones are used for the cut-price operation. Thus, seats normally selling at the theatre box office for \$4.80 are offered at the department stores for \$3.05, while \$3.60 tickets are priced at \$2.35, and \$3 locations go for \$2. Leblang gets the bargain durats through the Arcus-Simples Ticket Co., which regularly distributes "two-fers" for certain shows. It gives purchasers regular agency order forms for exchange at the theatre box.

As it works out, a \$4 ticket, selling regularly for \$4.80 (including tax), is available on a two-for-one basis at \$2, plus the full-price tax of 50c. That, with the additional 25c agency fee, brings the ticket to the bargain price of \$3.05. Similarly, the \$3 ticket, selling at \$3.60 at the box, would cost \$1.50, plus 50c tax on a "twofer" basis, but comes to \$2.35 with the 25c fee included.

According to Sol Lancourt, head of the Leblang's, the 25c fee on such tickets doesn't even nearly cover the cost of the operation. However, he figures it's a useful come-on to attract new legit patrons and, naturally, future customers at regular rates for the agency.

Only Broadway shows being cut-rated this way at the moment are "Goodbye, My Fancy," at the Martin Beck theatre, N. Y. The comedy has been using "two-fers" since the middle of last summer. Tickets for "Born Yesterday," at the Henry Miller, N. Y., which has been using the bargain idea for more than a year, are not being offered on the same basis by the agency.

Thin Mpls. Advance Nixes Chi Opera Troupe Dates

Minneapolis, Oct. 11—Because of "insufficient advance sale" following large newspaper ads, Chicago Opera Artists Assn. has cancelled its engagement scheduled at Auditorium here for Oct. 22-23. With Gladys Swarthout leading the cast of principals, two grand operas were to have been presented.

At same time, company says it's going through with its engagement in Milwaukee where "the advance sale has been large." Minneapolis gets an annual season of four Metropolitan Opera offerings.

B'way Balletful

Continued from page 1

man, the Lawrence Langners, Saint Subber, Lemuel Ayers, Harry Brandt, John F. Royal, John C. Wilson, Celeste Holm, Anthony R. Farrell, Nicholas Schenck, as well as top British and U. S. dancers like Margot Fonteyne, Robert Helpmann, George Balanchine, Jerome Robbins, Nora Kaye, Nana Goller, Vera Zorina, Sono Osato and Agnes de Mille.

The plush set turned out royally for the \$9.00 top Sadler's opening, with British Ambassador Sir Oliver Franks, Sir Alexander and Lady Cadogan, Countess Elizabeth de Rosmore, John D. Rockefeller and Mrs. August Belmont, heading up the society side. The Richard Rodgers, Edgar Loews, Garson Kanin, Fredric Marches, George S. Kaufman, Ralph Hawkes, Francis Sullivan, Ann Todd, Luise Rainer, Fay Emerson, Elfrun Kurtzes, Leonard Bernstein, Olga Bacalova spelled the show biz contingent, along with most of the above-mentioned names from the Ballets de Paris opening. Alexandra Danilova flew in from Detroit for the premiere. The sports world got some sort of recognition by the appearance of Gorgeous George, clad in a leopard-skin jacket.

The Ballets de Paris presented a group of four ballets, ending with a highly-touted choreographic version of Bizet's "Carmen" and set the town somewhat on its ears. Troupe uncovered two shapely, talented dancers in Colette Marchand and Renee Jeannaire, latter the femme star of "Carmen." The usually staid N. Y. Herald Tribune dance critic, Walter Terry, referred to the offerings as "sex and more sex" and the "Carmen" as "pretty terrific stuff."

"The Electric Shock" The News' drama critic John Chapman said the troupe "has given our dawdling showgoing season the electric shock it has needed to come alive" and called Miss Marchand's legs "the most entrancing since Ann Miller went to Hollywood." The Morning Telegraph's Whitney Bolton called the show "N. Y.'s most enchanting evening," and said of Miss Marchand "there hasn't been such long, luscious and alluring legs in view for 25 years, and Betty Grable may retire now to her ranch and raise horses instead of temperature." On the other hand, some dance critics found the Ballets de Paris presentations a "profanation of art" and "degenerate."

The dailies gave the Sadler's Wells press a coverage as full as the Metopera's, with the Herald Tribune devoting practically a full page of news space to the yarn. Sadler's opened its four-week stay to an advance of over \$125,000, an unprecedented amount in ballet history. Popularity of the "Red Shoes" film in which two Sadler's stars, Robert Helpmann and Moira Shearer, appear, heightened interest in the company, although Miss Shearer is a second lead in the troupe, outranked by the prima ballerina, Margot Fonteyne.

Latter received a terrific reception Sunday, and established herself at once as one of the world's great dancers. She had the lead in "The Sleeping Beauty" with which Sadler's opened its stay, while Miss Shearer appeared in the third set only in the brief but significant Blue Bird pas de deux. However, she replaces Miss Fonteyne in the "Sleeping Beauty" lead for the matinees.

Sadler's brought an innovation in America in a full-evening ballet, "The Sleeping Beauty" being in three acts and a prolog. But other evenings will witness three or four short works.

Company is Britain's foremost troupe and one of the great ballet organizations of the time. Although it has its stars, its ensemble and group work are standout while the company's marvelous discipline was the eye-catcher all Sunday evening. Troupe dances with an air of cool detachment peculiarly British, but in its Sunday press evidenced some terrific dancers. In addition to Miss Fonteyne, who ranks with the best troupe showed Miss Shearer and Beryl Grey, of the Met, to fine advantage with Helpmann (handicapped by a bad ankle) and Frederick Ashton featuring the male dancers.

Ashton is also one of Sadler's three artistic directors, along with Ninette de Valois and Constant Lambert. Latter was also guest-conductor for the preem with Robert Irving taking over for subsequent performances.

Inside Stuff—Legit

Author royalties on "Where's Charley?" total 9% of the gross, not 12% as reported. Adding the director and choreographer percentages, the aggregate royalties come to 12%. On the authorship end, Frank Loesser gets 4% for the score and lyrics and George Abbott gets 2% for the book. The also gets 2% as director, with 3% going to the estate of Brandon Thomas, author of "Charley's Aunt," on which the musical is based. George Balanchine gets 1% as choreographer. Only other slice off the top (10%) goes to Ray Bolger, as star.

With a theatre rental of 30% of the first \$20,000 and 25% of the balance, the production nets 47% of the gross over the break-even point.

Data from VARIETY was presented last week to the Lincoln (Neb.) city council, which was considering whether to make the proposed new \$2,000,000 municipal auditorium a 1,900 or 3,000-seater. Figures on the seating capacity of Broadway theatres were read to the council from a copy of VARIETY by the mayor. Idea was to show that, as virtually all New York legit houses have less than 1,900 seats, it shouldn't be necessary to make the new Lincoln auditorium any larger than that.

Hollywood scripter H. S. Kraft, motoring east with his wife, was lunching in what was the top eatery in Laramie, Wyo., when he was struck by a group in boots, saddles, sombreros and all the western trimmings—but still they looked strangely like 21 Club cowboys and cowgirls. When they spoke up he found he was right—heading the assemblage was Hope Williams, Broadway actress, now residing in Laramie.

'Okla.' 1,100 in London

London, Oct. 4.

Another "Oklahoma" house record has been chalked up at the Drury Lane theatre, where the musical has now passed its 1,100th performance.

Record-breaker also is Harry Ross, who has now played 890 performances, and thus established a new record for a British leading actor.

Les Ballets de Paris

Leo & J. J. Shubert presentation, by arrangement with Arthur Loesser, of ballets by Roland Petit and William Dollar, stars: Fonteyne, Renee Jeannaire, Colette Marchand, Howard Hichcock, London Hamilton, Serge Perault, with Rolanda Wright, Jay Williams, Ursula Richter, Myrille Lefebvre, Nina Bobakova, Stanley Hall, Gabriel Roubert, George Woodson. (Theatres directed by Jean Cocteau. At Winter Garden, N. Y. Oct. 6, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1949.)

Roland Petit's Les Ballets de Paris, a company of 14 young French dancers making its U. S. debut, offers an exciting evening in the theatre. The four ballets done by the troupe have vivid, theatrical quality that widens their appeal beyond the strictly dance field. Though the company's run may be limited by the fact that the troupe has no change of program, and the ballet public itself is relatively small, any theatregoer venturing into the Winter Garden is in for a treat.

Petit, who broke away from the Ballet de Champs Elysees a couple of years ago to form his own troupe, is chief choreographer and dancer as well as director. Three of the four ballets, including the sock "Carmen," are his dance creations, although perhaps the finest stylistically is the "Le Combat" ("The Duel"), choreographed by an American, William Dollar.

Troupe's draw lies in the sharp, earthy appeal of its productions and in the excellent performances of a highly accomplished, attractive cast. Major work on the program, "Carmen," a 45-minute dance-drama based on and using music from the Bizet opera, introduces a sexy, lithe dancer in Renee Jeannaire, who does a terrific dancing and miming job as the fickle cigaret girl, Petit, who adapted the story idea as well as choreography, gives a vivid impersonation of the wronged Don Jose. Antoine Clave's sets and costumes heighten the effect, and the supporting group dances the ballet in exciting style.

Petit is also leading dancer in his "Le Rendez-vous," an allegorical tale of boy-and-girl on the streets of Paris, that captures the mood and quality of the town. Gordon Hamilton as a hunchback, Serge Perault as a tramp, and Jay Williams, only U. S. dancer with the troupe, as the girl, lend fine trip support. Bracon's sets, Mayo's costumes and Pierre Kosma's score, all heighten the sharp effect.

Dollar's "Le Combat" with music by Raffaele di Bonfield and sets and costumes by Marie Laure, is a tale of a duel between two Crusaders, one of them unknown to the other, a girl. The two-character ballet is danced brilliantly by Colette Marchand and Mikhail Minkovitch, the former one of the shapeliest as well as accomplished dancers of the day. She also highlights the ballet, "L'Orfèvre" ("The Boiled Egg"), an amusing burlesque about a weird kitchen in Hell full of cherts and toasting chickens. Maurice Thiriet's music and Stanislas Leprie's sets and costumes fit the spirit.

Legit Bits

Linka Cracovner has joined Frieda Fishbein in the latter's agency. Joe Shea, advance man for the touring edition of "Detective Story," will be joined in Chicago by his wife, New York advertising-publicity executive Janice Rentschler. Legit director-designer Nat Karson is staging the forthcoming "Fashions of the Times," to run Nov. 1-4 at N. Y. Times Hall and will then direct a series of musicals in London for Metro. Assisting on the Times fashion show are Alfred Cherrington Evans, musical director, Edward Noll, choreographer, and Uly Thorne, production aide.

Sylvia Farnham is appearing in the American Theatre Wing's production of "Papa Is All" touring the servicemen's hospital circuit. Susan Peters is due east this week for rehearsals of John Kenley's touring production of "Barrett's of Wimpole Street." Samuel Leve will design the setting and Mae Hack the costumes. Sterling Mace will be stage manager and Al Goldin general manager for Joseph M. Hyman's production of "Stignor" Chicago. Gertrude Lawrence left over the weekend for Hollywood to make her U. S. film debut in "The Glass Menagerie."

British author-director-producer Basil Dean arrived Monday (10) from London to try to persuade Tallulah Bankhead to star in the Richard Aldrich-Richard Mery production of "Lily Henry," which he'll stage next spring. The actress had been set for the part, but later turned it down on the basis of a not-final-version script. Meanwhile, she'll tour again in "Private Lives." "Love Me Long" is the new title of the Doris Frankel comedy being presented by Brock Pemberton first week in November at the 48th Street theatre, N. Y.

Raymond Massey will stage as well as play the title part in the Richard W. Krahe-Robert L. Joseph production of "The Father" to star Mady Christians. Hermione Gingold, who returned to England last week, may be back in the spring to star in a new revue by Charles Gaynor. With Billy Redfield replacing Steven Hill in the title part the Kermit Bloomgarden-Gilbert Miller production of Lillian Hellman's "Montserrat" is now scheduled to open Oct. 29 at the Fulton, N. Y. Bloomgarden has also optioned soapopera writer Elaine Sterne Carrington's "Mine Was One Voice," which may follow Mel Dinelli's "The Man" and Sean O'Casey's "Purple Dust" on his schedule. Apparently having learned the value of out-of-town tryouts the hard way with his "Hold It" and "All for Love" revues, Anthony R. Farrell will polish his production of "Texas L'il Dartin'" in New Haven, Boston and possibly Philly before bringing it to Broadway, where it's figured a possible Theatre Guild subscription offering.

Ramsey Birch has been named director for Frank Dailey's Ivanhoe Playhouse, Irvington, N. J. Arnold Moss, appearing as Malvolio in "Twelfth Night" at the Empire, N. Y., also finds himself on two screens this week, as the Spanish colonel in "Lovers of Carmen" and a French revolutionist in the new "The Black Book."

Cookson Prods. Chartered

Albany, Oct. 11

Cookson Productions, Inc., chartered to conduct a general theatrical business in New York, with a capital stock of 200 shares, no par value.

Directors are actor Peter Cookson and his wife, actress Beatrice Straight, and Milton C. Rose.

Total Legit Grosses

The following are the comparative figures based on VARIETY's baroffice estimates for last week (the 19th week of the season) and the corresponding week of last season:

	This Season	Last Season
BROADWAY		
Number of shows current	20	17
Total weeks played so far by all shows	300	353
Total gross for all current shows last week	\$525,800	\$474,800
Total season's gross so far by all shows	\$7,903,700	\$8,022,900
Number of new productions so far	6	16
ROAD		
(Excluding Stock)		
Number of current touring shows reported	19	28
Total weeks played so far by all shows	214	329
Total road gross reported last week	\$379,987	\$342,300
Season's total road gross so far	\$5,239,807	\$6,948,200

Chi Biz Seesaws Though Trend Up; 'Brig' 20G, 'Smoke' 9½G, 'Kate' \$52,800

Chicago, Oct. 11

Activity continues to perk here, despite slight drop in b.o. for "Summer and Smoke" and lower gross than expected in "Brigadoon's" first week on a repeat. "Kiss Me, Kate" continues to cop top honors with straight capacity in its second full week at the Shubert. "Death of a Salesman" is heading for SHO returns, after completing its three weeks under Guild sponsorship.

New product slated for Chi engagements are "At War With the Army," Harris theatre, Oct. 22, and "Goodbye, My Fancy" with Madeline Carroll, at the Great Northern, Nov. 7.

Estimates for Last Week

"Brigadoon," Great Northern (1st wk) (1,500; \$4,94). First week not up to expectations, but still okay \$20,000.

"Death of a Salesman," Erlanger (3rd wk) (1,334; \$4,33). Holding at excellent \$26,400.

"Kiss Me, Kate," Shubert (2nd wk) (2,100; \$6,18). SRO only for weeks ahead; topped \$52,800.

"Summer and Smoke," Harris (5th wk) (1,000; \$3,71). Dropped to \$9,500.

Touch and Go' \$28,500, Philly

Philadelphia, Oct. 11

Philly's late and still wavering legit season took another belt on the chin this week when "Montserrat" Lillian Hellman's adaptation of a French hit, failed to make its skedded Monday night opening. Last-minute cast change caused delay, with "Montserrat" set to bow at the Locust Thursday (13). To ease the ticket situation, "Montserrat" will move from the Locust to the Forrest Oct. 24 and play five performances concluding Thursday (27). The closing date here gives the Kermit Bloomgarden production a chance to keep its New York opening date.

Pushing back of "Montserrat" left "Goodbye My Fancy" as last night's (10) lone opening.

Last week, as expected, "Touch and Go," tryout revue, upped its opening stanza's gross by a sound margin, getting a very good \$28,500 for its final week at the Forrest.

'Montserrat' \$2,500 In Princeton Break-in

Princeton, Oct. 11

"Montserrat," playing a single break-in performance Saturday night (8) at the McCarter theatre here, drew a capacity house for a gross of more than \$2,500. Steven Hill played the title part, although he was already slated to be replaced by Billy Redfield.

Because of the cast change, the drama's scheduled opening last night (Mon.) in Philadelphia was postponed until Thursday night (10) and the Broadway premiere, originally slated for Oct. 26, has been set back to Oct. 29.

'Regina' 15G for 4, N.H.

New Haven, Oct. 11

Preem of "Regina" did substantial biz on its weekend stand at the Shubert last Thursday-Saturday (6-8). A top of \$4,200, on four performances, brought just under \$13,000.

House goes dark until Oct. 25 when "Texas, L'il Darlin'" comes in for five days. Break-ins on the fall sked include "Signor Chicago" (Nov. 3-5), "Closing Door" (Nov. 10-12), "Clutterbug" (Nov. 24-26), "As You Like It" (Nov. 28-Dec. 3).

Current Road Shows

(Oct. 10-22)

"Anne of the Thousand Days"—Shubert, Boston (10-22).
"Brigadoon"—Great Northern, Chicago (10-22).
"Death of a Salesman"—Erlanger, Chicago (10-22).
"Detective Story"—Cass, Detroit (10-22).

"Finian's Rainbow"—Philharmonic, Los Angeles (10-22).
"Goodbye, My Fancy"—Forrest, Philadelphia (10-22).

"High Button Shoes"—Curran, San Francisco (10-22).
"I Know My Love"—Plymouth, Boston (10-22).

"Inside U. S. A."—Hartman, Columbus (17-19). Murat, Indianapolis (20-22).

"Kiss Me, Kate"—Shubert, Chicago (10-22).

"Light Up the Sky"—Ford's, Baltimore (10-15). Nixon, Pittsburgh (17-22).

"Love Me Long"—Playhouse, Wilmington (20-22).

"Mister Roberts"—Auditorium, Rochester (10-15). Royal Alexandra, Toronto (17-22).

"Montserrat"—Locust, Philadelphia (13-22).

"Oklahoma!"—Auditorium, Rockford, Ill. (10-11). Davidson, Milwaukee (12-15). Lyceum, Minneapolis (16-22).

"People Like Us"—Cass, Detroit (10-15).

"Regina"—Colonial, Boston (10-22).

"Streetcar Named Desire"—International Cinema, Victoria (10-13). Capitol, Salt Lake City (17-18). Mackey Auditorium, Boulder, Col. (20). Auditorium, Denver (21-22).

"Student Prince"—Opera House, Boston (10-15). Metropolitan, Providence (17). Court Square, Springfield, Mass. (18-19). Memorial Auditorium, Worcester (20). Bushnell Auditorium, Hartford (21-22).

"Summer and Smoke"—Harris, Chicago (10-15). Davidson, Milwaukee (17-22).

"That Lady"—Erlanger, Buffalo (18-22).

'Okla.' 45½G in Split

Davenport, Ia., Oct. 11

"Oklahoma!" keeps on rolling along. In a week's engagement split between the Lincoln, Deatur III, the Shrine Mosque, Proctor and the Orpheum here, ending Saturday night (8), the Rodgers-Hammerstein musical rang up a total gross of \$45,500.

Theatre Guild production is dividing this week between Rockford, Ill., and Milwaukee.

'ROBERTS' IN NEW PITT RECORD WITH \$31,587

Pittsburgh, Oct. 11

Third and final week of "Mister Roberts" set a new house record for non-musicals at the Nixon, winding up with \$31,587. Previous mark was hung up last season by "Streetcar Named Desire," which did \$30,400.

Later show, however, played to more people since it had a base top of \$3,830 with tax while "Mister Roberts" got \$3,500 with federal and city excises. On closing session, seagoing comedy couldn't meet the demand for tickets, going clean every performance except in the gallery, and general impression was that show could have stuck around indefinitely.

Nixon is currently dark, but re-lights Monday (17) with "Light Up the Sky" and then has three shows in a row booked, Blackstone, "Goodbye, My Fancy" and "Anne of the Thousand Days."

Mpls. Experiments With 1½ Wk. Top Legit Bookings

Minneapolis, Oct. 11

Experiment is being tried this season of booking some of the outstanding legitimate attractions into the Lyceum here for a week and a half. Playing its fourth local engagement, "Oklahoma!" opening on a Monday, continues through Tuesday of the following week for 12 performances. There will be eight performances the first week and four from Sunday to Tuesday. "Mr. Roberts" also is spotted in for a similar engagement of a week and a half, and 12 performances, in January.

"Oklahoma!" incidentally, had the biggest mail order advance sale of any attraction here in the past two seasons—this despite the fact that this will be its fourth engagement locally. More than 2,700 such orders were received.

Haydon Guestar In 'Life' With San Antonio Group

San Antonio, Oct. 11

Julie Haydon will appear in San Antonio Oct. 24-27 with the Little Theatre's production of William Saroyan's "The Time of Your Life." This is the first time that a guest star had been contracted to appear with the local group.

Miss Haydon is expected to arrive here Oct. 17 for rehearsals.

'Liberty' Actors to Prod.

A summer theatre-in-the-round will begin operating in Somers, N. Y., next June. Productions will all be musicals and will be put on under supervision of Robert Penn and Evans Thornton, both appearing in "Miss Liberty" on Broadway. The two have teamed as Robert Evans Productions.

Broadway B.O. Takes Welcome Spurt; G&S \$19,300 in 7, 'Liberty' \$43,500, 'Twelfth' \$9,500, 'Lord' \$11,500 in 7

Sadler's 12G in Opener; Petit \$21,000 in Six

Sadler's Wells Ballet of London, opening its N. Y. stay at the Met Opera House with a gala preem Sunday 9 at a \$9.60 top, played to an estimated gross of \$12,000 for that evening.

Roland Petit's Ballets de Paris, which also preem in N. Y. with a gala opening Thursday 6 at a \$6 top (\$4.80 thereafter), grossed over \$21,000 in six performances. This was in spite of an unusually large opening-night press list, which included legit and music as well as dance critics.

'Finian's' \$40,600, 'Sugar' 7G, L. A.

Los Angeles, Oct. 11

In the second week of its engagement here, "Finian's Rainbow" continues to lead the legit b.o. scores.

"Sugar Hill," all-colored revue by Flournoy Miller and James P. Johnson, wound up its final (13th) week at the Las Palmas theatre here with a stock \$7,000. Paul Schrieblman and Alvin Haranov, who produced, are seeking houses in Frisco and New York, meanwhile keeping the cast standing by until their plans for touring have been made.

"The Respectful Prostitute," at the Coronet, seemed to hold its own in a third week. This week, Monday (10), the show moved into the slightly larger Las Palmas. "Behold the Day," which has been playing at the 80-seat New Theatre of the Circle Players group, opens Wednesday (12) at the Coronet.

Local legit scene also is being brightened by the opening Monday (10) at the El Capitan of Charlotte Greenwood in "I Remember Mama."

Estimates for Last Week

"Behold the Day," New (3d wk) 80; \$1.80 weekdays; \$2.40 Sat. Sun. Down slightly to \$800, but still close to capacity.

"Finian's Rainbow," Philharmonic Aud. (2d wk) (2,670; \$4.80). Strong at \$40,600.

"Sugar Hill," Las Palmas (13th wk) 388; \$3.60. Solid \$7,000 for final week.

"The Respectful Prostitute," Coronet (3d wk) 255; \$3.60. Still down well at \$4,300, with prospect of picking up considerably more on this week on moveover to Las Palmas.

FOY-'SHOES' \$34,000 IN THIRD FRISCO WEEK

San Francisco, Oct. 11

"High Button Shoes," with Eddie Foy Jr., drew a fair \$34,000 for its third stanza at the 1,775-seat Curran Show has a \$4.80 top and is the final production in the Civic Light Opera schedule. "Glamour Is the Gimmick," a comedy with music by Fortunio Bonanova and Ambrose Barker, moved into the Geary (1,550; \$3.60) yesterday (10).

Eva LeGallienne's 'Corn' \$5,000 in Baltimore Week

Baltimore, Oct. 11

"The Corn Is Green," headed up by Eva LeGallienne and Richard Waring, drew some fairly trade figured at \$5,000 to the Maryland last week as Ford's town's other legit spot was dark.

"Light Up the Sky" is current at Ford's with nothing set for the Maryland, which last week again dropped the color line for patronage and is looking forward to name attractions said to be promised because of liberalized policy.

'People' 6G, Toronto

Toronto, Oct. 11

"People Like Us," with Ann Dvorak and Sidney Blackmer, took a meagre gross of \$6,000 at the Royal Alexandra here with the \$1,525-seater scaled at \$3 top.

North American premiere had a Tuesday opening night theatre party for a sellout, but never sustained.

The Broadway boxoffice took a welcome spurt last week. Apparently hyped by World Series trade from out of town, attendance began climbing Wednesday night (5) and continued strong through the balance of the week. Virtually all shows felt the boost.

This week's openings are "The Browning Version" tonight (Wed.) at the Coronet and "Tough and Go" tomorrow night (Thurs.) at the Broadhurst. "Anne of the Thousand Days" closed Saturday (8) at the Shubert.

Estimates for Last Week

Ken. C (Comedy), D (Drama), CD (Comedy Drama), R (Revue), M (Musical), O (Opera), V (Vaudeville).

Other parenthetic figures refer to seating capacity and top price, including 27% amusement tax. However, grosses are net, i.e., exclusive of tax.

"Anne of 1,000 Days," Shubert (36th wk) (D-1,261; \$4.80). Costume drama closed Saturday night (8) after 288 performances. Final week of "Anne" grossed \$23,000.

"As the Girls Go," Broadway (38th wk) (M-1,900; \$6). Business has been disappointing since the reopening, but Michael Todd has trimmed the operating budget and will continue the run, hopped back with the trend last week to \$34,800.

"Bachelors," Ziegfeld (5th wk) (V-1,628; \$4.80). Also profited by the improved conditions, \$24,700.

"Born Yesterday," Miller (192d wk) (C-940; \$2.40). Veteran laugh show got another \$5,700.

"Death of a Salesman," Morone (35th wk) (D-919; \$4.60). One of the invariable sellouts, \$24,100.

"Detective Story," Hudson (29th wk) (D-1,057; \$4.10). Also improved a bit, \$21,100.

"Diamond Lil," Plymouth (8th wk) (D-1,003; \$4.80). Joined the prevailing climb, \$24,200.

"Gilbert & Sullivan," Hellinger (1st wk) (M-1,543; \$4.80). Light opera series presented by S. M. Chartack opened last week (4) with "The Mikado" as the initial bill.

"Pirates of Penzance" following Monday night (10), first seven performances got \$19,300, not enough.

"Goodbye, My Fancy," Beck (46th wk) (CD-1,214; \$4.80). Ann Harding takes over the star part Monday (17), succeeding Ruth Hussey operating out for the show is now down to around \$9,000, which affords room for a nice profit, last week jumped to nearly \$14,200.

"Howdy, Mr. Lee of 1956," Center (20th wk) (R-2,964; \$2.88). About \$35,500.

"Kiss Me, Kate," Century (41st wk) (M-1,654; \$6). Same as always, everything the house will hold at over \$47,100.

"Lord An Ear," Broadhurst (43d wk) (R-1,160; \$6). Moved Monday night (10) to the Shubert, but must shift again in three weeks to make room for the opening "I Know My Love" last week tallied \$28,300.

"Madwoman of Chailot," Royale (32d wk) (CD-1,035; \$4.80). Got a welcome boost, \$16,900.

"Miss Liberty," Imperial (13th wk) (M-1,400; \$6.60). Also improved, getting steeper trade Wednesday night (5) and the balance of the week, \$43,500.

"Mister Roberts," Alvin (66th wk) (D-1,357; \$4.80). Holdover smash has been consistently topping \$30,000, frequently approximating rapidly, last week \$33,800.

"South Pacific," Majestic (26th wk) (M-1,659; \$6). Remains the No. 1 attraction, never having failed to get the standee limit since its opening last April, as always, \$50,600.

"Streetcar Named Desire," Barrymore (97th wk) (D-920; \$4.80). Better at \$16,400.

"Twelfth Night," Empire (1st wk) (C-1,082; \$3.60). Shakespeare revival, presented by Roger Stevens, opened last week (7) to generally mild notices. With production cost around \$30,000, can get by at about \$9,500 capacity at the scale is \$20,000. First eight performances, including premiere at \$4.80 top, drew \$9,500.

"Where's Charley?" St. James (52d wk) (M-1,100; \$6). Eighth consecutive capacity week, \$37,000.

"Yes, My Lord," Booth (1st wk) (C-712; \$4.80). W. Douglas Home's English success, presented by the Shuberts and the London management of Lincol & Dunfee, by arrangement with John Krinsky, opened last week (4) to mixed reviews, first seven performances grossed \$11,500.

Chi Perking After Slow Summer; Mostly Road Cos. of B'way Hits

Chicago, Oct. 11

After an uneventful summer legit season, it looks as if Chi will emerge with one of its heftiest seasons this fall and winter, despite the noted shortage for road product. Most of the incoming productions will be national companies of a current Broadway hit, which should help b.o. here as well as discourage Chicago's "second season" legit offerings.

Fact that Assn. of Theatrical Managers and Managers has been paying more attention to Chi activities, with Milton Weintraub, sec.-treasurer, planning in for a union meeting two months ago and again last Friday (7), is a healthy sign of Chi's emergence from theatre inactivity. Flacks here agree that Weintraub's visits give them a feeling of "belonging" which they ordinarily didn't feel, once out on the road with a show. Besides rehashing latest activity on Broadway, ATPAM members here agreed that Chi openings and runs require the same exploitation and watchful eye from the producers' offices, as their parent companies in New York.

1949-50 season here will include, besides the current "Kiss Me, Kate" and "Death of a Salesman" and departing "Summer and Smoke" and "Brigadoon," "At War with the Army," "Detective Story," "Goodbye, My Fancy," "Anne of the Thousand Days" and "Madwoman of Chailot."

11 LEGIT THEATRES NOW OPEN IN BARCELONA

Barcelona, Sept. 30

Eleven legit theatres are open already in Barcelona, Alady, comic star celebrating his third year at home or on tour with the revue "Taxi to..." has completed 100 performances at the Victoria with it.

Theatre Talia announces a new revue end of October by Joaquin Soler Serrano, with Tranquillo, comic from Argentina, Esmeralda Pastor, U. S. warbler, and Mateo de Belancor, Mexican singer. At the Theatre Comedia Maria Guerrero is presenting Dostoevski's "Crime and Punishment," starring Elvira Norriega, Luis Prendes, Gaspar Campo. This is the real artistic and financial success of the fall season.

Gayle Robbins Set For 'A la Carte' Musical Lead

Hollywood, Oct. 11

Gayle Robbins will have the leading female role in "A la Carte," Victor Young-Edward Heyman musical which will go into El Capitan here following Charlotte Greenwood's current "I Remember Mama."

Miss Robbins' last stint was in "The Barkleys of Broadway."

Drama Desk Adds 3

Beet McCord, of the N. Y. Herald Tribune; Jack Harrison, of the Hollywood Reporter; and Steven H. Scheuer, of the New Theatre and Theatre News mags, London, have joined the Drama Desk organization of New York legit reporters. A guest at the group's luncheon meeting Monday (10) was Sam A. Jaffe (nephew of actor Sam Jaffe), of the San Francisco Chronicle.

Next meeting is scheduled for Nov. 7 at Al & Dick's restaurant, N. Y.

'Mama' for Atlanta

Atlanta, Oct. 11

Atlanta Theatre Guild will open its 14th season Oct. 19 at Atlanta Woman's Club auditorium with "I Remember Mama."

Officers for new season are Dr. Frank L. Belyeu, president; Marguerite Wellborn, vice-president; Louise Strohberg, secretary; and Durward Thayer, treasurer. Vernon Williams is technical director of pl. 38.

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Margo Jones Figuring On Dallas 'Beat-Up Woman' For a Broadway Preem

Dallas, Oct. 11

Depending on its reception here as the second offering of her season at Theatre '49, Margo Jones figures on producing Sari Scott's three-act, after drama, "An Old Beat-Up Woman," on Broadway this winter. As with all the new scripts she does here, the director-producer has taken an option on it for New York. However, it is the play of this season's crop that she thinks has the best chance for commercial presentation.

Other new plays on the Theatre '49 slate are "My Granny Van," adapted by George Sessions Perry and Loren Disney from the former's novel of the same title, to open Jan. 9; Sean O'Casey's "Cock-a-Doodle-Do," to open Jan. 30; "The Golden Porcupine," by Muriel Roy Bolton, set for sometime in March; and "Southern Exposure," by Owen Crump, not yet dated.

Season opens Nov. 7 with Bernard Shaw's "Heartbreak House," with "Beat-Up Woman" following Nov. 28. Shakespeare's "Romeo and Juliet" carded for Dec. 19 and either another new play or Sheridan's "School for Scandal" completing the schedule. With Miss Jones again directing, Marshall Yokelson will return as technical director, assisted by Robert Scott. New members of the acting company which arrives here Sunday (16) to start rehearsals, include Ben Yaffee, Alexander Ivo, Virginia Robinson, John Denny, Peggy Corday, Gregg Juarez and Peggy McCay. Members back from last year will be Mary Finney and Edwin Whitner.

Manning Gurtan will again be general representative for Miss Jones, handling the business end of the operation here and looking after her interests in the Shubert's touring edition of "Summer and Smoke." He'll also be available if she goes ahead with a Broadway production of "Beat-Up Woman."

Jones' Chi Lookover

Chicago, Oct. 11

Margo Jones, who directed the touring production of "Summer and Smoke," arrived from New York last week to look over the Tennessee Williams drama at the Harris here.

She then planned to Dallas for a quick visit with her parents before starting rehearsals in preparation for the opening of the new season at her Theatre '49 there.

Legit Boom

Continued from page 1

weeks falter slightly, then continue to rise until after the Thanksgiving weekend. That will start the pre-Christmas decline which ends abruptly with the Christmas-New Year period, always the biggest week of the season.

Longterm Trend

There will inevitably be a marked reaction the post-New Year week when, despite long years' experience, managerial circles will wait that the theatre is really dying this time, after which business will gradually ebb, but be generally strong, until about mid-May. What the records prove is that the general boxoffice pace primarily follows longterm seasonal trend, with temporary local conditions a relatively minor factor.

With three new productions arriving last week, the Broadway list reached 20 shows, the highest mark so far this season. The closing Saturday night (8) of "Anne of the Thousand Days" may be more than offset this week by the opening of "The Browning Version" and "Touch and Go." Subsequent openings slated for October include "People Like Us," "Montserrat," "Lost in the Stars" and "Regina."

Philip Slater will manage the Dallas Little Theatre for the 1949-50 season.

Plays Abroad

Folies Bergere Revue

London, Sept. 28

Val Parnell and Bernard Delfont on association with Ben Koster presentation of revue, by arrangement with Paul Desval, Theatre Folies Bergere, Paris. Directed and adapted by Dick Hurran, dances by Hazel Gee, Features Raymond Givens, Marilyn Hildower, Michael Bentham, Chaz Chase, Dick Henderson, Jr. Marquessa, Françoise Flore, Vivian et Tom, Eddie Vireh, Moskani, David Polak. At Hippodrome, London, Sept. 27. 68

A replica of the show which ran at the Folies Bergere, Paris, for three years, this new Bernard Delfont revue is a first-rate bit of duplication. From the point of view of charm, dancing, color and spectacle, it would be impossible to tell this apart from the original. For austere Britain, it is a bonafide hit.

Accent is on spectacle, with excellent use being made of sumptuous costumes and settings and brilliant lighting effects. The talent angle, however, has not been overlooked, and it contains all the basic ingredients for popular revue. From the start the show is easy on the eye and pleasing on the ear. The musical and comedy angles are well balanced, and the tempo is maintained at an even pace. Spectacular highlight is the "L'ovorie De Chine" number, in which the large company in ivory masks mimes a typical Chinese tragedy. It's gracefully danced in a delightful setting and is certainly one of the most expensive, lavish scenes seen on the London stage for some time.

An imposing cast has been assembled. Marilyn Hildower, red-headed American dancer, isn't so well served for material, but leaves no doubt that she is a top ranking artist. There is also some colorful dancing from Marquessa, attractive Burmese. Raymond Givens, French singer. Françoise Flore, David Dulak, John Bleasdale and a host of others, are also in top form.

Then there are the specialty acts. Chaz Chase scoring heavily with his miming show; Eddie Vitth making a big hit with his popular "reveller" piece; Moskani with the nearest one-man wrestling turn. Michael Bentham, high-power comedian, and Les Trois De Millie, who display their physical powers with uncanny grace. Adding greatly to the effect is the hand-picked chorus and, of course, the handful of nudes, who, according to British law, have to maintain artistic poses and remain absolutely stationary. Myro.

Mister Floy Kommer Till Stan

(High Button Shoes)

Stockholm, Sept. 20

Anders Sandberg production of musical in two acts by Stephen Longstreet. Stars: Eric Gustavsson, Silvia Ahlstrom, Yvonne Eriksson, Arne Hasselblad, Halbert Nilsson. Directed by Egon Larsson. Seven Paddock. Translated into Swedish by Nils Perne and Sven Paddock. Dances by Egon Larsson. Music arrangements by Uffe Lundholm. At Södra Teatern, Stockholm.

The Southern theatre has a real hit in this local version of the Broadway success, "High Button Shoes." The story of Harrison Floy has been rewritten a little for the Swedish public, but still with its American touch left as the main idea in the play.

The song numbers are well liked, and it's expected that "Powder Your Face with Sunshine" will be a great success the coming winter. Also "Papa, Have a Dance With Me." But the greatest applause goes to Katie Rolfson, who is surefire as Sara Longstreet.

Direction and translation, as well as all other technical credits, are firstclass. The dances by Egon Larsson are among the best in town. Good actors in all roles contribute to its success. Wing.

Pas d'Amour

(No Love)

Paris, Sept. 27

Pierre Lourea and Jean-Claude presentation of drama in three acts by Maurice Clavel, adapted from "L'Amor Pas d'Amour" by Ugo Betti. Directed by Michel Vitold. Sets by Bernard Revont. At Theatre des Bouffes-Parisiens, Paris.

Assistant Clerk: Rene Bravard. Georges: Michel Vitold. Jack: Maurice Nuel. Sully: Guy Favieres. Tullio: Guy Favieres. Della: Silvia Mandrot.

Maurice Clavel has made a fine dramatic play in this adaptation of the Italian original by Ugo Betti. It is taut and violent, with scenes that border on melodrama but which, because of their writing, more nearly approach tragedy.

In a play as rich as this, with its mixed motives of revenge, guilt, love and hate, the actual plot is subordinate to the psychological overtones of the characters. Georges who suffers from the betrayal of his friend Tullio; Tullio who wants Georges to share his own suffering; Della who wants to recapture Georges, and Georges.

(Continued on page 59)

House Reviews

Continued from page 53

Orpheum, L. A.

the boxoffice tap. The three acts go a long way toward carrying the load for a spotty talent lineup that features good, fair and indifferent turns.

Blake, playing the house for the first time in five years, gets over solidly with his stinging impressions of prominent personalities. His Bette Davis satire improves with the years and there's Carmen Miranda and Louella Parsons for added mirth-provoking sashes. He's on for 20 minutes and earns palm-smacking salves with delineations of James Stewart, Barbara Stanwyck, Ingrid Bergman and others.

Vic Hyde works himself into a lather as a one-man band, progressing from one horn up to four, tap dancing, playing the piano and waving a baton while tooting. Ingratiating personality and stage-wise presence helps sell the turn for good results. Ming & Ling, closing act, are Oriental hillbillies. Ming, a shorty, plays accordion and makes witty cracks while Ling, tall and personable, sings and does vocal imitations. Pair gets over strongly.

Opening the bill are Hector and Pals, a canine act that is standard and good. Turn launches show at a smart pace but the stride is thrown off by the number two spot, inadequately filled by Zarata & Paquita. They need to smarten their material and showmanship. Inept intro-tuna-plus-a calypso of "Feet Too Big For the Bed" and two uninspired violin solos spoil whatever worth rendition of "Loch Lomond" and "The Joint Is Really Jumping" might have had.

Jackson & Blackwell are ball-room satirists and earn average returns with their neatly-paced terping. Miriam La Velle had to break off her acrobatic dancing after only a brief appearance at opening show because of illness but was okay for subsequent performances. The two Rudenka Brothers are deft jugglers and make their act a flashy turn acceptable for the mid-way spotting. Brog.

Chicago, Chi

Chicago, Oct. 7

The Dunhills (3), Joan Merrill with Hal Kanner, Denny Kaye with Sam Prager, Louis Basil House Orch. "Father Was a Fullback" (20th).

Danny Kaye's first visit here in three years is well flanked by Joan Merrill and the Dunhills on a fast-moving bill that's got payees lining up for most of the six shows a day. Layout smacks of entertainment-plus and should make a b.o. record for its one-week stand.

Dunhills exhibit slick routing with precision taps, with each doing a knockout solo for husky salvos. Boys set fast pace, particularly in their "Blue Skies" encore, with flashy slide and acro-steps.

Hal Kanner takes over Louis Basil's house orch for Joan Merrill's stint and her production numbers come off in excellent fashion. Garbed in an off-the-shoulder yellow gown, singer projects the rich timbre of her voice in lavish arrangements of "That Old Feeling" and "Sing, You Sinners." Orch chimes in for rhythmic effects on the latter and overall rates solid kudos.

The unpredictable Danny Kaye with Sam Prager 88ing, wins audience with his every gesture, word or grimace, frolicking through a half-dozen songs, satires and horse-play with the band. Comic's ingratiating personality, his ability to transform this large house into an intimate room, plus effortless piping and terping packs a wallop of entertainment which payees eat up. Whether he gets rafters ringing or keeps house at hush level with his serious anecdotes, Kaye bespeaks of showmanship-plus. His 40-minute stint still leaves 'em yelling for more. A solid click.

Louis Basil showbacks in usual capable manner. Greg.

Adams, Newark

Newark, Oct. 6

Woodson Sisters—Andy Arcari, Ade Duval, Ruth & Tom Rafferty, Viola Layne, 4 Striders, Joe Kirk & Cully Richards, Lott & Joe Anders. Joe Fecher House Orch. "Brimstone" (Rep.).

Getting clear of its introductory kinks here, vaudeville is flexing its muscles in fine style at the Adams. Opposidish promised at another Newark house, RKO Proctor's, has not materialized since first show (Sept. 7). Current eight-act offering continues the good work in evidence since vaude got back, but lack of real star material is becoming acute.

An indication of this can be

found in next week's booking of Art Mooney at the Adams to go with the eight-act routine. An unusual angle will be invitation to audience to dance on the stage. Theatre claims its a "first," but offered no other good reason.

Top of the contemporary bill is, without doubt, Ade Duval, a comic magician new to these parts. He's a sleight-of-hand operator with a highly amusing line of patter to fling the attention away from disappearing golf balls, colored scarves and milk-poured-into-paper-cone.

Viola Layne, a nifty in a decollette punk job that sets off her curves, clicks with imitations of Ethel Merman, Shirley Temple, Fanny Brice and Rose Murphy.

An odd but interesting act is offered by Andy Arcari. He bounces forth from the wings, plays accordion solos such as "Fiddle Faddle" and the Overture to Offenbach's "Orpheus in the Underworld," and then bounces back again. No gags, just playing of a slick and unforced sort.

The Woodson Sisters are distinguished by the peculiar ability of one of them to sit on her own head. This spectacular but income-prehensible talent is disclosed in an act that varies between contortionism and dancing. Latter could be better. Ditto for the strictly Hibernian schmaltz offered by Ruth and Tom Rafferty duo. Like an afternoon at Far Rockaway, the children of the Quin Sod jig around and perform eccentric dances in the cute old style of the dancing school.

With good quartet singing from the Four Striders, uncommonly lowbrow gags from Kirk and Richards and unicycle juggling by Lott and Joe Anders, the bill reaches its finale. Bron.

More Memorabilia

By Ralph T. Ketterling

Chicago.

(Changing the format of this series a bit, I remember the play that made some actor or actress a star almost overnight).

"Captain Jinks of the Horse Marines" and Ethel Barrymore; "Secret Service" and William Gillette; "The Green Hat" and Katharine Cornell; "Charlot's Revue" and Gertrude Lawrence; "The Copperhead" and Lionel Barrymore; "The Servant in the House" and Walter Hampden; "And So To Bed" and Eugenie Leonovich; "Daring of the Gods" and Blanche Bates.

"Becky Sharp" and Mrs. Fiske; "On the Quiet" and Willie Collier; "The Rich Mr. Hoggensheimer" and Sam Bernard; "The Barker" and Richard Bennett; "Anna Christie" and Pauline Lord; "Daddy Long Legs" and Ruth Chatterton; "The Awful Truth" and Ina Claire; "Sally" and Marilyn Miller; "The Girl at the Gates" and Sophie Tucker; "The Climbers" and Amelia Bingham; "Gentlemen Prefer Blondes" and Edna Hibbard; "The Girl of the Golden West" and Frank Keegan; "The Eternal City" and Pauline Frederick.

"Cradle Snatchers" and Mary Boland; "Kick In" and John Barrymore; "Fine and Dandy" and Joe Cook; "Lilac Time" and Jane Cowl; "Cobra" and Judith Anderson; "Swell Neil of Old Drury" and Henrietta Crossman; "Pretty Peggy" and Grace George; "Personal Appearance" and Gladys George; "The Traveling Salesman" and Frank McIntyre; "Elmer the Great" and Walter Huston.

"Girls in Uniform" and Mady Christians; "The Last Mile" and Spencer Tracy; "Romance" and Doris Keane; "Shennandoah" and Otis Skinner; "Les Miserables" and Wilton Lackaye; "Rosemary" and Maude Adams; "The Auctioneer" and David Warfield; "Rain" and Jeanne Eagels; "The Swan" and Eva Le Gallienne; "Meet the People" and Nanette Fabray; "The Church Mouse" and Ruth Gordon; "Lord and Lady Algy" and E. H. Sothern; "The Guardsman" with Lunt and Fostanne; "Barbara Frietchie" and Julia Marlowe; "Bittersweet" and Allan Jones; "If I Was Rich" and Joe Laurie, Jr.; "Burlesque" and Barbara (Ruby) Stevens; Stanwyck.

Decide Fate of Opera House

Ashland, O., Oct. 11

What to do with the antiquated Opera House here has stumped city officials. They could not decide whether it should be razed or retained as an historical landmark. They are going to let the voters decide on the November ballot.

Will Rogers and W. C. Fields Biogs Among Better New Show Biz Books

"The Autobiography of Will Rogers" (Houghton Mifflin, \$3.50), with a foreword by Will Rogers, Jr., and Jim Rogers, was selected and edited by Donald Day from Will's writings in books, daily and weekly columns in newspapers, magazine articles, after dinner talks and stage monologs. Through these selections, Day has shown us Will Rogers maybe even better than even Rogers would have done if actually writing an autobiography. For through his candid people, and through his candid thought, no big words, no fancy talk, had grammar and worse spelling, but it's great reading and it's fun.

It is remarkable how Rogers' stant on topics of the day holds up as fresh reading after almost a quarter of a century. The book is filled with down-to-earth philosophy and humor from the "Cherokee Kid" (his billing when he first started in the circus). He poked goodnatured fun at all the top guys in the world and never made an enemy. When he pointed with his typewriter finger, he trimmed his nails, no dirt on it, and it didn't scratch. Just truth wrapped in fun.

One thing this book will do is to settle for all time how Will Rogers came to talk on the stage. I have met hundreds of performers and even Billie Burke in her book claims that Ziegfeld got him to talk who have claimed that distinction. He tells himself just what I wrote about him 15 years ago. In 1905 he did a trick throwing two ropes at the same time and catching rider and horse. He thought he had better make an announcement so the audience would know what he was trying to do. After telling them he added, "I don't have any idea I'll get them, but here goes." The audience laughed and he got sore. The first "gag" he ever did was when his ropes got tangled one day and he remarked, "A rope ain't had to get tangled up in if it ain't around your neck." That got a laugh and from then on his fertile mind furnished him with quips and in no time he was doing more talk than roping. But roping was his great love.

There are many things the book doesn't tell about. It doesn't tell about the time (1906) when he was an added attraction with the N. Y. Stars Burlesque Co., and did a burlesque with a basket carriage pulled by four prop horses, and he on his broncho. He doesn't tell about the time he spoke at a Woman's Club in Miami at the Auditorium and received \$3,000 for it but wouldn't accept it because he said, "I was a flop and didn't earn it." He don't tell about the time in 1910 when he played the California theatre and, at the finish of his act he introduced a lady riding a bucking broncho. He did very little talk in the act then, but said, "I finished you for a few years as I thought I'd add something new to bud you with for a few more years." And some time later when he appeared in his first Broadway show, "The Wall Street Girl" with Blanche Ring as the star, his opening line was "I know it was alright for 50¢ but was a little afraid of \$2." It doesn't tell you that when he spoke on the radio he spoke from no manuscript, just from rough notes and many times he ran too short or

too long. And he doesn't tell about the time he made a speech at the Jewish Theatrical Guild in perfect Yiddish. (He studied it for a month).

But his book is filled with interesting things about his life on and off the stage and his observations are priceless and deathless. Here are just a few excerpts that will show you what I mean.

About Pictures—"Bad moving pictures are not made with premeditated action. It looks to you sometimes like we must have purposely made 'em that way, but honest we don't. A bad picture is an accident, and a good one is a miracle."

About War—"Was talking to a lady congressman and she said why do all those men say that a big Navy will bring peace. I told her well even if it don't bring peace it will come in mighty handy in case of war."

About Russia in 1931—"Russians get up (in League of Nations) and propose something and the rest of the congregation don't know if he is kidding or on the level. Russia don't do as much harm to the rest of the world as they just worry them. She just loves to put a thumb in the soup and let the guests see it's in there."

And one that just fits today, that he said in 1927—"Secretary Wilbur says there is no danger from Europe from airplanes. When we nearly lose the next war as we probably will, we can lay it onto one thing and that will be the jealousy of the Army and Navy towards aviation."

Yes sir, I'm gonna get two books, one for my gag file and one to put on my bed-table. And when I feel the world is going to pieces, and America is shaking, and that show his is ready to crack up, I will just pick up Will's book and read his honey philosophy and humor and smile and stop worrying. That's the kind of a book the "Autobiography of Will Rogers" is.

Joe Laurie, Jr.

Funny W. C. Fields Biog

"W. C. Fields: His Follies and Fortunes" (Doubleday, \$3.50) Robert Lewis Taylor's biog of the bulbous nosed comic is a mixture of stories told about himself, about his childhood, and his show biz career. It makes him the John Bunyan of the show biz, for he certainly mixed up his facts even more than he mixed his dry Martinis. The stories told about him by his friends are fantastic and hilarious.

Taylor put his ear in his typewriter and wrote everything he heard, and did a swell job. He painted Bill Fields and didn't do any retouching. He tells about Bill stealing his "Ford act" from Tate and stealing a bit from Ben Blue too which he hit Ben before he realized that he was the man he stole the bit from. Taylor does not tell that Bill's original tramp act was stolen to him from Bill Harrigan the Tramp Juggler who did cigar boxes, lamps, etc and had the hitting before W. C. but this is just petty larceny stuff to what W. C. did during his life. It's all legends, but funny very funny. There is no doubt that W. C. Fields was one of our foremost comedians, but as to being the greatest, one must not forget a guy by the name of Harry Wat-

Down Memory Lane

Chicago, Dec. 11.

Return of printers to Chicago dailies met a funny twist at the Herald American, Ashton Stevens' old paper. Foreman of the pressmen had a day of skull practice with his crew before men returned to work.

On opening day everybody was there but the foreman. Phone call got the answer.

"Don't you remember," he said, "Monday was always my day off."

son, Jr., Leon Errol, Bobby Clark and a guy called Charlie Chaplin. Fields had a small circle of friends he had been loyal to him, known as a mixer, but the few friends he had were loyal to him. Taylor has written a swell story about this egotistical, larcenous, artistic toper who reached the top in his profession as a juggler and a comedian. Who ran all his managers, producers, directors and friends ragged. He hated other comedians—in a funny way. Taylor has painted a great picture of him, an X-Ray picture that shows W. C. Fields' funnybone. Joe Laurie, Jr.

20th's Third New Yorker Buy

The New Yorker mag and 20th-Fox appear to be going steady. Studio last week bought its third story from the publication in the past six months. It's "Old 800," one of the "Annals of Crime" series being done by St. Clair McKelway. It was a three-part story about a benevolent old New York counterfeiter of \$1 bills, who escaped Treasury Dept. agents for years. 20th paid \$6,000 for the rights.

Studio's previous New Yorker buys were Joel Sayre's "Man on the Ledge" for which it paid \$10,000, and John McNulty's "Jack Pot," for which it gave \$12,000.

Plays As Good Reading

Random House has brought out \$2.50 editions of "South Pacific" and "Detective Story" and both make excellent reading because they're good plays. Particularly noteworthy is the libretto treatment of the Rodgers & Hammerstein musical wherein the lyrics form so importantly a part of the story.

Sidney Kingsley's play, of course is a cops-and-robber tale almost out of the headlines, and given graphic dramaturgy it grips all the way. In fact both are excellent refreshers for anybody who sees and likes both plays—and their longevity as two of the top-most smashes of the 1949-1950, etc. Broadway seasons under writes their popular appeal.

Honoring Harry Herschfield

Roster of co-chairmen of the dinner honoring humorist-columnist-newspaperman Harry Herschfield on his 50th year as a working newspaperman comprises John Chapman, Col. James D. Giacomo, Monte Duchovny, Simon H. Fabian, Frank Farrell, M. M. Feldman, Senator Ed Ford, Emil Friedlander, Irving Geist, Abi Green, Ben Gross, William Randolph Hearst, A. Nick Kenny, Dorothy Kugalsky, Dr. Frank Kingdom, Jack LaRue, Joe Laurie, Jr., Leonard Lyons, Lee Mortimer, H. I. Phillips, James E. Sauter, Paul Schoenfeld, Louis Sobel, George Sokolsky, Ed Sullivan, Robert Sylvester, Danton Walker, Earl Wilson, Ed Zellner.

Fete is slated for Dec. 3 at the Waldorf-Astoria, N. Y., all proceeds to the McCook-Herschfield Cardiac Home.

Man Bites Dog

Ernest Byfield, boniface of Chicago's Pump Room, pulled a switch by cooling off two books on his bistro. One was by Jimmy, his wine steward, who not only had a ghost writer set but also Random House as publisher. The other is an independent venture.

Byfield figures he doesn't want any more publicity, book or otherwise, on his famed Chi spot.

Philly Obscenity Issue Reviewed

The State asked the Pennsylvania Superior Court to reverse Judge Curtis Bok's decision of last March which discharged five Philadelphia booksellers charged by the police with selling alleged "filthy and obscene books."

Judge Bok, after reading the nine books in question, decided they were not obscene. In his 20,000-word opinion, which was nationally discussed and caused much local controversy, Judge Bok held "that far from inciting to lewd or lecherous desires, which are censoriously pleasurable, these books leave one with a sense of horror or pity for the degradation of mankind."

The books under police fire are James T. Farrell's "Studs Lonigan"

trilogy and "A World I Never Made"; William Faulkner's "Wild Palms" and "Sanctuary"; Erskine Caldwell's "God's Little Acre"; Calder Willingham's "End as a Man" and "Never Love a Stranger," by Harold Robbins.

Assistant District Attorney John F. Kane asked the higher court to reverse the opinion on the ground "that an analysis of these books considered as a whole shows they have a tendency to deprave the morals of those into whose hands they would fall by suggesting lewd thoughts and exciting sexual desires."

The appeal against Judge Bok's opinion was demanded by ministers of 300 Methodist churches in the Philadelphia area.

Renée Carroll's 2d Book

Renée Carroll, who's pegged coats and toppers at Sardi's, N. Y., for more than 20 years, is authoring a book on her experiences. It's labeled "I Did It with My Little Hatchback." Helping her with the writing is Betty Lee Hunt, who is associated with Dave Green's flackery.

Misa Carroll, whose long Broadway stand has made her something of a celeb in her own right, did a stint on "We the People" radio and TV last night (Tuesday).

Irish House Adds to Board

Planning expansion of business, Irish publishers Clonmore and Reynolds, who handled Irish edition of Thomas Merton's "Seven Storey Mountain," have enlarged their board. It's now constituted as follows: Earl of Wicklow, chairman, Patrick Reynolds, managing director; Prof. George O'Brien, Vincent McLaughlin and Christopher McKenna—the board holding all the ordinary shares of the company.

The Earl of Wicklow has also announced his resignation from the board of the English publishers, Burns, Oates and Washbourne, Ltd.

New Irish Sunday Sheet

Ireland's long-established Sunday Independent had its first Dublin rival last month when Sunday Press, of which Eamon de Valera, former Irish Prime Minister, is governing-director, got under way. Hitherto the only Sunday competition had been from English-published newspapers.

Sunday Press has Lieut. Col. M. Fehan as managing editor, with Douglas Gageby, former columnist on Irish Press (weekly edition established 18 years ago) as editor. Women's editor will be Petronella O'Flanagan. Paper ran into pre-publication trouble on overtime for printers, but this got itself ironed out. Paper will run plenty of two-color matter.

Arizona Times Folds

The Arizona Times, Phoenix afternoon daily first published by John Boettiger and his former wife Anna Roosevelt, folded following publication of last Wednesday's 53rd edition. Suspension affects 70 employees.

Sheet, which claimed a paid circulation of 20,000 had been in the red from the very beginning and claimed a deficit of \$175,000 for 1948. The Times was started early in 1946 by Boettiger and the late Pres. Roosevelt's daughter as a once a week throwaway and was later increased to twice a week and finally three times a week. It became a daily May 1, 1947.

The Boettiger's interests in the Times were taken over last year by a group of stockholders headed by G. Hamilton Beades and Kirk C. Dunbar of California. In July of this year the operating company was reorganized with Herbert J. Knudsen of Cedar Rapids, Ia., taking control.

Overall 'Stravinsky'

Duell, Sloan & Pearce has just published a book on Igor Stravinsky, edited by Edwin Corle, profusely illustrated with photos and drawings, and issued under Merle Armitage's supervision under title of "Stravinsky" (\$6).

There is a comprehensive critical survey of the contemporary composer with 15 articles and essays—personal, technical, critical and biographical—by Jean Cocteau, Aaron Copland, Eugene Cosens, Erik Satie, Boris de Schloezer, Henry Boys, Arthur Berger, Nicolas Nabokoff, Armitage, Corle, Robert Craft, Sir Osbert Sitwell, Samuel Dushkin, Cecil Smith, Lawrence Morton and David Hall.

Jones' Show Biz Biog

Charles Reed Jones, vet film publicist, has edited a tome labeled, "Your Career in Motion Pictures, Television and Radio," which is being published by Sheridan House. Book has an intro by director Leo McCarey and chapters by-lined by about 25 other Hollywoodites on getting a start in films. There is also a chapter by Gertrude Berg on radio and by Ford Bond on TV.

Among the Hollywood names whose by-lines appear are Bob Hope ("Find Yourself"), Alan Ladd ("Getting Started"), Gene Tierney ("Don't Be Typed"), William Demarest ("The Character Actor"), Frank Sinatra ("Start Singing"), Doris Dudley ("The Child Player"), Gene Autry ("The Screen Cowboy"), Don Hartman ("Writing Screenplays"), Jerry Wald ("The Producer"), Sam Wood ("The Director"), Bert Allenberg ("The Agent"), and Dave Epstein ("Public Relations"), plus others.

While a good many of the chapters are press agent idealizations of the start and careers of the by-liners, the book does offer a mine of info to the untutored on Hollywood and its methods. The younger thinking of one sort or another of a career in films can learn from the book some of the myriad complexities of the business. While almost every writer stresses the difficulties of success in Hollywood the book, if it has any fault, fails to hammer home often and hard enough the long chance of finding a job and the perhaps even more heart-tearing one of keeping it.

Jones, who was formerly Republic's pub-ad chief, is now with Samuel A. Dalloway's Sundial Films, Inc. 16m outfit in New York. In addition to getting the volume together, he has provided a biographical sketch of the writer preceding each chapter.

N. Y.'s 'By-Line Ball'

First annual "By-Line Ball" sponsored by the N. Y. Newspaper Reporters Assn., was attended by more than 800 persons at the Hotel Roosevelt, N. Y., Friday (7). Highlighting the function was a three-hour all-star show. Among those guesting were Juanita Hall, Elio Pinna, Lisa Kirk, Mary McCarty and Ray Holger. Emcees included Harry Herschfield, Danton Walker, Buddy Rogers, Norman Brokenshire, Art Ford, Earl Wilson and Bill Burns.

"By-Line Ball" was a revival of a prewar entertainment and for the first time was open to the general public. Originally, the event was known as the "District Reporters Ball" and had been an integral part of the New York newspaper scene for more than 20 years. Now in its second year, the NYRA is a fraternal group with a membership of 175. Pres of the group is Anthony Marino of the N. Y. Daily News.



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Flock of Show Biz Books

Among the books listed for fall publication, the following relate to show business:

"Interrupted Melody," by Marjorie Lawrence, the singer's story of how she overcame infantile paralysis to make her operatic comeback: Appleton - Century - Crofts (\$3.50): October.

"Hamlet," based on Sir Laurence Olivier's film production with illustrations, Auvergne \$2.25: Sept. 20.

"Red Shoes," based on the British film, with illustrations, Auvergne (\$5.75): Sept. 20.

"The Old Vic," about the noted British acting company, with illustrations, Auvergne (\$5.75): Sept. 20.

"A Grammar of the Film," Analysis of motion picture techniques by Raymond Spottiswoode: Univ. of California Press (\$4): Nov. 30.

"The Quintessence of G. B. S.," edited by Stephen Winstanley: Creative Age (\$3.75): Sept. 21.

"The Man in the Straw Hat," autobiography of Maurice Chevalier: Crowell (\$3.50): Sept. 26.

"Actors on Acting," edited by Toby Cole and Helen Krich Chinoy: Crown (\$5): Sept. 28.

"The Education of a Concert Goer," by Homer Ulrich: Dodd Mead (\$4).

"The Burns Mantle Best Plays of 1948-49," edited by John Chapman: Dodd Mead (\$4).

"To Meet Will Shakespeare," biography by Frank Ernest: Dodd Mead (\$4).

"Curtain Calls," theatrical profiles by Jack Gaver: Dodd Mead (\$3.50).

"Selected Plays of Bernard Shaw," new three-volume edition, replacing "Nine Plays" and "Six Plays" and comprising 20 plays and prefaces, Dodd, Mead (\$5 per volume).

"Shakespeare Identified," by J. Thomas Looney, Duell, Sloan & Pearce (\$5): September.

"The Film Till Now," by Paul Rotha in collaboration with Richard Griffith, history of world cinema: Funk & Wagnalls (\$12): October.

"World Drama," by Allardyce Nicoll: Harcourt Brace \$8.50: November.

"Don't Go Away Mad and Other Plays," by William Somerset Maugham: Brace \$4: November.

"Stage to Screen: Theatrical Method from Garrick to Griffith," by A. Nicholas Vardoe: Harvard Univ. Press (\$6): October.

"British Broadcasting: A Study in Monopoly," by R. H. Coase: Harvard Univ. Press (\$3.50): December.

"Film Technique and Film Acting," by V. I. Pudovkin: Crown (\$3.75).

"Acting: A Handbook of the Stanislavski Method," compiled by Toby Cole: Crown (\$3).

"The Complete Plays of Henry James," edited by Leon Edel: Lippincott (\$10): Oct. 12.

"Men and Women Who Make Music," by David Ewen: Merit Press (\$3): October.

"Shakespeare's World of Images," the development of his moral ideas by Donald A. Stauffer: Norton (\$5): Oct. 25.

"Masterpieces of Music Before 1750," edited by Carl Parrish and John F. Ohi: Norton (\$4): December.

"Source Readings in Music History," compiled and annotated by Oliver Strunk: Norton \$7.50: January.

"Music in Renaissance," by Gustave Reese: Norton \$6: January.

"World of Music Series: Concerts," by John Culshaw: Orchestra, by Adam Carse: Opera: Comique, by Martin Cooper: Chanticleer Press (\$2.50 each).

"Handbooks of National Dances Series: Dances of Sweden," "Dances of Switzerland," "Dances of Czechoslovakia," "Dances of the Netherlands": Chanticleer Press (\$1.25 each): September.

"The Master Musicians Series: Beethoven," by Marion M. Scott: "Chopin," by Arthur Hedley: "Mozart," by Eric Blom: "Shubert," by Arthur Hutchins: "Tchaikovsky," by Edwin Evans: "Elgar," by W. H. Reed: "Palestrina," by Henry Coates: "Handel," by Percy M. Young: "Purcell," by J. A. Westrup: "Wagner," by Robert I. Jacobs: all Oct. 21, and "Bach," by E. M. and Sydney Grew, "Debussy," by Edward Lockspeiser, "Brahms," by Peter Latham, "Dvorak," by Alec Robertson, "Verdi," by Denys Hussey, all Nov. 11: Pellegrini & Cudahy (\$2.50 each).

"Notes on Chopin," by Andre Gide: Philosophical Library (\$3.75): Oct. 17.

"Schoenberg and His School," by Rene Leibowitz: Philosophical Library (\$4.75): Nov. 14.

"Cesar Frank," by Norman Denon: Philosophical Library (\$4.75): Nov. 28.

"The Idea of a Theatre," by Francis Ferguson: Princeton Univ. Press (\$3.75): October.

"Igor Stravinsky: The Man and His Music," by Alexandre Tansman: Putnam (\$4): November.

"Paderewski As I Knew Him,"

from the diary of Aniela Strakos: Rutgers Univ. Press (\$5): November.

"Eight Famous Plays," by August Strindberg: Scribner's (\$3).

"Six Famous Plays," by Anton Tchekoff: Scribner's (\$3): Sept. 12.

"Treasury of the Blues," words and music of over 60 famous blues songs, edited by W. C. Handy: Simon & Schuster (\$3.95): October.

"A Pictorial History of the Movies," edited by Deems Taylor: Simon & Schuster (\$3.95): October.

"Music, a Science and Art," re-issue, by John Redfield: Tudor \$1.95.

"The Show Must Go On," novel by Elmer Rice: Viking (\$3.50): Oct. 10.

"The Mystery of Hamlet, King of Denmark," by "What Was What," a tetralogy with prelude and postlude, by Percy Mackaye: Bond Wheelwright (\$100): Dec. 8.

"The Universe of G. B. S.," by William Irvine: Whittlesey House (\$3): November.

"Hamlet's Father," by Richard Flattler: Yale Univ. Press (\$3.75): Nov. 2.

"Moments Musical," by Deems Taylor: Ziff-Davis (\$2.50): October.

"South Pacific," text of the Rodgers - Hammerstein musical: Random House (\$2.50): September.

"Detective Story," text of the Sidney Kingsley play: Random House (\$2.50): September.

"St. Anne and the Gouty Rector and Other Plays," by Henri Gheon and Henri Brochet, translated by Martin and Olive Goldman: Longmans: Green (\$3): November.

"Little Music Library: The Little Music of Music," The Little Dictionary of Musical Terms, The Little Guide to Musical Appreciation, The Little Book of Musical Anecdotes: Grosset & Dunlap \$2.50 for set: Oct. 3.

"The Story of the Trapp Family Singers," by Maria Augusta Trapp: Lippincott (\$3.50): Oct. 19.

"The Wagner Operas," by Ernest Newman replacing "Stories of Great Operas": Knopf (\$5.85): October.

"Shakespeare of London," by Marjorie Chute: Dutton \$4: Nov. 14.

"I Hear You Calling Me," biography of John McCormack, by Lily M. McCormack: Bruce Nov. 15.

"Music in the Nation," by B. H. Haggin: Sloane Associates: \$5: Nov. 21.

"Beethoven: His Spiritual Development," by J. W. N. Sullivan: New American Library: Nov. 28.

"The Pocket Book of Great Operas," by Henry Simon and Abraham Veinus: Pocket Books: November.

"Lyrical," by Oscar Hammerstein II, Simon & Schuster \$2: November.

"Ellen Terry and Bernard Shaw: A Correspondence," new illustrated edition, Robert M. MacGregor and Theatre Arts Books: \$5: Nov. 14.

"Living Music of the Americas," by Lazare Saminsky: Crown \$3: Sept. 7.

"Music of the World: A History," by Kurt Pahlen: Crown \$5: Oct. 27.

"Stravinsky," by Merle Armitage: Duell Sloan & Pearce \$6: September.

"Joseph Schillinger," biography by Frances Mrs. Schillinger: Greenberg \$5: October.

"Franz Schubert: The Ariel of Music," by Robert Haven Schustler: Putnam \$5: August.

"On the Nature of Music," by Hermann Scherchen: Henry Regnery \$4.50: Oct. 12.

"Joseph Haydn," by H. F. Jacob translated by Richard and Clara Winston: Rinehart \$5: Nov. 10.

"The International Encyclopedia of Music and Musicians," fifth edition, edited by Nicolas Slonimsky: Dodd Mead \$16.

"Claude Debussy, Master of Dreams," by Maurice Dumesnil: Leisure: Ives Washburn: Sept. 15.

"Another Hollywood Novel," by Arthur Hornblow Jr. (Bobbs Schenck) is due in N. Y. shortly to confront with Bennett Cerf and Bob Linscott of Random House about her new novel. The wife of the Metro producer submitted a rough draft of the tentatively titled "A Line from Elton" dealing with Hollywood's higher echelons, to Cerf last spring and was given a contract immediately. Finished manuscript is to be delivered within a few weeks.

Hornblow is expected to follow his wife east in a couple of weeks.

New Irish Weekly

Planned to hit the streets Oct. 14. The Citizen will be second Irish weekly newspaper within two months. First was The Sunday Press. Citizen is being published by Freeman Publications, Ltd., with Michael Keay, Minister for Local Government, and J. J. O'Leary, proxy of Cahills, biggest Irish printing house, among the board members.

Joey Adams' 1st Novel

Joey Adams, who bowed as a dramatist with authorship of "From Gags to Riches," a compendium of show biz anecdotes, has taken as a model for the hero of his first novel, "The Curtain Never Falls" (Felt, \$3) a w.k. comic whose letters number the same as the "Jackie Mason" of the book. He added dashes of a few other tales of note and presumably something of his autobiographical self, and has obtained a believable character in the "What Makes Sammy Run" tradition.

Adams has conjured up a first-class heel who can steal a gag with the same ease as he can bowl over a dame. Jackie Mason is a guy literally born in a trunk and who made good on his first date in show business with a collection of gags and bits borrowed from the known standard acts of his time. He rises on the strength of other people's material to the top ranks of radio, vaudeville and films. Mason has no competitors in using his friends, other performers, girls and wife as stepping stones to further his career. He eventually winds up an unhappy character in a denouement in which he finds himself deserted by everyone except his father who remains loyal despite previous disparaging treatment.

The author is at home when he dips heavily into the theatrical palette. His show biz atmosphere is authentic and there's some entertaining reading in these sequences. However, Adams' excursions into other fields are phony. For example, the sequence in which Mason unburdens himself to a psychiatrist has the authentic ring of a bad quarter. The same can be said of the scene in which Mason professes his love for a society doll. But even if Adams doesn't know other fields, he at least knows the character he's fashioned. As an aid to circulation, he's brought in names of many theatrical prominent.

June

CHATTER

Rupert Hughes, due in N. Y. from L. A. Oct. 20 for a few weeks.

Van Wyck Mason and Erich Maria Remarque in from Europe last week.

Howard Cady in Hollywood to contact novelists for Doubleday publication.

Collie Small will do a series of three yarns on Creel B. DeMille for Colliers, starting in January issue.

Helen Valentine, editor of Seventeen, mag. is due in Hollywood this week for huddles with film studio executives.

H. I. Mencken, still unable to read, taking three treatments weekly at Johns Hopkins hospital and hopes for eventual cure.

Jean Hoffman is leaving the N. Y. Journal-American sports staff Oct. 17 to join the National Police Gazette as an associate editor.

Sam Taylor, ex-head of radio department of Warner Bros. in Hollywood, has written a first novel "Sleep No More," due for fall publication.

Bob Thomas of the Associated Press and Jerry Clark of the Montreal Standard played themselves in a Paramount trailer for "The Great Lover."

Elsa Lanchester, author of "Charles Laughton and I," completed another book, "Hollywood Can Be Human," for publication this fall in England by Regal Publishers.

Living in with 100th anniversary of death of Frederic Chopin, Simon A. Schuster is publishing Oct. 17 "The Life and Death of Chopin," by Gustav Wierzyński, with foreword by Arthur Schnitzler.

Los Angeles Mirror, which recently printed a series telling what was going on with film folks, broke out this week with another untagged "What's Night with Hollywood" authored by Reed Paster.

As Hollywood stunt for Joey Adams' "The Curtain Never Falls" the publisher advertised for a "down genuine Oscars, actually awarded by the Academy of Arts & Sciences," for bookstore display.

Richard de Rochemont, producer of "March of Time," is looking for a screenplay, having a university background. M. of T. would make a feature picture of yarn. No hint, half-cans are wanted with the theme to be not unlike "Mr. Chips."

Bill Ornstein had added another chase to his writing activities. He is now one of the associate fiction editors of the new Columbia University literary quarterly, Quattro.

First issue due end of the month with Alan Gillis, editor-in-chief; Sidney Furwell, fiction editor; Dick Reiser, secretary-treasurer; and Love Dean, poetry-prize editor.

Fernandel is hero of "The Frenchman," a photographer in series by Philippe Halsman which

SCULLY'S SCRAPBOOK

By Frank Scully

Magnetic Springs, O., Oct. 8.

Some Hollywood characters manufacturing a picture presuming to give the inside story of flying saucers have closed the set to all visitors, including members of the press. I presume, in one category or another, that would include mugs like me.

Others are rushing to Hollywood with legends that they have already photographed saucers swirling around the Alaskan icecaps, and have had to sit on the footage for reasons of security up to now. A publication called Plastics has even claimed seeing the occupants of such a saucer in Oregon.

Instead of tearing my hair out at being scooped on these items, I feel terribly sorry for the poor wights who are depriving themselves of my vastly superior knowledge in the field of their endeavors.

I presume these producers are attempting to dramatize saucers which have had the origin of their flight from this earth. I have just spent a weekend with scientists who know all there is to know about flying saucers not only from this planet but from others. In one afternoon these men convinced me they knew more about flying saucers than the surviving members of Mack Sennett's crockery that once functioned for entertainment and profit at Edendale, Cal.

Weeks ago these sages informed me they had checked on two of the disks which had landed here from another planet and even told where the platters had landed. The Mojave Desert got one and the Sahara got the other. The one that landed in Africa was more cracked than a psychiatrist, but the other pancaked gently to earth like a slow motion of Sontag Henie imitating a dying swan. All the saucer showed on inspection was a tiny hole in its side about the size of a 6B pencil.

The word "pencil" made the scientists think of Venus, a planet well within the cruising limits of our solar system. If the disk traveled on magnetic waves, the scientists assured me the round trip from Venus and back could be made in 42 minutes. This one obviously had come down on a one-way pass.

They Ever Find the Cup?

The saucer was 100 feet across and the cabin itself was about 18 feet in diameter. Its center remained at rest but it had an outer edge that revolved at terrific speed. It operated in other words like a magnetically controlled helicopter. It was not propelled by jet or other power such as we have been using to date.

Magnetic waves, the scientists explained, emanating from the sun, go around the earth and the moon like millions of fine-spun bell lines. Each planet has its moon and operates in a similar way. The trick in getting from one planet to another is to get from a positive to a negative, which those in control of these flying disks managed to do.

The structure which had withstood the trip from one planet to another had two metals completely unknown on this earth of ours, but the rest in the main was of recognizable materials.

What No Women?

Inside the saucer were 15 men. They were intact but charred black, due either to gases which had been exploded into that pencil-hole which developed in the outer structure or in being caught between the positive and negative magnetic waves en route from one planet to another.

The men were about the size of Singer midgets. They weren't Singer midgets because all these have been accounted for. Neither were they pigmies from the African jungle. Something about their bone and skull structure was different, the scientists said.

Though the saucer was loaded with publications and control instruments, none of the American scientists present dared to push any of the buttons for fear of being blown to wherever the charred bodies had come from. Our scientists bombed the ship with cosmic rays and geiger devices to make sure no lethal dangers were present before they opened the cabin door.

There was some water in containers in the saucer. When tested it turned out to be heavier than ours, much like the water found at Nor was which the Nazis figured would help them to be the first to make an atomic bomb.

Food, Clothing, Heavy Drinks

Tiny capsules containing food were also found in the turret cabin. None of the scientists felt very hungry at the time and so the capsules were fed to guinea pigs, which seemingly are always hungry. The guinea pigs thrived on the concentrates.

Examination of the clothes of the Saucerians revealed that though they were far ahead of us in the sciences, they were away behind in styles. Their styles were similar to ours of 1880, but their cloth was of a material unknown to us. It had not been damaged in flight either. The clothes had metal buttons and buttonholes, but no zippers.

In other matters these faraway people seemed far ahead of us. While we are still playing around in the kindergarten of atomic energy, they are dealing in magnetic energy. Currently, the scientists said, we can direct missiles to Hawaii by magnetic waves in 15 minutes, but in the magnetic field 1,000,000 miles a second is supposed to be standard speed. Nobody talks of m.p.h. but m.p.s.

Indeed, one of the scientists, showed me a gamma ray magnetron, a little box about the size of a portable radio, which he said can make something like 30,000,000 answers in a minute, tell you how deep you'll have to dig for ore, bodies, liquids, oil and so forth, and how much volume you'll find when you get there.

Something New in Radio

The Saucerians, they said, are familiar with radio, too, but not as we know it. One extracted from them their ill-starred platter had no tubes, no antenna, no plug-ins. It was operated magnetically and gave off sounds similar to the noises our scientists heard when checking on enemy planes and submarines in the last war.

Also in the saucer was found an indecipherable parchment with writings as yet un decoded. The scientists believe, however, that the Saucerians must be using a system of mathematics similar to ours and based on numbers from 1 to 9 to have got where they have in the sciences. The have passed us but seemingly along the same route.

Whether we can soon obtain the complement and vital the Saucerians, even with nothing more than the charred body of Orson Welles, depends on scientists who on from last we step up our knowledge of magnetism.

His watch hand one scientist informed me is a magnetic key. He can find out where a trillion saucer is anywhere in town by tuning into his friend's watchband. Things got a little Buck Rogersish at this point.

I asked him if all this were tied with the magnetic pole. He wanted to know if I thought there were only one. No, I said, I kind of thought there were two but that only one was in the public domain on account Metro had a claim on the other through the Admiral Byrd pictures.

There are four magnetic poles, he said.

One, he said, was in Little America but the other was in a place I had never heard of before. The two northern magnetic poles were in parts of Canada, which he named but which I as a boy 14 have to treat as top secret until Drew Pearson breaks it as an inside story involving the low character of General Vaughan.

Simon & Schuster is publishing this week at \$1 consisting of 25 full-page pictures of the French film, stage comic answering numerous questions with varied facial expressions.

Loyal-to-smalltown-banker, d.p. Ken Granger, editor-in-chief of radio.

Pyrotechnic Hall, still banks with the California Springs Bank even though headquartered in N. Y. because of his fond recollection when he was a lieutenant artilleryman during the war while stationed at Camp Carson in Colo-

Broadway

Irving Mills a grandfather for the 10th time.

Roger Stearns, longtime host and pianist at 1-2-3 Club, has now switched to the Hotel Chatham lounge.

Mrs. Gabriel Pascal, wife of the British producer-director, returned to Britain yesterday (Tues.) on the Caronia.

Eddie Darling, former chief booker for Keith-Albee, to the Coast this week accompanied by his niece.

Hymie Goldstein, indie agent and prez of Associated Agents of America, into Lenox Hill hospital for surgery.

Monroe Greenthal, ex-film publicist, directing promotion campaign for Doughboy plastic toys via his ad agency.

Celeste Fox, of United Artists' foreign lackery, planned to France, Italy and Switzerland last week with her husband for a vacation.

The graphologist at the Shelburne Lounge entices trade with a card reading. "What would a Kinsey reporter see in your handwriting?"

Ernie (Pump Room) Byfield, casting talent for his new Colgate Inn (Chu) revue, amazed at the wealth of new talent around Broadway.

The Lew Schreibers to Europe this weekend on the Queen Mary, his first trip over in 17 years. Will on the 20th-Fox production facilities abroad.

Pandro S. Berman flew back to Hollywood and Metro yesterday (Tues.) after two weeks stopover following his return from European vacation.

Maurice Bergman, exec aide to Universal's prexy Nate Blumberg, back at his desk after 10 days hospitalization due to a recurrence of a kidney ailment.

Indie producer Harry Popkin feted by UA prexy Grad Sears on his 25th wedding anni yesterday (Tues.) with a cocktail party at the 21 Club's Hunt Room.

Jules C. Stein, Music Corp. of America board chairman, sailing home from Europe this week after opening Paris MCA office with his brother David in charge.

Cornelius Vanderbilt Jr. went out of his way on his current European trip to visit the town of Dier Hilt in The Netherlands, whence his family originally came.

Kirk Douglas cited by St. Lawrence University for "distinguished service" which has reflected honor upon his alma mater as well as the northern New York region.

Attorney Arnold Grant planned to the Coast last night (Tuesday) to huddle with clients Jack Warner, Harry Cohn and attend to other chores during a 10-day visit.

Mrs. Edward G. Robinson arrived on the Ile de France Mon (10) ahead of her husband who stays on in England for awhile. Greta Garbo also a passenger.

Handleader Don Sylvio will be presented with a silver baton by the management of Bill Bertolotti's Greenwich Club, Sunday (16) in honor of his 13th anni with that establishment.

Boris Romanoff, Met Opera House choreographer, back after five months in Italy, where he staged dances at La Scala, Milan, Opera House, Rome, and for Florence and Venice festivals.

Fran Keegan, who was one of the eight American beauts who opened at the Monte Carlo Sporting Club for the August season, studying for the legit and eschewing the song-and-dance stuff.

Agent Lou Irwin back to the Coast this weekend now that the Ritz Bros have closed at the Riviera and Peter Lind Hayes-Mary Healy are launched on "Inside USA With Chevrolet" TV show.

Theatres caught with their cooling plants down because of the record October heat, the legits suffering particularly. Restaurants were in best shape since their refrigerated air can be turned on at will.

H. S. Kraft, after doing the legit debut of his 19-year-old daughter Jill Kraft, with "Goodbye My Fancy" in Boston around Broadway with his wife, seeing shows, etc. May motor back next week or so.

Russell Russell, accompanied by husband Frederick Brissson, east for extended stay. Actress will make several radio guest spots for her new Columbia pic, "Tell It to the Judge," before going on a Connecticut vacation.

Bal Wallis and Joe Hazen gave Marie Wilson a solid gold St. Christopher medal studded with diamonds and rubies last week in appreciation for her exploitation tour on behalf of their "My Friend Irma" in which she's starred.

Almost 300 at the Stork Club Monday night (10) for Rose Shirley's surprise party for rector Walter Shirley (Mae West) who was ribbed by toastmasters Bugs

Naer, Ed Sullivan, et al., as a reformed hooper who went wrong. Charles Simonelli, Universal's exploitation chief, named Brooklyn's man-of-the-week in a Brooklyn Eagle Sunday section article which describes his eight-year career with U which has boosted him to his present spot at the age of 26.

Evelyn Brown Bittker, who handled reservations at Grossinger's for 18 years, will open her El Dorado hostelry in Tucson, Arizona, latter part of October. She's partnered with her husband Arthur and Jack and Sylvia Taub, w k in showbiz.

Gloria Swanson lectured yesterday (Tues.) before Harvard University faculty at Fogg Museum, Boston, on "The Early History of the Movies and Their Development." Actress is on a country-wide blackboard tour in which she incidentally plugs Paramount's "The Heiress."

Time, Life and VARIETY's correspondent on the Riviera, Israel Shenker, has an easy phone number—just dial N-1-C-E and that spells out 64-23, his number in Nice. In New York, handleader Richard Himber has a Rhinelander phone number which is easily remembered if you just dial RHIMBER.

Anita Colby, former Paramount and Selznick studio staffer, has retired to Westport, Conn., to write a book on beauty. It will be published by Prentice-Hall in about March. She's undecided whether when she finishes she'll go into public relations independently or take up an offer to do a syndicated beauty column.

One of the best kept secrets of assembling a parcel was the 53d-54th street block on the west side of Park Ave. for the new Lever Bros Bldg. It's long housed Dubbs on the 53d street side and the Goldfarb nursery on 54th. It was also mentioned at one time as a possible site for a new Hotel Astor, when latter was reportedly being dickered as an office site by Loew's, Inc.

Miami Beach

By Larry Selloway

Chez Paree, due to reopen in November setting straight shows on upcoming talent idea. Owners mulling idea of using line.

City Council due to pass extensions of hours bill allowing hotel dance rooms to run till 1 o'clock weekdays and 2 a.m. Saturdays.

Club Bohème due to tee off season around Christmas with Jane Froman, Danny Thomas, Tony Martin and Joe E. Lewis will follow.

Lenny Kent, current at the Five O'Clock Club, may rejoin former partner Jackie Miles when latter takes over 10-week topliner stint at the spot.

Copa City definitely going with Murray Weinger, back as manager, working on show pattern. Lounge, where Barry Gray formerly held forth, may be converted into smaller cafe room setup, with entertainment.

Zurich

By George Messeri

Sidney Bechet and his orch giving concert at Kongresshaus, Zurich.

Schauspielhaus is preparing revival of Thornton Wilder's "Our Town."

Metro's "Three Musketeers," launched as silver anniversary pic doing smash business at Capitol Zurich.

New Austrian pic "Vagabunden," starting actor-couple Paula Wessely-Attila Horvager in its fifth week here, a b.o. hit.

Louis Armstrong, with his concert group, including Earl Hines at the piano, Jack Teagarden, Barney Bigard and others, set for concert in Zurich.

Pittsburgh

By Hal Cohen

George Alabama Florida here ahead of Blackstone.

Jim Keefe in town beating the drums for "Light Up Sky."

Bobby Jule, out of Army, resumes as juggler next week at Town Casino, Buffalo.

Francis Mayville bringing Ballet Theatre to Syria Mosque for single performance next month.

Nancy Joyce Murray left town as company secretary with "Ice Creams," replacing Judy Forman.

Sy Bloom vacationing in New York, with Ed King and Dale Jackson looking after his scripting chores at KDKA.

"This Is My Valley," an original play by Dorothy Stewart, a local playwright, will follow "The Trail" at Playhouse.

London

Sir Charles Cochran to Portugal for a month's vacation. Midlands TV station finally skedded to open Dec. 17.

Sol Schwartz planned to Rome Sunday (9) after four days in London.

Al Daff here on a routine quickie and attending the John Davis sales drive prize-giving luncheon.

Gilli Wang, Viennese dance-pantomimist, warmly welcomed on return visit to Arts Theatre Club.

Mr. and Mrs. Carl Desmond here from New York on short holiday and off to Vienna, Paris and Switzerland.

Walt Disney due here late October to supervise cutting on "Treasure Island." Roy Disney expected later in the year.

Food poisoning kept Bebe Daniels off the air in a program with Ben Lyon, and Beniamino Gigli was the last-minute substitute.

Margaret Lockwood and Jean Kent expected to visit U. S. for the opening of their latest pic, "Madness of the Heart" and "Gay Lady."

Laurence Olivier's "The Fading Mansion" at Duchess, will be replaced by "Train to Venice," sponsored by dress designer Harry Dubena.

Yolande Donlan signed for British film, "The Body Said No," in which she will costar with Michael Rennie. Lensing starts at Nettlefold Oct. 17.

Ben Fuller, son of Australian showman, Sir Benjamin Fuller, ends a 17-month stay here next March when he returns to Sydney along with his family via Honolulu.

Within 24 hours of her return from Hollywood, Phyllis Calvert was signed to star in the new Associated British-John Stafford production, "Happy New I Go," to be filmed at Welwyn.

Henry Sherck's "Philadelphia Story," starring Margaret Leighton, opens out of town for two weeks and then comes to the Lyric, replacing "The Beaux Stratemeg," middle of November.

Jack Waller, who held up revival of Arthur Pinero's "The School Mistress," due to difficulty in getting theatre, opens with show at the Lyric in November after three-week tryout in the provinces.

Eric Goodhead for 10 years associated with Linnit & Dunfee has joined Herbert Wilcox in an executive production capacity. He will be in charge of production personnel at Imperadio Pictures.

Reg Connolly, head of Campbell, Connolly music company, has provisional booking to go to New York on the Queen Elizabeth Oct. 14. Expects to be away for two months during which time he will also visit Hollywood.

Edward Percy's play "Wine in Green Bottles," changed to "The Man They Acquitted," is having second tryout at Grand theatre Wimbledon, with Kenneth Kent starring. If liked it goes to West End end of the month.

Harry Foster has made plane reservation for New York for either Oct. 14 or 15. Expects to be away for six weeks during which time he will cover New York, Chicago, and Hollywood for vaudeville novelties for England and the Continent.

Leslie Mardonnell, exec of Foster's agency, just back from Turin, Italy, where he went accompanied by Tom Arnold's tee show producer Gerald Palmer to see opening of former's tee show. After opening tour was extended with show now likely to run in Italy well into next year.

Germany

By George F. Gaal

"The Thief of Bagdad" going great in Frankfurt.

Swedish-born German screen star Zarah Leander parted by Real-Film, Hamburg.

Brigitte Horney starring "A Life Played Off," new German pic released in Cologne.

W. Moffat, director general of Associated British Pathe, in Frankfurt for German confabs.

Jean Paul Sartre's "The Respectful Prostitute" premiered in Giesen. Hide Kneip plays the lead; Heinrich Bitsch directed.

German screen star Hans Albers inked for four weeks (starting March, 1950) with the Free German Stage theatre in Buenos Aires. Bavaria Film now shooting "Caesar Peaks into Paradise" in Munich. Pic stars Ursula Linden.

Vienna stage star Viktor Stahl, Thornton Wilder's "The Bridge of San Luis Rey," a stage success in Freiburg, Karlsruhe, as the Marquessa, got critical raves. Roland Rickinger directed.

A joint French-German film on the life of the clown Groucho is now under production in Munich. The pic will be made in four versions, German, French, English and

Italian, and will be released sometime in November.

Alexander Korda Productions is shooting "The Wooden Horse" in a former prisoner-of-war camp near Soltau, in the British Zone. Pic deals with the flight of British POW's during the war from Germany to England, via Denmark. Pic is directed by Jack Lee and stars Leo Genn.

Minneapolis

By Les Rees

St. Paul Flame has Sam Donahue band. Charlie Ventura orch into St. Paul Drum.

Jackie Miles and Fran Warren open at Club Carnival Oct. 13.

Jack Owens opens at Hotel Radisson Flame Room Friday Oct. 14.

Marilyn Collow, former Minneapolis and now Met Opera star, here for concert.

Ted Mack radio amateur hour to originate from Auditorium here Nov. 17 for American Legion benefit.

Horace Heidt's "Youth of America" unit, comprising some of his radio show winners, into Hotel Nicollet Minnesota Terrace.

Van Heflin and Celeste Holm due here from Hollywood, Oct. 23 to participate in Theatre Guild of Air radio show originating from KSTP.

In its fourth local engagement (12 performances), "Oklahoma" Oct. 17-24, has largest mail order advance sale of any show to play house for past two seasons.

Portland

Joan Brooks headlining at Clover Club.

Vic Palmer topping Sapphire Lounge bill.

Mary-Elizabeth Talbot headlining at Clover Club.

Mel Torme in for one night at McElroy's Ballroom.

Burt McElroy inked Les Brown for a one niter this month.

William Elliot up from Hollywood to participate in the Pacific International Livestock Show here.

Mel Torme in for one-nighter at Burt McElroy's Ballroom this week.

Civic Theatre under way, with "Happy Birthday" current show.

"High Button Shoes" with Eddie Foy, Jr. inked for run at Civic Auditorium next month.

Will Osborne orch set for north-west tour this month.

Freddie Slack band booked into Jantzen Beach Ballroom Sat., Oct. 29.

Art Linkletter and his "People Are Funny" show inked into Civic Auditorium by Oregon Ad Club (latter part of October).

Manila

Bert W. Palmertz has resigned as RKO's Philippine manager to open his own 16m distribution outfit here.

Napoleon Labavane, 23-year-old film actor, sentenced to two prison life terms for killing two sisters and stabbing a third.

The new 10,000-watt transmitter of the Far East Broadcasting Co.'s station DZAS, has been formally inaugurated with brief ceremonies in Polo, Bulacan province, 40 miles north of Manila.

M. Keglers, of American Film Distributors, won the first showmen's bowling tournament held here, with other participants including Warner's T. Flores, Columbia's A. Jimenez, Universal's E. Alejandro and Metro's J. Lefe.

Paul Smith added to the announcing staff of the Philippine Broadcasting Corp.'s station, DZPI.

Columbia's Philippines general manager, Aaron Pines, will appear in the Manila Community Playhouse's next attraction, "The Guardsman."

Vienna

By Emil W. Maas

Salzburg plans annual film festival.

Boy Edgar Band, with trumpeter Teddy Cotton, at Renaissance theatre.

Omayad Film Co. of Cairo sent representative to Vienna to buy new output for Arabian market.

First Austrian railroad station to have Translux system films is in Linz, Upper Austria (U. S. Zone).

"Magic Flute" House in Salzburg (where Mozart wrote the opera) repaired and open to public again.

Guenter Philip parted by Alpenfilm for new picture, "Shot Through the Window," Siegfried Breuer directing.

Robert Bauer, commentator on "Voice of America," spoke over Red-White-Red American-controlled radio station here.

Hollywood

Clyde Eckhardt recovering from major surgery.

Mark Stevens in town after tour of veterans' hospitals.

Smiley Burnette to Portland, Ore., for a series of personals.

Bill Thomas planned to Glen Rose, Texas, to gander his new ranch.

John H. Auer checked in at Republic after four weeks in South America.

Louis B. Mayer adopted Suzanne Mary Danker, 12, daughter of late Danny Danker.

Jack Carson heading a troupe to San Francisco for benefit of Santa Clara Youth Center.

Arthur Lubin here to huddle with David Stern, author of "Francis," about new novel.

Eddie Bracken was guest star at luncheon opening convention of Society of Motion Picture Engineers.

Jack L. Warner, Henry Ginsberg and M. F. Berg honored for their work in this year's United Jewish Welfare Fund campaign.

Paris

By Maxime de Beix

(33 Blvd. Montparnasse) Margaret Gardner in Brussels for a week.

Annabella Mitchell now working at the Embassy.

Sylvia Sinclair to London for BBC special airing.

Irene Fleury to play the Maxim's to Nice for two weeks.

Marquis George de Cuevas throwing party at Suzy Solidor's niter.

Martha Zenthy in Italy for a fortnight's engagement after Poison d'Or in Paris.

Frank Farley in from London for a rest at Carrere's country inn at Monfort l'Amaury.

Victor Pahlen, who has Viviane Romance parted, looking for a leading man that would ensure American distribution.

Rita Hayworth, Jane Tibbets, Priscilla Kastner and daughter Marquise Pamela de Connet lunching together at Ritz.

ICET to produce "Ninotchka" in Milan first week in November, while Melchior Lengyel is back from Cannes after completing script.

Washington

By Florence S. Lowe

Georgie Price currently heads Hotel Statler's Embassy Room show.

Lanny Ross and comic Abe Burrows will headline show launching Community Chest drive Oct. 25.

Sixteen year old Richard Allen Freeman, ex "Quiz Kid" of air waves fame, now graduate student at George Washington U.

Club Cairo unshuttered under aegis of local restaurateur Harry Snider with Ralph Hawkins orch and Freddie Castro's rumba trio.

Chester Lindstrom, U. S. Dept. of Agriculture film boss, and Al Chaudet, chief of film section of Veterans' Administration, back from their European hops.

Milton Berle, in for a Shrine show, feted by local Warner office in interest-rousing stunt for company's forthcoming Berle starrer, "Always Leave 'Em Laughing."

Philadelphia

By Jerry Gaghan

Dennis Day will guest star at testimonial dinner for Frank Polson, RCA-Victor president, Nov. 10.

Sarah Vaughn and Illinois Jacquet headed jazz concert at Academy of Music Oct. 7.

Adolph Goldman, long-time owner of Melody Inn, returned as general manager for the Little Rathskeller.

Palumbo's teed off its 65th season Sept. 28 with Markey Shaugnessy, Ethel Rider and Joe De Marco heading show.

James Sweeney, son of Michael Sweeney, secretary-treasurer of Local 8 of IATSE, named assistant treasurer at Forrest theatre.

Nut Club, Marty Bohn's North Philly niter, switched to a name policy with Slatko Maxie Rosenbloom as headliner for opening show.

Willis Stewart, Curtis Institute graduate, has been signed for a one-year contract by Vienna State Opera, deal being set by Martin Tauhaan, the soprano's European manager.

Monty Woolley, in revival of "The Man Who Came to Dinner," will reopen Walnut here Nov. 7. House already has had two cancellations, "Out of the Dust" and "Life With Mother."

Marty Magee's Royal Canadian, lately in Mayfair Room of the Claridge Hotel, Atlantic City, playing in Stratford Gardens of Bellevue-Stratford, which hitherto has featured Meyer Davis orchestra.

Petrillo As TV Kingpin?

Continued from page 1

AGVA carrying out contractual relations between AGVA and its members, talent agencies and theatre and nitery operators.

Both bouts may center in one field within a few weeks, inasmuch as it's felt that the AFL will have to step into the fight in order to preserve peace within its own ranks. Should AFL be the final arbiter, many feel that AFM head James C. Petrillo, with his superior voting strength and stronger organization than the 4A's, may be in position to set himself up as kingpin in the television industry with a working attitude with Screen Actors Guild and an official AFL grant giving him control over acts using musical instruments in all branches of show biz. AFL head William Green has stated he will try to bring the warring parties together.

Petrillo's attempted takeover has been paved by last week's events in which SAG threatened to break with the rest of the 4A's on the question of tele organization. Upon the breakup of the President's Committee confabs on the tele jurisdiction, the film union issued a statement threatening to secede from the 4A's, if necessary, in order to preserve its jurisdiction over film actors who work in pictures made for exhibition in any medium.

SAG May Veer to AFM

There's a strong belief that SAG may veer to AFM with which it has had a working agreement for the past 10 years on overlapping jurisdiction of musicians working in films.

SAG also opposes the President's Committee plan for tele organization along vertical lines. Film union, however, offered to help organize a Television Authority for live performers, but under no condition would it surrender its film jurisdiction. This was unsatisfactory to the rest of the 4A's, which offered a substitute resolution whereby TVA organization would proceed immediately and the issue of screen actors' participation could be left up to mediation. This was refused. New York membership of SAG, at a meeting last week, passed a resolution empowering SAG to go ahead with complete organization of films no matter for what medium of exhibition.

4A's Retain P.A.

Breach between the rest of the 4A's and SAG is now virtually complete on this issue. The command Actors Equity, American Guild of Musical Artists, American Federation of Radio Artists, AGVA and Chorus Equity have retained the public relations firm of Edward L. Bernays to present its side of the case to the public.

Organization of filmed video by SAG would crystallize the split between that organization and the eastern unions, and could possibly set the scene for numerous jurisdictional squabbles within the 4A's. The parent group feels that the organization of a live TVA without film participation would mean divided authority and thus the unions would be powerless to make overall tele contracts.

The 4A's executive secretary Paul Dullinell, AFRA executive secretary George Heller, and AGVA administrative secretary Dewey Barto last week attended the AFL convention in St. Paul in an effort to avert the crisis. The 4A's feels that Green's condemnation of AGVA's seeking court relief via injunctive proceedings was unjustified since the performer union had written Green on numerous occasions asking his intervention. Since he refused, AGVA felt that the only way it could help settle the issue was in court.

Countercharges

In yesterday's (Tue.) court hearings, AFM presented affidavits in which AGVA was called a "disension ridden" union and asked the court to dismiss the case on the ground that the squabble constituted a labor dispute and therefore should go through State and National Labor Relations Boards.

AGVA's brief was prepared by Silverstone & Rosenthal, in consultation with Ludwig Teller, professor of Labor Relations at New York University. AGVA's supporting affidavits were filed by Henry Lyons, AGVA's treasurer, in which he charged that Petrillo was stepping into a jurisdiction that wasn't his. He cited particularly the case of Jack Benny, who because he

plays a violin as part of his act, would have to resign an actor's union and join AFM exclusively. Another affidavit by Jimmy Lyons, AGVA's eastern regional director, claimed that the Petrillo's stepping into this fight has caused loss of employment to acts using musical instruments. It was charged that many agencies, theatres and niteries wouldn't book musical acts because of fear of stepping into the middle of a dispute.

Justice Hofstadter told the warring parties at the hearing, that both should get together so that court interference would not become necessary. He also demanded to know why an actor-musician should not be able to maintain membership in both unions if he so desired. Teller presenting the AGVA argument declared that AGVA is in possession of a "boatload of resignations" contending that Petrillo had denied the right of performers to make a free and open choice in choosing a union. Answering the charge of disension, Teller declared that there's the same kind of disension in AGVA as there is in the U. S. Senate or in a democracy. There's no disension in dictator-ridden countries or in the AFM, he declared.

Anglo-U. S. Capital

Continued from page 1

dollars will be furnished as needed for American stars, writers and directors to ensure the pix of an international flavor and bolster their chances in the U. S.

Against this, British financial group will watch pounds used as actual production money. If any of the films are made on the Continent rather than England, group is prepared to furnish the foreign

Harrison to HQ in U.S.

Kay Harrison, international director of Technicolor and head of the tinting unit's British branch, is switching his base of operations from London to New York. Harrison and his wife Heather embarked for England last week to close their house in Berkeley Square, London. He will however continue dividing his time between the U. S. and overseas spending six months yearly abroad. Harrison's London home, incidentally is the one time home of Beau Brummel.

Harrison's six children were left in the Greenwich Conn. house which serves as the Technicolor's American home. Their ages range from four to 16.

currently required. At the same time British syndicate will post completion bonds satisfactory to the Yank money interests.

Hops to Color

Although Harrison has served as the liaison between the British and American groups, Technicolor is not a party to the deal. It has stayed out of the picture because the tinting outfit does not want to compete with its customers. Harrison brought the groups together because British production has faltered and he wants to revive indie filmmaking in Britain to keep his plants working. Most of the pix backed by the syndicate will be made in color.

It is contemplated that the syndicate will name some prominent American industrialist as executive head of the group once the pool goes into operation. When named, he would act as consultant on packages offered by producers and advise the money interests on whether to back the venture.

British group will own distribution rights to all films made with backing of the joint interests so far as the Eastern Hemisphere is concerned. American group would have a first lien on all pix in the Western Hemisphere until its coin is returned on the particular film involved. Subsequently it would participate in Western Hemisphere profits.

Participation Deals

Efforts will be made to keep the dollar outlay as low as possible in any given picture. American syndicate intends to offer a participation in the films to top stars, directors and writers in return for par-

tial deferments. At the same time, the dollars will be used as a fulcrum to induce Yank pixlets to trek to England on production ventures.

By keeping the dollar outlay modest, it is expected that the syndicate will be able to swing a substantial number of films. This is thought particularly so since a good part of the production costs will be met by the British group in the form of pounds.

While in England, Bogie and Harrison will talk to British financial interests as well as with the big production units headed by Rank, Korda and Associated British Pictures Corp.

Film Fest

Continued from page 1

come an annual or biennial affair, such as these things are in several European centres.

Film festivals in Europe—explained Golden, "are official celebrations, tied in with their governments. I believe that our Government should be back of the proposed Washington Film Festival. However, the picture companies, and the trade associations such as the Motion Picture Association of America and the Society of Independent Motion Picture Producers could join in sponsoring it and could underwrite it, since no Federal funds are available.

"It would give our industry very great help in its public relations. Next spring and summer there will be visitors in Washington from all over the world, in connection with the Sesquicentennial Exposition. There could be no better medium than pictures to build good will.

"With proper participation, it would help overcome misunderstandings between some countries on phases of their motion picture industries.

"It would also be a fine opportunity for personal appearances in Washington by many of our top stars. I am certain that Hollywood will unquestionably give the affair its blessing and assistance."

The various European festivals last from two to four weeks. Golden believes that a Washington film fete could run for a month and would attract film representatives of many foreign nations.

MARRIAGES

Nadine Eleanor Miller to Alfred Carl Horach, Kansas City, Oct. 10. Bride is back for C. E. Horner's radio research outfit.

Marion Morgan to Sid Sellar, Las Vegas, Oct. 8. Bride is a nitery singer.

Vera Caspary to I. G. Goldsmith, Los Angeles, Oct. 5. Bride is a novelist; he's an indie film producer.

Gay Poling to Bruce Hunterstone, Las Vegas, Oct. 2. He's a film director.

Patricia Peebles to Anthony Koelker, Omaha, Oct. 1. He's Chi manager of ABC station relations.

BIRTHS

Mr. and Mrs. Alan Livingston, Hollywood, Oct. 2. Father is in charge of children's platter-making at Capitol Records.

Mr. and Mrs. Dan Morley, daughter, New York, Oct. 3. Mother is legit actress Ruth Homond; father is program director for radio producer Bruce Chapman.

Mr. and Mrs. Charles Dwyer, daughter, Chicago, Oct. 2. Father is head of ABC guest relations there.

Mr. and Mrs. Sidney Mills, daughter, New York, Oct. 4. Mother is the former Gloria Harris, one-time secretary to headliner Harry Salter; father is professional manager of Mills Music.

Mr. and Mrs. Brett Carleton, daughter, Santa Monica, Oct. 3. Father is an actor.

Mr. and Mrs. Robert Pirosh, son, Hollywood, Oct. 1. Father is a writer-producer at Metro.

Mr. and Mrs. Ben Oakland, daughter, Hollywood, Oct. 1. Father is a songwriter.

Mr. and Mrs. Edward Lasker, son, Hollywood, Oct. 7. Mother is Jane Greer of the films.

Mr. and Mrs. Morris Stoller, daughter, Hollywood, Oct. 6. Father is manager of the William Morris Coast office.

Mr. and Mrs. Hal Roach, Sr., daughter, Hollywood, Oct. 7. Father is producer-president of the Hal Roach Studios.

Mr. and Mrs. John McIntyre, son, Boston, Sept. 30. Father is Shubert pressagent in Boston.

Mr. and Mrs. Dave Cavanaugh, son, Hollywood, Oct. 1. Father is a handleader.

Mr. and Mrs. Harry Owens, son, Hollywood, Oct. 9. Father is a band leader-composer.

OBITUARIES

GEORGE WOTHERSPOON

George Wotherspoon, 38, former drama critic, theatrical press agent and manager, died in Norwalk, Conn., Oct. 8.

Wotherspoon, who retired 15 years ago, was press agent in his long career for many stars, including Julia Marlowe, E. H. Sothern, Mrs. Minnie Maddern Fiske, Mrs. Leslie Carter and Lillian Russell.

In 1899 he became drama editor of The New York Evening Journal. He was a rewrite man on The New York Post in 1910, and in 1917 joined The New York Telegram, shortly afterward being named drama editor and critic.

He had been general manager for Elizabeth Marbury productions, and co-producer of the musical comedy, "King Calico," and the melodrama, "Held in Slavery," with Wallace and Noah Berry in 1893. In 1911 he was manager for the presentation of the Kinemacolor pictures of the coronation of King George V at the Herald Square theatre, N. Y.

Later Wotherspoon had done managerial work and publicity for the Shuberts, Charles Frohman, Selwyn & Co., David Belasco, Gilbert Miller, William A. Brady, Cohan & Harris and Harry Cort. Early in his career he had been publicity man for Dreamland and Luna Park at Coney Island, and Bestock's Wild Animal Show.

More recently he had acted as press representative for Channing Pollock, Martin Johnson, Katharine Cornell, Gertrude Lawrence, Harry Richman, Leslie Howard and Helen Hayes.

EDWIN FORD

Edwin Ford, 72, former vaude performer, died at his home in

that Hocky & Green turned out was "Stars of Yesterday." A member of The Lambs, Hocky was said to have been a free-lance scribe in recent years. Surviving are a brother, David, and two sisters, Elita Friedland and Belle Harris. Funeral services are scheduled to be held today (Wed.) at 1:30 p.m. at The Riverside, N. Y.

EDMUND EYSLER

Edmund Eysler, 73, Viennese composer whose operettas were banned by the Nazis, died in Vienna, Oct. 4.

His most famous operettas included "Bruder Straubinger" and "Die Goldene Meisterin."

Others of his popular operettas were "Kunstlerblut," 1906; "Das Gluckschweichen," 1908; "Das Zirkuskind," 1911; "Die Odeur Keine," 1916, and "The First Ball," 1930. All were produced in Vienna.

PETER R. DISNEY

Peter Riccardi Disney, 38, program director of WHAS, Louisville, Ky., died in that city, Oct. 8.

Disney had been WHAS program director two years. He had been with the station since 1934, except for three years in the Army during the war. He came to WHAS from WLW, Cincinnati, as an accordion player and vocalist. He performed under the name Peter Riccardi.

FLY STROOCK

Fly Stroock, 80, president of the Brooks Uniform Co., Inc., and vice president of its affiliated Brooks Costume Co., theatrical costumier, died in New York, Oct. 7.

He was instrumental in the

BOB WILLIS

MY PAL AND HUSBAND
GONE TWO YEARS THIS OCTOBER 13—
BUT ALWAYS IN MY HEART
WIFE,
EDYTHE

Forest Hills, N. Y., Oct. 8. He was one of The Four Fords, whose dance act played the Keith-Orpheum circuit more than a quarter of a century ago. Composed of two sisters and two brothers, the terp act toured the continent and also was featured at the N. Y. Palace.

The act broke up about 25 years ago when Ford became blind in one eye. Surviving are his sisters, Mrs. Gus Schirmer and Mrs. Jack Curtis, and two brothers, Max and John.

HAROLD B. MORRILL

Harold B. Morrill, 35, general manager of WLAW, Lawrence, Mass., died at his home in Arlington, Mass., Oct. 5.

Affiliated in executive capacities for 27 years with the Hildreth & Rogers Co., owners and operators of the station, and its affiliate WLAW-FM, Morrill succeeded Irving E. Rogers so that the latter could devote his full time to duties as president and treasurer and as publisher of the two dailies, The Lawrence Eagle and the Evening Tribune.

Survived by wife, a son and a brother.

HARRY T. JORDAN

Harry T. Jordan, 30, former general manager of the B. F. Keith Theatre interests in Philadelphia died in Neptune, N. J., Oct. 7.

Jordan was associated with the Keith interests for more than 25 years, retiring from show business in 1926 to become treasurer of the Stewart-Jordan Agency.

He was manager of Keith's theatre, Philly, from 1901 to 1912 and Philly representative of circuit from 1912 until his retirement. Survived by wife, a son, and two daughters.

MILTON HOCKY

Milton Hocky, 55, one-time producer and writer of vaude acts, was found dead in his New York home Oct. 10 in what police described as suicide by hanging. In the heyday of vaude he worked with Howard J. Green, now a Hollywood writer. The pair were one of that era's most prolific producers.

Perhaps best known of the acts

founding of the Brooks Uniform Co. in 1909 and of the other Brooks firm five years later. Survived by wife, son and a daughter.

ANTONIO AMOR RIOS

Antonio Manuel Amor Rios, 60, director general of radio station XEA, died of a heart attack at his home in Mexico City, Oct. 5. He was also vice president in charge of construction for Petroleros Mexicanos.

Widow, and three children survive.

MARTHA MUNSON

Martha Munson, 65, retired legit actress, died Sept. 30 in Tucson.

Prior to moving to Arizona for her health last year, she was one of the charter members of the Troopers of Hollywood. Her husband Herbert Munson is president emeritus of that organization.

JOSEPH BURTON

Joseph Burton, 73, retired actor, died in Norwalk, Conn., Oct. 7.

As far back as 1912 he appeared in "Louisiana Lou" and later in "The Bird of Paradise," "Back a-Bee Baby," "These People" and "Night of January 16th." Survived by a sister.

JACK G. MELTZER

Jack G. Meltzer, 39, broker for the Associated Theatres, in New Jersey for the past 10 years, died in Brooklyn, N. Y., Oct. 1. He was formerly employed by RKO. A wife and two sons survive.

WILLIAM G. FISHER

William G. Fisher, 65, character actor, died Oct. 4 in Hollywood.

John Arthur Rhodes, 72, a Pittsburgh projectionist for more than 40 years and one of the oldest members of IATSE, Local 171, died Sept. 24 in that city.

Brother of Milton Diamond, attorney for the American Federation of Musicians, died in New York Oct. 7.

W. Earle Niepcker, veteran Pittsburgh projectionist, died in that city, Sept. 23.

PERRY COMO

Television-

Beginning Sunday, Oct. 16

2nd Year

"CHESTERFIELD
SUPPER CLUB"

WNBT • SUNDAYS • 8:00-8:30 P. M.



Radio-

5th Year

"CHESTERFIELD
SUPPER CLUB"

NBC • THURSDAYS • 10:00-10:30 P. M.



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VARIETY

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BALLET BOWLS OVER BROADWAY

Broadway Legit Angels Spread Their Wings as Coin Eases Up

Broadway legit financing, scarce some weeks ago, has apparently loosened considerably recently. A number of proposed productions for which necessary coin was lacking are now said to be financed. Also, according to several prominent investors, not a single promising script is now known to be short of production funds.

As an example of the easier financing situation, Richard Aldrich and Richard Myers lined up the required \$60,000 coin within two weeks for their forthcoming revival of Shaw's "Caesar and Cleopatra," to be directed by Sir Cedric Hardwicke, with Lilli Palmer and herself co-starred. There were no auditions, no readings and no scripts submitted, a frequent procedure in these days of reluctant angels who like to be shown. About 20 backers have supplied the bankroll.

Number of new shows trying out in rehearsal or in final production stages also reflects the improvement in the investment situation since late summer. Whereas there were only about a dozen definite prospects at that time, four shows have opened, six are on the way to Broadway and about two dozen others are figured virtually sure entries.

Various factors are seen as contributing to the availability of production money. Principal one is a slight rise in the general business level and a loosening of credit. In addition, the recent strenuous efforts (which have been widely publicized) of managements to hold down production costs are believed to have encouraged investment. Also, the fact that so few new shows have opened apparently offers a better chance to the ones that may come in.

In any case, production has become easier and there is notably less talk in the trade about the dearth of financing.

'Don't Cry, Joe' Belies Marsala Marital Status; It's Just Another 'Joe'

Many friends of Joe Marsala, writer of the melody and lyric of the pop hit, "Don't Cry, Joe," had come to the conclusion that the torch tune indicated Marsala had split with his wife, harpist Adele Guard. That's not so, as a matter of fact, the "Joe" in the lyric has nothing to do with Marsala's handle. It means any "Joe." When Marsala wrote the tune the line foremost in his mind was "Don't Cry, Let Her Go," and the "Joe" simply rhymed with the rest.

"Joe" is not Marsala's first published tune. Jazz clarinetist and his wife were co-authors of the past hit, "Little Sir Echo," and several others not quite so successful. He began songwriting again because in recent months he has had considerable trouble with an allergy that bothers his hands off and on and prevents him from playing clarinet.

Marlon Brando Routines Himself Like Paraplegic

Hollywood Oct. 18. Marlon Brando, who will star in The Men—Stanley Kramer's forthcoming pic about paraplegic war vets, has been living night and day for the past three weeks in a ward with the paralyzed soldiers at the Birmingham Veterans' hospital near here. He has discarded the use of his lower limbs and is living in a wheelchair. He hauls himself in and out of bed with his arms. A visitor cannot tell that Brando is not one of the patients.

Actor is making his initial Hollywood appearance. He earned a rep on Broadway in "Streetcar Named Desire." Teresa Wright co-stars in the pic. Two female parts have yet to be filled and several lesser character roles. Fred Zinneman will direct.

New Ideas Needed To Make Vaude's Comeback Solid

Vaude houses and their bookers are searching around for new ideas in order to sustain variety's comeback. Feeling is that unless there's an infusion of some innovations, the vaudeville field will revert to its status of two years ago. It is believed that stagehands must make good on their own during this "in-between" period, when television hasn't made its full impact and pop production isn't at the high level of former years.

One major development during the past week points up the fact the Palace-type shows aren't the solution in all situations. The (Continued on page 63)

Harvard Undergrads' Film Feature Costing \$1,390 Preems in Hub

Boston, Oct. 18. First feature-length film produced by a college crew for a total expenditure of \$1,390, this Harvard effort comes close to clicking both as entertainment and art. Biggest question is what to do with it now. It can easily make back its investment in college towns and as a co-feature in some of the better universities, but there's no hope for "A Touch of the Times" in a wider box market.

Derived admittedly from the schools of Chaplin and Rene Clair, (Continued on page 63)

2 TROUPES NEAR 1006 IN 1ST WK.

By ARTHUR BRONSON

Anomaly of show business these days is the fact that the hottest thing on Broadway is not a U. S. musical or drama, but a foreign ballet company. In fact two foreign ballet companies—the Sadler's Wells Ballet of London and Les Ballets de Paris.

Broadway's ballet two-way stretch—from Sadler's at the 40th street Met Opera House to Ballets de Paris at the 50th street Winter Garden—has won theatregoers tripping wildly up and down the Gay White Way, vainly looking for tickets. Ballet is even rivaling football in interest.

Steady NRQ at both houses and long double lines all last week at the boxoffices have opened show biz eyes. Legit producers have been grumbling in their beards, while brokers have been calling ballet the hottest thing in N. Y. since "South Pacific." Grosses have far outgun light. Sadler's last week from Tuesday (11) through Sunday (16), grossed \$60,490 in eight performances at the 3,465-seater Met at a \$4.20 top. Ballets de Paris grossed \$55,475 in eight times at a \$4.80 top in 1,619-seater Winter Garden. There were slender limits at all performances.

In four performances over last weekend Ballets de Paris grossed (Continued on page 63)

Spreading Strikes Murder on the B.O.

Final steel and aluminum strikes, dropping almost 900,000 workers out of employment in many areas of the country, are starting to take a noticeable toll on the nation's film boxoffice. Results to date have been incalculable in those communities to which strike plants are located, but picture execs are alarmed at investment estimates that unemployment, directly attributable to the steel strike, will amount to 2,000,000 workers by Dec. 1 and 5,000,000 by Jan. 1 unless the workmen are ended. First week of the coal and steel (Continued on page 63)

The King's English

Ninette de Valois, 44-year-old British dancer of the Sadler's Wells Ballet of London, sat on a box at the premiere of the British Lounge at the N. Y. Metropolitan Opera House. At end of the first act N. Y. Mayor O'Dwyer leaned over from the adjoining box to whisper in her ear, "You're in."

A little later Miss de Valois was heard saying to an American friend, "Your Lord Mayor has just told me that you're in." Tell me, is that good or bad?

'Message' Pix Must Have Quality; Negro-Themes B.O., Red Cycle Sags

Merchants Win Theatre Reopening as Biz Aid

Lorenzo, Texas, Oct. 18. A dramatic example of the value of a theatre to a community, regardless of its size, was displayed here when local merchants banded together and won a request that the 225-seat Wallace theatre be reopened. The merchants stated their biz had fallen off some 50% in the four months the Wallace was closed. Farmers were taking their families and produce to a town where they could see film entertainment.

The local merchants have promised to cooperate on the theatre operation.

Giveaways Begin To Give Ground As Hoopers Shrink

On the basis of the first official fall ratings, the trend away from giveaways has apparently taken hold. A year ago, ABC's "Stop the Music," which is credited with establishing the vogue and has since set the pace on audience pull, was a Top 15 "sure thing." Today "Music" is completely out of the running. It's 6.6 rating for the first half hour and 3.8 for the subsequent 30 minutes, putting it way down in the Hooperade.

Similarly, CBS No. 1 giveaway (Continued on page 63)

The public will buy "message" pix but they gotta be good. That's the consensus of industryites after drawing a balance sheet on the simultaneous cycles of pro-Negro and anti-Communist films which have been hitting the nation's screens for the past year.

Filmgoers are supporting socially significant pic like straight entertainment films on the basis of quality alone. Impressive box office shown by "Home of the Brave," "Lost Boundaries" and "Pinky," all with Negro themes, parallels the unanimous critical plaudits which they received. That the anti-Communist cycle, however, has proven to be only a lightweight box office contender thus far is laid to its lack of entertainment values, reflected in the critical panning.

Pointing up the crucial factor of quality, the boxoffice payoff of the two cycles is a reversal of the trade's general expectations. While the anti-fled pix are riding with the prevailing political wind in America, the pro-Negro films have made good despite the undeniable evidence of strong ideological resistance to their themes. Likewise response to the anti-Communist films has been explained away by the picture's alleged dislike for (Continued on page 63)

Berle Pic's Lindy Preem

Innovation for a Broadway preview will be the showing of Milton Berle's debut Warner Bros. starer, "Always Leave Them Laughing," at Lindy's restaurant on Broadway.

It will be a 3 a.m. screening for all the Broadway "characters" who are regular post-midnight habitués of the show biz landmark eatery.

Fall Concert Tour OF The Hour of Charm

ALL GIRL ORCHESTRA AND CHOIR

Under the Direction Of PHIL SPITALNY

- OCTOBER
- 7—Chicago, Ill.
 - 8—Grand Rapids, Mich.
 - 9—Milwaukee, Wis.
 - 10—Madison, Wis.
 - 11—Mason City, Iowa
 - 12—Shawnee, Ohio
 - 13—Tulsa, Okla.
 - 14—Oklahoma City, Okla.
 - 15—Little Rock, Ark.
 - 16—Memphis, Tenn.
 - 17—Shreveport, La.
 - 18—Austin, La.
 - 19—Jackson, Miss.
 - 20—Alexandria, La.
 - 21—Fort Smith, Ark.

- 22—Kansas City, Mo.
- 23—Omaha, Neb.
- 24—Colorado Springs, Colo.
- 25—Laramie, Wyo.
- 26—Denver, Colo.
- 27—Pueblo, Colo.
- 28—Great Bend, Kan.
- 29—Salina, Kan.
- 30—Lincoln, Neb.
- 31—Sioux Falls, S. D.

NOVEMBER

- 1—Des Moines, Iowa
- 2—Peoria, Ill.
- 3—St. Louis, Mo.

Climax to SAG's Tiff With Eastern Talent Guilds Over TV Authority Slated for Oct. 26 Before the 4A's

Final blowoff between the Screen Actors Guild and the eastern talent unions on the issue of organizing a Television Authority will come at the next meeting of the Associated Actors and Artists of America on Oct. 26 in New York. At that meeting, an SAG spokesman will tell the other guilds that organized film thespians will not join the Television Authority under any circumstances. That definitive statement of policy was made to VARIETY by Kenneth Thomson, SAG executive in New York for the 4A's talks.

The Oct. 26 meeting is expected to draw a curtain over the project of creating an overall body to handle jurisdictional problems arising from video among the talent unions on both coasts. SAG is adamantly sticking by its guns in claiming control over the field of motion pictures made for television while the five eastern talent guilds are showing equal firmness in holding out for TV's jurisdiction over settling disputes in the new medium. An attempt to compromise the fight will unofficially be made by Louis Simon, Actors Equity executive secretary, currently on the Coast on other Equity matters.

While splitting with other talent guilds over video, SAG laid to rest reports that it was planning to bolt the 4A's in order to affiliate with the American Federation of Musicians. In the dispute between AFM proxy James C. Petrillo and the American Guild of Variety Artists, SAG reaffirmed its support for the 4A's without any strings attached.

The jurisdictional war between SAG and the other guilds, which looms as a consequence of their dispute, is regarded among union execs not to be a serious threat for a long time coming. More

(Continued on page 34)

7-Year Hit in H'wood, 6-Week Flop on B'way, Ken Murray Sounds Off

Ken Murray has his own philosophy on why he flopped on Broadway after running over seven years in Hollywood with his "Blackouts." The show closed suddenly last Saturday at the Ziegfeld N. Y. after only six weeks although doing between \$22,000 and \$25,000 weekly.

Combination of virus infection, flu the critics, his CBS-TV deal for "Blackouts," the knowledge that the show might be sag for Broadway but OK for TV—all these factors decided him against fighting it through. Comedian believes he could have done it, too, just as he did when "Blackouts" first premiered at El Capitan, Hollywood, and was likewise shellacked by the critics. It eventually was seen there by 6,000,000 ticket-buyers.

The advance sale was most heartening until such nationally circulated periodicals and critics as the N. Y. Times, Time, Newsweek, the New Yorker and George Jean Nathan circulated around the

(Continued on page 60)

Baseball's Inroads

Battle which films, legit, radio and other such standard amusement forms have to put up to maintain their b.o. against the inroads of sports in recent years is exemplified in figures released by big league baseball clubs last week. They show that the 16 teams of the two leagues drew a total of 20,312,000 paying guests during the season just closed. This was only a 3% decrease from the all-time high scored during the previous year. Here are the figures:

	1949	1948	Difference
Major League	10,532,771	10,800,977	-268,206
Minor League	9,779,229	9,511,023	+268,206
Total	20,312,000	20,312,000	0

	1949	1948	Difference
Baseball	1,400,435	1,411,400	-10,965
Baseball	1,221,498	1,450,200	-228,702
Baseball	1,143,765	1,227,792	-84,027
Baseball	1,081,811	1,450,470	-368,659
Baseball	874,348	767,429	+106,919
Baseball	711,086	82,388	+628,698
Total	9,779,229	9,779,229	0

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Baseball	711,086	82,388	+628,698
Total	9,779,229	9,779,229	0

AGVA Versus AFM Strife Continues

The tiff between the American Guild of Variety Artists and the American Federation of Musicians has had no letup despite the fact that the settlement of the issue is being decided by the N. Y. Supreme Court, which may hand down a decision by the end of the week.

AFM during the past week has sent out telegrams to many hand-leaders questioning them as to whether any of them had been forced to join AGVA at any time. Information from the answers to the wires has been used in AFM's additional leaflets in the AGVA suit to enjoin James C. Petrillo, AFM chief, and the union from interfering in its contractual obligations to performers, theatre and movie owners and talent agencies. In the additional briefs AFM reiterated that the battle is purely a labor-dispute and thus must go through state and national labor relations boards.

Although N. Y. Supreme Court Justice Samuel H. Hofstadter asked both AGVA and AFM to get together in an effort to affect a settlement, there's little likelihood that this can be accomplished.

Dispute stems from a jurisdictional battle over hand-leaders who emerge shows and acts which use musical instruments as part of their turn. AGVA claims that the podium mounters who emerge shows and displace an AGVA member must join the performers' union. AFM insists that its members need join no other union in order to work and also has claim to musical acts on the ground that they are musicians.



KEN MURRAY'S GONE FISHIN' SOON TO BE SEEN ON CBS TELEVISION

Nothing But Praise For First L.A. Showing Of Nuremberg Trials

Hollywood, Oct. 18. Don Lee outlet, KTLA, last week beamed, for the first time on the west coast, U. S. Army films of the Nuremberg Trials. Pix will be on again Oct. 26 due to viewer reaction.

KTLA was completely prepared to meet with heavy complaints from viewers because film, which runs 75 minutes, contains captured clips from films taken at German concentration camps during the war. Station put an explanatory opening and closing on the program, stating the hope that film would be received in the spirit in which it was being presented. Out-let apologized to those who might think picture should be kept under cover and went on to say that it was being shown in the belief that its penetrating message would overshadow its awesome content.

KTLA also prepared speeches for its ushers and switchboard operators that film was being shown at a late hour to avoid juvenile viewers and that it was being presented in hope of shocking viewers out of postwar complacency.

VETERANS PRIMING THEATRE MEMORIAL

Veterans Theatre Memorial, an organization seeking to express the veterans' thanks to show business for its entertainment efforts during the war, by building a theatre memorial, will launch a membership drive with "Salute to Show Business" show and dance at the Astor hotel N. Y. Nov. 5.

Working on the VTM projects are three show business committees. Legit producers' committee comprises Brock Pemberton, Billy Rose, Moss Hart, Arthur Hopkins, John Gessner, Michael Todd and Oscar Hammerstein II. Motion picture and stage committee consists of Edward Arnold, Zachary Scott, Humphrey Bogart, Robert Mitchell, Elio Pina, Bobby Clark, Phil Silvers, Marlon Brando, Jose Ferrer, Ian Hunter and Robert Ryan. Radio and tele committee comprises Henry Morgenthau III, Lawrence Schwab, Bill Berns, Robert L. Coe and Jack Eigen.

Edith Piaf's Paris Legit Debut in Straight Play

Boff business of Edith Piaf at the Versailles may extend her four to eight weeks more beyond her 13 stanzas so far, with result that her legit debut in a play which Marcel Achard is specially writing for her may be stalled. This would mark the disease's Parisian legit debut. Achard is a foremost French playwright whose "Aupres de ma Blonche" has been adapted by Sam Behrmann as "I Know My Love" for the Luntz this season.

Mrs. Piaf has a concert commitment at the Salle Pleyel, Paris, in March, and Sir Charles R. Cochran has some concerts in London lined up for her in June and July. Clifford C. Fischer, her manager, will probably return to Paris with her to get the European activities under way.

Achard's play is said to be virtually a dramatization of her career as a Parisian street gamin who gained world renown, but would be sans songs.

Van Upp Buys DP Novel Virginia Van Upp has purchased "Kadish" novel by Maurice Bernstein with a DP theme, for indie production.

THIS WEEK'S FOOTBALL

By MARTY GLICKMAN

(WAGM, CBS-TV, Paramount News Sportscaster)

COLLEGE EAST

* Games	Selection	* Points
Army-Columbia	Army	77
Only Navy has a chance against the Cadets.		
Boston College-Georgetown (Fri. nite)	Boston College	13
Eagles are much bigger up front.		
Boston U-NYU	Boston U	35
Violets are out of their class.		
Brown-Lehigh	Brown	26
Bruins to bounce back after Princeton upset.		
Colgate-Rutgers	Colgate	14
Harman's team disappointing without Frank Burns.		
Cornell-Princeton	Cornell	13
Shelton, Dorset, Fleischmann and Miller are some of the country's best.		
Duquesne-Villanova	Villanova	14
How in the world did Tulsa beat the Wildcats?		
Fordham-Syracuse	Syracuse	13
Both teams improving, Syracuse has Cusack.		
Harvard-Dartmouth	Dartmouth	14
Harvard demoralized.		
Yale-Holy Cross	Yale	7
Crusaders hard hit by injuries.		
Penn-Navy	Navy	7
Penn lacks a passer; Navy has Zastrow.		

SOUTH

* Games	Selection	* Points
Alabama-Mississippi State	Alabama	14
Bama moving after slow start.		
No. Carolina State-Maryland	Maryland	7
Maryland a southern spoiler.		
Vanderbilt-Arkansas	Arkansas	7
Tough ball game, Razorbacks more seasoned.		
Auburn-Tulane	Tulane	10
They'll all look easy to Tulane after Notre Dame.		
Texas A&M-Baylor	Baylor	20
Bears unbeaten, Aggies at bottom of southwest race.		
Florida-Georgia Tech	Georgia Tech	7
Gators will give the light engineers trouble.		
Miami-Georgia (Fri. nite)	Georgia	13
Buildups beginning to build again.		
Southern Methodist-Kentucky	Kentucky	13
Wildcats great, only one touchdown scored against them.		
LSU-No. Carolina (nite)	No. Carolina	20
LSU no match for Justice & Co.		
TCU-Mississippi (nite)	Mississippi	7
Ole Miss. can score more often.		
Rice-Texas	Rice	7
This one for Southwest Conference crown.		
Tennessee-Texas Tech	Tennessee	20
Tech plays all the tough ones, rarely wins.		

MIDWEST

* Games	Selection	* Points
Purdue-Illinois	Illinois	13
Boilermakers battered after tough games.		
Indiana-Pittsburgh	Pittsburgh	13
Panthers a power again, Hoosiers still looking for first win.		
Iowa-Northwestern	Northwestern	7
Rough game! Wildcats high after Michigan win.		
Iowa State-Missouri	Missouri	13
First loss of season for best Iowa State team in years.		
Oklahoma A&M-Kansas	Oklahoma A&M	7
Bad season for Kansas.		
Michigan-Minnesota	Minnesota	7
Battle of Giants! Gopher line is better.		
Michigan State-Penn State	Michigan State	13
Spartans too tough at East Lansing.		
Nebraska-Oklahoma	Oklahoma	20
Sooners heading for undefeated year.		
Wisconsin-Ohio State	Ohio State	7
Badgers under Williamson one year away.		

FAR WEST

* Games	Selection	* Points
California-Washington	California	10
Golden Bears bowl-bound after Trojan win.		
USC-Oregon	USC	14
Trojans get even against Oregon.		
Stanford-Oregon State	Stanford	13
Southern division teams better than northern in Coast Conference.		
Washington State-UCLA	UCLA	7

PROFESSIONAL NATIONAL LEAGUE

* Games	Selection	* Points
Giants-Bears	Bears	14
Bears sharper in the backfield.		
Cardinals-Lions	Cardinals	7
Pat Harder may be back for this one.		
Rams-Packers	Rams	11
Rams only unbeaten team in National League.		
Steelers-Bulldogs	Steelers	14
Steelers have more and better backs.		
Eagles-Redskins	Eagles	7
Skins don't have runners to complement Baugh.		

ALL-AMERICA CONFERENCE

* Games	Selection	* Points
Yankees-'49-ers	'49-ers	10
'49-ers easily the best in AAC.		
Colts-Rockets	Colts	7
Colts have Y. A. Tittle.		
Bills-Dons	Bills	7
Dons don't have it away from home.		

SEASON'S RECORD

Won, 122; Lost, 47; Ties, 8; Pct. .722

* Home teams listed first.
Points are selector's prediction, not the gambling odds.
College games are held Saturday unless otherwise stated; pro games on Sunday unless otherwise stated.

Doug's Italo Decoration

Rome, Oct. 11. Douglas Fairbanks, Jr., was awarded the Solidarity Medal by the Italian government in Rome last week. A dinner for several hundred persons at the Quirinale hotel was given in his honor to which dignitaries from Britain, U. S. and Italy had been invited. Fairbanks is slated to receive an honorary knighthood in Great Britain soon. Directly after the war, Fairbanks did a great deal of work for UNRRA here.

"State Secret," an English film starring Fairbanks' and Glynis Johns, was recently completed in Trento in the Italian Alps.

French Starlet's U.S. Tour to Promote Tourism

Nineteen-year-old French film starlet Nicole Francis planes into New York this week as a living promotion piece for French hotel associations. They are cooperating in financing her tour of the U. S. to plug tourist biz during the winter.

Femme is the former wife of Paul Renou, grandson of the painter. As part of the promotion she's bringing a wardrobe claimed to cost \$60,000. It was designed by de Roemy of Paris and includes a black lace innovation through which fluorescent unmentionables shine.

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MAJOR NET FOR MINOR DISTRIBS

Johnston Assures SIMPP He'll Make No European Deals Binding Indies

Indie producers' fears that Eric Johnston might enter into discussions affecting their interests during his current tour of Europe have been considerably dissipated as a result of a series of confabs in Paris between the Motion Picture Assn. of America topper and Ellis G. Arnall, prez of the Society of Independent Motion Picture Producers. SIMPP has been vehement in its stand that Johnston has no right to speak abroad for the whole U. S. industry. It has also objected to his confabs with foreign government officials on the basis that any negotiations should be carried on for the industry by the State Dept.

SIMPP's suspicions of Johnston's motives, when he left for Europe a month ago, resulted in the Paris huddles, at which time, it is understood, cards were pretty much laid on the table. Arnall was then in Paris to attend a session of the United Nations Economic, Social & Cultural Organization. Johnston is believed to have convinced the SIMPP prez that no deals with governments would be made that in any way affected the indies—and if so they'd get plenty of notice so that they could be represented. Presence with Johnston in Europe of John G. McCarthy, MPAA international division chieftain, which had particularly aroused SIMPP suspicions, was explained as being for the purpose of making "compensation" deals. These are arrangements by which frozen film coin is thawed via trading of goods and services.

While SIMPP's immediate fears have been pretty much allayed, its suspicions have not been put to rest.

(Continued on page 16)

EXHIBS' FILM PROD. CO. PASSES \$1,500,000 MARK

Total stock contributions to the National Exhibitors Film Co. from circuit operators crossed the \$1,500,000 marker this week with another \$500,000 still required before the outfit meets the minimum capitalization set by its founders. Ultimately, sponsors of the unit which will back indie production, hope to reach a \$10,000,000 figure.

To date, several of the smaller theatre ops who expressed interest in the company have failed to pick up their subscriptions. None of the larger backers, it is said, has pulled out. Likelihood is, however, that before the NEFC corals all its coin, either Si Fabian, NEPC prez, or Sam Pinanski, board chairman, may swing through the country to enlist circuit financial support.

As part of its policy once it starts operating, NEFC expects to divide its releases among those distribs most in need of product. That plan was recently fixed as a way of helping to keep maximum number of the distribs in operation, one of the principle aims of the group.

Johnston Back Next Wk.

Eric Johnston, president of the Motion Picture Assn. of America is due back in New York next Wednesday (26) from Europe. He is scheduled to make a speech the following day at Columbia University, at which time he is expected to review some of his general observations of the Continent.

MPAA topper has been in Rome for the past four days after stops at Athens and Ankara. He leaves Rome today (Wednesday) for Paris, where he'll remain until Saturday (22). He goes from there to London and will plane Tuesday (23) from London to New York. Johnston has been abroad since Sept. 19. Trip is sponsored by Economic Cooperation Administration for a study of improving publicity overseas for its services. Johnston has been accompanied part of the way by John G. McCarthy, MPAA's international department chieftain. Edward Chert, Johnston's aide, left New York last Friday (14) to join him.

Scharys East Nov. 7

The Dore Scharys are due to arrive in New York Nov. 7 and out the next day to Washington for two days, returning Nov. 10 for a spell in N. Y.

Will attend the preem of his "Battleground" at the Astor Nov. 11.

TOA's Trade Code Confabs Go Into Session Nov. 16

Theatre Owners of America's fight for a code of trade practices goes into high Nov. 16 when the full 17-man exhib-distrib relations committee is convened in New York. Date was set this week by Samuel Pinanski, newly-named TOA prez, who has asked circuit operators throughout the country to be on hand on the date fixed. Summons to the meet may prelude an all-industry confab aimed at ending the current feud over competitive selling and individual company clearances.

Converging of exhibs on N. Y. is expected to be followed immediately by a request to all major distribs for a general roundtable conference. Before the TOA committee meet gets under way, however, an earlier gathering of a special steering committee will be held. This group will fix the agenda of the full-dress conclave so that the larger unit can get going without preliminary sparring.

Request for roundtable discussion.

(Continued on page 20)

Colleges Ban Newsreel Slow-Motion Football Shots; Fear Scouting

The slow-motion newsreel shot of a football play is on its way out under a standard form of contract between the reels and the colleges which the schools are currently pushing. Part limiting the rights of the reels in their treatment of pigskin matches has already been adopted by the Big Ten colleges in the midwest, the Coast universities, Pittsburgh and Colgate. Movement is afoot by other schools to get the same terms.

Under the contract, in return for permitting the five reels to plant their cameras on the grid-iron without charge, the companies subject themselves to a \$10,000 fine if they violate any of the conditions laid down. Besides banning any slow-motion camera shots because they tip off scouts, the pact places an absolute bar on using more than 200 feet of any game.

Use by the reels of shots on television is barred. Agreements with TV stations, it is said, forbid the telecasters to kinescope their shots for use outside the video field. Hence, the rule works both ways.

Newsreel companies are also required to agree not to make any shorts or features from the football clips. No part of the shots can be incorporated in a film except the regular newsreel issue. On that score, all private and public showings must be part of the regular newsreel release.

Further taboos bar use of advertising, either direct or implied in the clips. All films moreover must be shot at normal speed.

SPINGOLD ON COAST

Hollywood, Oct. 18. Nate Spingold arrived Monday (17), with Jack Cohn, Abe Montague, Abe Schneider and Leo Jaffe due in Saturday. They're in for a week of production meetings at Columbia.

REAPING BENEFITS FROM ECONOMIES

Entire distribution picture has been going through a remarkable change in the past few months. Almost without exception, the smaller distrib companies—those operating without theatre support—have suddenly plunged into profitable activities which put them far ahead of the comparative period of last year. It is believed that the improvement is the payoff on the sink-or-swim-expenditure slashes which the lesser distribs pushed through when the going grew rough.

The Big Five, on the other hand, are still coming up with spotty performances so far as the net take is concerned. Industry credit the gap between the current showing of the smaller companies and their bigger rivals to the fact that the outfits without theatres were faced with an immediate threat of being forced out of business. Their economy slashes were all the deeper, eliminating almost all expensive pix.

The improved picture for the minor distribs blankets the field, covering United Artists, Universal, Columbia, Republic, Monogram and Film Classics. Better returns are also claimed for Eagle Lion.

(Continued on page 20)

20th Pact 'Insures' Zanuck for 750G

Darryl F. Zanuck's new 20-year contract as production chief for 20th-Fox calls for the payment of \$750,000 by the company to the Zanuck estate in the event of the studio topper's death during his term of employment. Inspection of the contract also discloses that Zanuck has the sole say on whether to remain as full-time production chief for the entire 20 years or to go into semi-retirement as a consultant at part-time pay after 10 years.

At any time before expiration of the 10-year period, or from time-to-time at two-year intervals thereafter, Zanuck merely has to mail a registered letter exercising his option to stay on as studio biggie. For his full-time stint he receives \$5,000 weekly plus traveling expenses, while he will get \$2,500 weekly if he chooses to switch to part-time work after 10 years. As for the death payment, it must be

(Continued on page 22)

Skouras Wants Joe Schenck to Stay At 20th, But He Still Yens Own Circuit

C. P. Skouras to Europe

Hollywood, Oct. 18. National Theatres prez Charles P. Skouras leaves for New York at the end of the month, en route to Europe for his first trip abroad since 1939. He'll spend four weeks in England and on the Continent on a combined business-vacation junket.

He'll be accompanied by Fox-Intermountain prez F. H. (Rick) Rickertson, Fox-Midwest chief Elmer Rhoden and Roy Bradley of the NT home-office staff here.

P.R. Project Needs Only Allied Nod; PCCITO Gives OK

Approval during the past week by the Pacific Coast Conference of Independent Theatre Owners and the Trade Press Committee of the public relations program proposed at the Chicago all-industry meet, leaves Allied States Assn. as the only group yet to give it the okay stamp. Allied will consider the project at its annual convention in Minneapolis next week.

It was agreed in Chicago that unanimous approval must be had from all nine groups participating in drawing up the program there in order for it to become effective. With such approval, RKO prez Ned E. Depinet, chairman of the interim committee set up in Chi. is slated to call a meeting in Washington next month of reps of the nine groups to set up a permanent organization.

The only in any way jarring note to grow out of the sessions of the various outfits participating at Chicago came from Canada last week.

(Continued on page 23)

CROWN IN ON WALDORF DEAL

Col Henry Crown, member of the board of Columbia Pictures, was a partner of Conrad N. Hilton in the latter's purchase last week of control of New York's Waldorf-Astoria hotel.

Crown, Chicago construction manufacturer, who has wide business interests, joined the Col board about a year ago.

National Boxoffice Survey

Business Reflects Start of Fall Upbeat — 'Jolson' Takes Over First; 'Irma,' 'Bride' Next Best

Business in key cities covered by VARIETY this week is reflecting usual fall upturn. There are a few slow spots, particularly where the weather continues warm or like Pittsburgh, where the steel and coal strikes are cutting in.

"Jolson Sings Again" (Col) which has been pushing up steadily in recent weeks as the picture goes out on more dates, is climbing into the jockey's seat this session. It is way out ahead on individual showings, being sold to sensational in some eight keys and top-bracket on amount of money. Second place goes to "My Friend Irma" (Par) which was fourth last stanza.

"Male War Bride" (20th) among the boxoffice winners for many weeks, is taking over third place as a comfortable margin. "Ichabod," new RKO-Disney opus, is finishing fourth with a batch of some 12 playdates. Christopher Columbus' "U," while not as strong in some keys, is showing enough to take fifth money.

Sixth place goes to "Task Force" (WB) while "Under Capricorn" (WB), very spotty currently, is winding up seventh. "Midnight Kiss" (M-G) and "Father Was Full-

back" (20th) round out Big Nine list in that order.

Best runnerup pix are "Fighting Kentuckian" (Rep), "Sword in Desert" (U), "Come to Stable" (20th) and "Doctor and Girl" (M-G).

Wore Yellow Ribbon" (RKO) playing to smash box in Philly looks most promising of new entries. "Love Happy" (U-A) sunk in Fresno, also appears potentially big. "Red Hot and Blue" (Par) which opens this week at N. Y. Paramount shapes up nicely in Philly. "Fighting Man of Plains" (Philly) good in L. A. is sturdy in K. C. "Tokyo Joe" (Col) looks for a good Washington D. C. session, but is disappointing for a Bogart film.

Burmester" (Rep) sturdy in K. C. shapes up okay in Denver. "Miss Grant Takes Richmond" (Col) looks sturdy in Cincy. "White Heat" (WB) is doing nicely in Chi. "Easy Living" (RKO) is okay in N. Y. and Pittsburgh.

"Red Light" (U-A) has a strong week in prospect in Pitt. "Red Danube" (M-G) okay in Indian-apolis, is smooth in St. Louis.

(Complete Boxoffice Reports on Pages 11-13)

Hollywood, Oct. 18.

Twentieth-Fox prez Spyros P. Skouras has been spending most of his time here on the Coast during the last week in an effort to convince Joseph M. Schenck not to leave the company when his present contract expires next year. It has been learned that Skouras desires Schenck to remain at the studio in an executive capacity even though 20th is forced to give up its theatres.

Schenck has already indicated that he will not extend his present \$2,500-a-week pact, whether divorce is ordered for 20th or not. He is reportedly mulling the possibility of taking over as active operating head of the United Artists Theatre Circuit, which he now heads as proxy, or of Mike Naff's United California and Golden State chains. An alternative which would keep him allied with the Skouras family if not with 20th in case of divorce, would be a merger of a number of houses from the aforementioned circuits with a group of theatres now operated under Charles P. Skouras' National Theatres banner.

Proposed circuit, which could take shape only in case of divorce, would partner Schenck with Charles Skouras and with Naff. Chain, which might include up-

(Continued on page 22)

L. B. MAYER SHUTTLING FROM N.Y. TO MIAMI

Metro production chief Louis B. Mayer, his wife, Lorena, and Howard Strickling, studio publicity head, took to Miami over the weekend from New York where the trio are currently on a visit. Mayer has been meeting with Nicholas M. Schenck, Metro prez, and William F. Rodgers, distribution veepee on production and releasing plans for the upcoming season.

Party will return from Florida beginning of next week for a further stay in Gotham. Mayer plans his return to the Coast the end of the coming week.

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DAILY VARIETY
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Can. Prods. Shun Yank Help, Want Partial Freeze of \$12,000,000 U.S. Take

Despite opposition of Canadian production interests, the U. S. film industry's program of cooperation with Canada is expected to be renewed in January for a third year. Yank pic men are committed to promote north-of-the-border visits by U. S. tourists in return for the Canadian government's agreement to keep its hands off the \$12,000,000 yearly that American film firms take out of their country.

The original agreement, promoted by Motion Picture Assn. of America v.p. Francis Harmon in January 1948, to help preserve Canada's dollar position has worked well according to most sources. Hollywood studios have produced both shorts and features presenting the beauties of Canada, and tourism there has increased considerably, although it is impossible to say of course how much of this is directly attributable to the pictures.

Undercover campaign against the program has been carried on in Canada by certain production interests there. They claim that it would be more advantageous for the government to freeze part of the American industry's coin. In that way it is said the same number of dollars could be saved as is brought in by tourists and the frozen money would be used by Hollywood for the making of pic in Canada as is now being done in England and other parts of the globe. This would give work to Canadians and rentals to studios. There are three bids available for such work—Renaissance Studios, Currier Productions and Audio Films.

More Goodwill

This opposition to the program is thought to be from too narrow a segment of the Canadian industry to upset it. Harmon was in Canada on the project about four weeks ago and further cemented good will for the U. S. filmmakers by attending the Canadian Motion Picture Industry Council sessions in Ottawa last week. The program has a staunch supporter in J. J. Fitzgibbon, Famous Players-Canadian chief, who heads the MPCA.

Harmon, on his trip to Ottawa last month took with him a print of "Canada Unlimited," a two-reel short produced by RKO for its "This is America" series. It is the key film in the promotional campaign this year as Paramount's "Neighbors to the North" was in 1948. A feature "Canadian Pacific" made by Nat Holt for 20th.

(Continued on page 22)

FLOCK OF SHOWFOLK DUE ON QE THURSDAY

With an ample quota of film thespis, the Queen Elizabeth is scheduled to arrive in New York tomorrow. (Thurs.) Picture players include Joan Fontaine returning from Hal Wallis' Italian locationer, "September." Richard Widmark who completed 20th-Fox's "Night and the City" in Britain, and Robert Donat. Latter recently wrapped up "Cure for Love" for Sir Alexander Korda's London films.

Other passengers listed are Irene M. Selznick, producer of Broadway's "Streetcar Named Desire," playwright Frederick Loewe, and actor Arthur Harnois. Show biz contingent is rounded out by British impresario Prince Lita. He plans a three-week stay in New York to look over new shows and vaude acts for the Shell circuit.

Dupont's New High-Speed Film Developing Machine

High-speed film developing machine, which Du Pont Film Manufacturing Co. is reported to have nearly perfected, would be a great time-saver for newsreels and TV newsreels, according to trade opinion. Work on the process has gone so far that it now is possible to develop 16mm pictures in two minutes. Special type of film is used as a major ingredient in the setup. All television stations which cover local events via their own cameramen would be greatly helped by the new, fast-action developer. It would enable them to have pictures ready for TV viewing at most as soon as the film is received in the telecasting studio.

Dozier Joins Col.

Hollywood, Oct. 18.

Bill Dozier, co-partner with Joan Fontaine in Rampart Productions, signed a producer contract with Columbia calling for high-budget pictures. His last studio pact was with U.I. where he inked a \$3,000-a-week job to produce independently.

Fate of the Rampart company will be decided when Miss Fontaine returns from Europe.

SAG Bans Agents' Film Prod. Deals; Feldman's 1-Pic OK

Hollywood, Oct. 18.

Screen Actors Guild, in okaying a new 10-year agreement with the Actors Managers Guild, has cracked the whip against future participation by agents in production deals. SAG, which formerly considered each case on its merits before granting waivers, has now decided to ban outright such activity by agents in a move to protect thespians against exploitation.

Regarding deals lined up prior to inking of the new contract, SAG will continue to review them for possibility of waivers in order to prevent hardship on performers with firm production commitments. Charles K. Feldman, producing "The Glass Menagerie" for Warner Bros. will get under the wire but in the future all such production deals will be strictly prohibited.

Murray Kinnell of SAG, and Adrian McCalman of AMG will continue as joint administrators of new pact which goes into effect Nov. 1. One of the most important clauses in pact provides that an agent must secure at least 14 days of work for his client out of each consecutive 91 days. If agent does not secure that much work, the actor may terminate his contract with the agent. Under old contract, agent had to secure at least 18 days out of each 129 consecutive days.

Maximum term of a contract between agent and actor has been set at three years with maximum commissions at 10%. Latter percentage holds even if an actor becomes obligated to two or more agents. SAG members cannot use agents not franchised by SAG. There are 100 AMG members, 90 non-AMG agents.

Smaller agents here including Nat C. Goldstone, Arthur S. Lyons, Paul Kohner, Irving Salkow, Danny Winkler, Jules Goldstone, Kurt Frings, Hal Rose and others are talking of organizing to fight alleged piracy of clients through what they call "monopolistic activity by a handful of big agencies."

F-WC FIRST CIRCUIT BOOKING FOR 'HAMLET'

Universal has closed its first circuit booking of "Hamlet," the J. Arthur Rank filmization of the Shakespeare classic. Within the next couple of weeks "Hamlet" will open in the Fox-West Coast circuit with the pic grooved to play ultimately in the chain's 230 theatres. As a starter film went into F.W.C.'s First Star theatre, Los Angeles, this week for a return engagement.

Mass booking of "Hamlet" with F.W.C. is the first step in the avowed intention of Nate Blumberg, U's prez, to snag volume playdates for the film. It has grossed a shade over \$1,500,000 in roadshow dates during the first year.

Circuit booking was granted according to Charles P. Skouras, head of National Theatres because he is convinced that the classic "will be successful in any type of theatre and in every type of community."

Gerald Mayer, nephew of L. B. Mayer, has been assigned to direct "Standoff." Richard Goldstone is producing pic for Metro.

RKO to Distribute Lupino-Young Pix

Hollywood, Oct. 18.

Filmmakers, headed by Ida Lupino and Collier Young, closed a deal with RKO for the production of three pictures, "Nice Girl," "Time Bomb" and a third still untitled. RKO, under the contract, will finance the films 100% and split the profits 50-50.

EL to Concentrate On Distribution

Eagle Lion's braintrusters have plotted a course for the company in which its product salvation will lie with a broad base of indie producers rather than the use of its studio to shoot a volume of pic. That was disclosed by N. Peter Rathvon, former RKO presy who is associated with EL as a consultant on product, at a joint interview held with William MacMillen, EL veepee in charge of operations.

Declaring that EL is now set to finance 18-20 "first-grade films" during the next 12 months, Rathvon asserted that the "brick-and-mortar" of the studio would not lead the company into aiming for a volume program of home-produced films. As Rathvon sees it, company's course is far sounder in seeking one or two features from a sizable number of indie producers than to attempt to meet its needs on the lot. "When you must turn out a given number of films to meet releasing demands, then the tail is wagging the dog," Rathvon believes.

Rathvon's own four films which his Motion Picture Capital Corp. has bankrolled are now committed to EL. Two of these, "Sundowners" and George Pal's "Ruppet" have been completed while the third, co-starring Paulette Goddard and Pedro Armendariz on a Mexican locale, is nearing completion. Fourth will be Pal's "Destination Moon."

Rathvon claims that the banks are so allergic to backing pic that "it is now easier to raise risk money than first money." In an attempt to widen EL's sources of first coin, MacMillen disclosed that.

(Continued on page 22)

PAR'S DUALER IN MPLS. CUTS SCALE 44c TO 38c

Minneapolis, Oct. 18.

First break in admission prices here has the Aster, one of Minnesota Amusement Co. (Paramount) two loop first-run houses double featuring, lowered its adult scale from 44c to 38c.

While the trade interpreted the price reduction as a move in retaliation for the increased twin billing by local independent neighborhood and suburban houses, and the latter's coupling of "A" pictures for the first time, Charles Winchell, assistant general manager, explained the purpose was to increase the spread between the scale of the Aster and the Gopher, the latter the other Par downtown double feature house. The latter, he points out, plays higher quality pictures than the Aster and has only a 30c top.

Harry B. French, Minnesota Auma. president, says he has no intention of double featuring in his neighborhood houses to compete with the independents. He says he is strongly opposed to such a policy.

Efforts of North Central Allied to curb the double featuring by local members have been unavailing so far and an announced meeting to discuss the problem hasn't been held yet. The "offenders" declared they're being forced to the policy to meet the competition of other independents who are getting earlier clearance.

Henreid Winds 'Escape'

Paul Henreid left for the Coast over the weekend after winding up a starring role in Edward J. and Harry Lee Danziger's "Escape If You Can." Originally titled "Runaway," the picture was made entirely in New York. Bernard Vorhaus directed.

Next stint for Henreid reportedly will be "The Charmed Circle," which Richard Vernon is slated to make in France with Vorhaus directing. Danziger brothers, meanwhile, are readying George Axelrod's "St. Benny the Dip" as their next venture. As yet no date has been set for it to roll.

Al Crown Denies Goldwyn Plans 'Flooding' Germany With Product

Pix Reviewer Exam

Albany, Oct. 18.

The State Civil Service Commission will hold on Dec. 10 an open competitive examination for motion picture reviewer in the State Education Department and for motion picture inspector.

One vacancy in the former exists in the New York City office, two vacancies exist in Buffalo and Syracuse, for the latter. Reviewer pays a starting salary of \$3,846, with annual increments for five years to \$4,572. Salary range for inspector is \$3,036 to \$3,714.

Par Starting To Transfer Assets To New Prod. Co.

Paramount homeoffice and studio biggies launched a series of intensive huddles this week to map the intricate business of transferring the studio and its vast assets to the new company that takes over, under the anti-trust decree, on Jan. 1. Reportedly, studio execs are seeking to convince h.o. topers that an overall clause can be adopted which would save the company some \$60,000 in a time-consuming inventory of the lot's assets. Latter have been asking for the detailed stocktaking before making the transfer.

Studio controller Morris Simpson arrived in New York early this week. It has been learned, in part through the talks, he joins Sidney Justin, head of the Coast legal staff. Both Simpson and Justin are conferring with Fred Mohrhard, Paramount treasurer, and Austin C. Keough, company veepee and general counsel.

On breakup of Paramount into two companies, all physical assets must be assigned to the new production-distribution unit. Since the move lacks any precedent in the film industry, the complicated procedure is posing plenty of headaches to Paramounters. This week's conclave is expected to lay down a hard-and-fast procedure to be followed.

Simpson formerly was a h.o. exec in the distribution dept and also worked for Par overseas.

L. A. to N. Y.

Ben Benjamin
Mindy Carson
Jim Denton
Dick Dora
Ellen Drew
Paul Dudley
Jimmy Durante
Jo Eisinger
Julius Epstein
Phil Epstein
Mitchell Gertz
Michael Gordon
Cory Grant
Kathryn Grayson
Ted Heintz
Paul Henne
Hedda Hopper
Harry Horner
Dorothy Kizmet
Edward Knopf
Sidney Korn
Michael Kraike
Hedy Lamarr
Peter Lawford
Oscar Levant
Martha Lipton
Louis B. Mayer
Paul Mosher
William J. Pinar
Martin Ragaway
Anne Revere
Marjorie Reynolds
Frank Sinatra
Howard Strickling
Spencer Tracy
Edward J. Wallon
Bert Wheeler

N. Y. to L. A.

George Byron
Helen Kane
Vic Damone
Joan Fontaine
George Grarkin
George A. Hickey
H. S. Kraft
Colin Miller
Pat O'Brien
Fred C. Quimby
Audrey Totter

Deal which he set within the past few weeks for distribution of Samuel Goldwyn product in Germany was cited by Goldwyn v.p. Alfred Crown last week as refutation of charges that the indie producer was "flooding" the Reich market. Crown, who recently returned to New York from four weeks abroad, disclosed that he had set a deal with Herzog Films, of Munich, to handle Goldwyn pictures. He also hired Leo Horster, who was with Paramount before the war to rep Goldwyn in Germany and Austria.

Various members of the Motion Picture Assn. of America have charged Goldwyn with taking advantage of the voluntary restrictions they have imposed on themselves. They have adopted a ceiling of 15 pic a year each, although there is now discussion of possibly raising this figure. It has also been claimed that Goldwyn has been withholding his pic during the period when it was unprofitable to operate in Germany and is now sending them in when compensation is available via the Economic Cooperation Administration.

"We are not and have no intention of 'flooding' the market," Crown declares. "The facts prove the point in that we have arranged for distribution of only six of 42 available pictures during the first year. Furthermore, if we were interested in 'flooding,' we wouldn't have made an exclusive deal with one distributor who obviously couldn't handle sufficient films to oversupply the market."

The Herzog pact is exclusive in that the distrib cannot handle any other English-language product. Crown has made an arrangement, however, whereby Herzog will release a minimum of 12 German films a year, the idea being that the sale of Goldwyn pic will be improved by having the same distrib handle top domestic product.

Crown was also vehement in denying that Goldwyn had been building up distribution in Germany awaiting ECA funds. He pointed out that at the Motion Picture Export Assn's request the producer had turned over to it without even compensation for out-of-pocket expenses its most successful German release, "Best Years of Our Lives."

Similar deal to that with Herzog will be made shortly in Austria, Crown said. Films to be sent into the two countries will include "Withering Heights," "Marco Polo," "Little Foxes," "Hurricane" and at least one of the Goldwyn-Danys Kaye stars.

David O. Selznick, who has about 15 pic available for Germany, has made no decision yet as to what he's going to do with them. Victor Moore, his Continental manager, will be visiting Germany shortly to determine on distribution for the product.

ECA coin for German distribution will become available Jan. 1. At that time American film companies will abandon cooperative distribution via the MPEA and tee off with their own sales forces.

Murphy M.C.'s Exhibit Parties

Hollywood, Oct. 18.
Actor George Murphy planned to Memphis Tuesday (18) to emcee Alabama-Tennessee Theatre Owners convention Thursday (20).

N. Y. to Europe

Richard Carlson
Sir Sidney Chiff
Law Grade
David Griffiths
George P. Kittel
Irving A. Maas

Europe to N. Y.

James Bailey
Henry H. Benjamin
Robert Benjamin
Cantinflas
Robert Casadesus
Al Daff
Robert Donat
Sidney Franklin
Germaine Gossler
Irene Lidova
Emile Littler
Frederick Lonsdale
Gil Maitson
Arthur Margetson
Dalphine Mesinesi
John Nash
Irene M. Selznick
Buster Shaver
Richard Widmark
Mrs. Emily Williams

BIDDING MURDERS MEDIOCRITIES

SIMPP's Ace-in-Hole vs. Big Chams Hidden in Sleeve of Gov't Decree

An almost overlooked clause of the U. S. Supreme Court's decision in the industry anti-trust suit was being waved over the head of major theatre circuits by the Society of Independent Motion Picture Producers (this week as a club to insure fair terms for piz) made by its members. The clause, pretty much lost sight of because of the interest in the greater issue of divorce, calls for divestiture by the chains of theatres which are "the fruits of illegal actions in the past."

That is what is behind the threat made by proxy Ellis G. Arnall in Hollywood last week that SIMPP was prepared to wage a nationwide war on the circuits if there was evidence of local, state or area monopolies that prevented a full measure of income for films produced by members of the Society. Arnall's remarks, made at a week-end meeting of SIMPP, were an extension of his previous statements that the organization was taking it on itself to "police" observance of the decrees under which the majors are operating.

SIMPP aims to make its policing effective. It has been learned, via the "illegal fruits" clause in the decision of the New York federal court last July 25 the matter of divestiture of the "illegal fruit" theatres was left open. Although the Supreme Court, in remanding the case to the statutory tribunal, ordered such houses divested, the New York judges held that not enough evidence on the subject was presented by the government attorneys. The matter was left open, with the Dept. of Justice being in position to present evidence seeking divestiture later. SIMPP presumably, if it thought its members faced with an unfair situation, would knock on the D. of (Continued on page 24)

Goldwyn to Detroit To Depose in Indies' Suit vs. Theatre Co-op

Detroit, Oct. 18

Samuel Goldwyn will appear here Thursday (20) to give a deposition in the suit brought by indie producers against Detroit theatre operators. That will still leave Edward Small, Walter Wanger and Benedict Bogeaus to testify.

Latter trio will have to come here for deposition-taking before the action can move the next step toward trial. It has been stalled for more than a year by inability of the producers to get to Detroit for questioning as demanded by the defendants. Federal court refused the producers' plea to be allowed to give their depositions in Hollywood.

William Cagney was the latest plaintiff to appear here, having given his testimony Oct. 3. Previously present were Walt Disney, David O. Selznick, Hunt Stromberg and Marvin Paris. Paris represented the Society of Independent Motion Picture Producers, which is a plaintiff and also an assignee for indie Seymour Nebenzal.

Suit is against the United Detroit Theatres and Michigan Co-operative, a buying-bookings combine. They are charged with conspiracy and with conspiring among Michigan Co-op's members to restrain trade in preventing the producers from getting reasonable rentals for their piz.

Robert J. Rubin, SIMPP counsel, will be on hand from New York for the deposition tomorrow, as will be A. Stewart Kerr, SIMPP's local counsel.

Hughes Signs Wilde

Hollywood, Oct. 18

Cornel Wilde was signed by Howard Hughes to star in "The Sons of the Musketeers," a swash-buckler to be filmed in Technicolor with a big budget, at RKO. Jerrold T. Brandt is producer, with Dec. 5 the starting date.

Kazan on 'Streetcar'

Hollywood, Oct. 18

Elia Kazan will direct "Streetcar Named Desire," which Charles Feldman purchased for piz last week. Tennessee Williams will write screenplay of his own legitler "Streetcar" will be filmed late in '50 or early '51. Feldman's deal with Williams calls for '51 release in order to insure legitler's saturation before hitting screen.

Decision by Williams to sell the valuable property to Feldman resulted from the latter's assurances that Kazan would direct, as he did the play. Paramount had been interested in it for William Wyler but uncertainty as to whether he could take it on cooled Williams to the bid.

Phoney Bidding Laid to Distribbs

Distribbs are currently being charged by theatre ops with working what is described as a new gag—a simulated form of competitive selling which is phoney rather than the real thing. Charge is being aired by exhibs as one justification for demanding that all winning bids on product be disclosed to the losing bidders.

Gripe goes that distribbs in a number of situations are actually splitting product while pretending to award it to the highest bidder. According to complaints, distrib asks for bids although it has already determined to divide the films among competing houses. It carries out the product splitting while pretending to be actuated solely on the basis of competitive offers.

Whole point of the device, it is claimed, is that it keeps exhibs coming with offers and thereby helps tilt the price on product. If outright product-splitting was practiced, the competitive urge to boost rentals would no longer serve as a fulcrum.

SEE GOV'T GRANTING NO MORE DELAYS

Postponement granted the majors by the Federal district court of N. Y. Friday (14) for the filing of briefs and findings of fact in the Government anti-trust suit is likely to be the last won by the defendants. Dept. of Justice has been putting up a stiff squawk to the several requests for delays. D. of J. has advised the film company attorneys that no further extensions will be permitted.

Court put off the time of filing until Nov. 14. Once the briefs are filed, three judges will then fix a date for hearings on the proposed decree. Time to appeal from the court decision granting complete divestment is automatically extended with every postponement.

Extension is automatic because the companies have 60 days from the entry of a final decree to file their appeals.

Ask High Ct. Action On Nat'l, Louisville

Washington, Oct. 18

Supreme court was asked over the past weekend to step into the Fifth & Walnut anti-trust case and to hear an appeal brought by the Fifth & Walnut Corp. against the majors.

The trial in New York resulted in the damage suit being thrown out. Defendants were Loew's, Marcus Loew Booking Agency, RKO, Paramount, 20th, Wagners, Columbia, United Artists and United Artists Theatre Circuit. The 2nd Circuit Court of Appeals upheld the trial court.

Fifth & Walnut Corp. claims that the record of Paramount, et al. should be admissible in this case.

ONLY TOP FILMS GET GOOD TERMS

Competitive bidding is murder on mediocre product, distribbs are beginning to squawk. While the auction selling imposed under the industry's consent decree is accounting for added grosses on piz with b.o. power, it is proving disastrous on grosses of "A" films below the top drawing level.

Net result now is an accentuation of "the public is shopping theme"—a greater disparity than ever between the grosses of those films which click and those that get only a mild reaction but formerly were able to get by. Latter class is finding it increasingly difficult to get playdates under the bidding system and whatever engagements the piz do play are at minimum terms.

Nevertheless, bidding is felt to be having no deleterious effect overall on major company income, since the added take on the big piz via this system compensates for the drop on the lesser piz. As a result, the majors figure they come out about even. The same is not true for indie producers who have to depend on one or two piz a year and have no program in which a hit can counterbalance a mediocrity.

The difficulty in getting playdates for the weakling "A's" is a somewhat paradoxical result of the bidding system. Exhibs in order to get the stronger films, are offering added playing time as bait in their bids. In other words, instead of offering a distrib a normal three-day run at 35%, they may offer five days. That means more income from the piz for the releasing company, but it also cuts down the playing time available for other product.

In towns with only a few theatres this situation frequently means that a picture doesn't get a date at all. Distribb execs point to piles of such situations on their desks. Sometimes, with none of the competing houses putting in a bid for a piz, the distrib's salesman goes around hat in hand and manages to wheedle screen time. Naturally, what an exhib pays for a piz under such circumstances is minor.

With bidding spreading, the majors look for an increase in this divergence of income between the big and lesser piz and they're angling for a solution. None is in sight, however, since the phenomenon appears to be a natural result of a free competitive system. "Make better pictures" is the easy and capacious answer, but no film in which a studio has invested considerable coin and put its best stars is intended for anything but top playing time. It is just one of those quirks of show biz that many a production doesn't turn out as well as anticipated.

20th-Fox Aiming Also For Chi Extension on 'Pinky'

Twentieth-Fox's legal department started work this week to get extended playing time for "Pinky" in the Chicago Loop. Although no theatre has yet been set, the film is slated to open there soon and 20th hopes to gain permission for it to play eight weeks, instead of the two-week maximum for the Loop imposed by the Jackson Park decree.

Eight-week approval was granted only last week to 20th's "Come to the Stable" by Chicago Federal Judge Michael L. Lige on the plea that "Stable" is of special interest to the public. Twentieth hopes it can prove the same point with "Pinky" because of its Negro discrimination theme.

Appeals 'Stable' Date

Chicago, Oct. 18

Tom McConnell Jackson Park theatre attorney, filed an appeal to the granting of eight-week playing time to "Come to the Stable" (20th), at the United Artists in Chi. Federal circuit court of appeals last week.

PCCITO Adds Fuel to Open Bidding Fire; Urges Arbitration in Disputes

Wind Bops 'Wind'

Minneapolis, Oct. 18

Drive-in at Austin, Minn. operated by Harold Field, Eddie Ruben and Clem Jaunick, was partly wrecked by 100-mile-an-hour hurricane. Strangely enough piz being shown was "Gone With Wind." Damage was \$25,000.

Other drive-ins in many spots throughout Minnesota also sustained considerable damage during storm.

Allied Meet To Be Victory Gala

Minneapolis, Oct. 18

When National Allied States holds its annual convention here Oct. 24-26, the occasion will partake of the nature of a victory celebration. Bessie Berger, convention chairman, announces. The celebration, he says, will be in consequence of the past year's independent exhibitor "victories"—the consent decree and the ASCAP theatre tax elimination.

Convention's keynote will be "the independent exhibitors' improved status." Speakers will stress the fact that "never in the industry's history has the independent exhibitors' status been so secure."

Meet, which is expected to be the largest gathering of indie exhibs this year, is being hailed by Allied as one of the most important in history because of the new distribution setup imposed by the decree. Exhibs are promised that they'll have an opportunity to learn how to "implement their rights under the decision in the big case." In addition, a post-mortem on the ASCAP decision will be held and a film buying clinic is scheduled to "sharpen up" exhibs for the coming season.

Number of execs of the major companies have agreed to be on hand and are expected to be given a thorough going-over by the indie theatre operators, as well as given (Continued on page 23)

INDIANA INDIES SET THEIR CONV. NOV. 15-16

Indianapolis, Oct. 18

Fall convention of the Associated Theatre Owners of Indiana to be held here Nov. 15-16 will be highlighted on the opening day by addresses from RKO prez Ned Depinet, National Allied chief William Ainsworth and Kan-Mo Allied head O. F. Sullivan. H. M. Baches, Metro exhibitor relations rep, rounds out the speaking panel.

Scheduled to meet ATOI members the following day are Abram F. Myers, National Allied's general counsel, Ed Ruch, ATOI counsel, Kruger Babbs, prez of Hallmark's Productions, and Sam Shain, 20th-Fox exhibitor relations. Conference will muster at the Hotel Lincoln.

Sue Indie Pic Company For \$3,500 in Hotel Bills

Minneapolis, Oct. 18

The Miramar Film Co. and four of its officers are defendants in a \$3,500 civil action filed Friday (14) by the Park hotel, which says that amount is due on hotel bills. The film firm, just completed filming "The Spark" starring Harold Lloyd Jr., was not sued.

Suit was filed by the Francis Hotel System Co., of Detroit, operator of the Park. Thomas Griffin, attorney for the hotel, said the \$3,500 is sought to cover the pic company's room rent, telephone, laundry and cleaning bill during its stay.

Named as defendants in addition to the company are Dick L'Estrange, producer, Ray Pearson, associate producer, Charles Erickson, director, and Edward Greening, president of the firm.

Sun Valley, Idaho, Oct. 18

Lining up with other exhib groups in opposition to an adamant stand by distribbs, the Pacific Coast Conference of Independent Theatre Owners demanded yesterday (Monday) that all bids for film be opened in public. Issue is certain to create further controversy and may well cause fireworks at the Allied States exhib convention in Minneapolis next week.

Resolution on bidding was one of the highlights of the roundup session of the three-day PCCITO convention here. Organization of various Coast indie theatre groups also passed another controversial resolution at its final session calling on distribbs to arbitrate disputes but barring all attorneys from the proceedings.

PCCITO likewise gave unanimous approval to the public relations program recommended at the all-industry confab in Chicago in August. It also reelected H. V. Rotun, Harvey chairman of the board for next year. Harvey heads the Westland theatre circuit in San Francisco. Other officers elected were Ben Levin of General Theatrical Corp., San Francisco treasurer, and Mrs. Hannah Olin, exec secretary.

Resolution on bidding made three points: (1) That requests for bids be sent out and awards made earlier; (2) That all bids be sealed and opened in front of interested parties at a certain day and time; and (3) That all distributors enter into competitive bidding where requested by exhibitors.

On the subject of arbitration, the conference suggested the following mechanics: (1) each party select an arbitrator; (2) the two arbitrators then select a third from a panel furnished by the American Arbitration Assn.

(3) Selection to be made within 10 days and from first panel submitted containing from five to 10 names; (4) all parties to the arbitration must agree that decision of the board will be final; (5) after (Continued on page 24)

Nick Schenck, Rodgers Accent Distribution's Increasing Tough Job

Distribution's hard road ahead drew plenty of attention from proxy Nicholas M. Schenck and William F. Rodgers, company sales chief, in prefatory talks to Metro's New York sales conference which closed over the weekend. Making one of his rare public appearances, Schenck appealed for an all-out fight by Metroites so that the company could come out on top. Rodgers, more upbeat than his superior, tagged recent problems as "complex in the extreme."

There isn't a minute of the day that I don't worry about all of you and about conditions," Schenck told his sales aides. "I don't like to put a damper on the meeting with a note of this kind, but it is necessary. We can't lick these problems but it requires a lot of effort by everyone of us."

Schenck complimented his cohorts "for a fine job this fiscal year." Nevertheless, he said, "there is a rough road ahead of us. I hate to send out a red signal, but you all know what is going on all over the world border here. If we give all in the fight we will come out in good shape. It can be done and it will be done."

Rodgers took over, declaring that optimism is justified in the light of Metro's impending product turn-over in video, he said. "Frankly, I am not too excited about tele- (Continued on page 22)

Gries Joins Kramer

Hollywood, Oct. 18

Tom Gries, ex-Variety man, joins Stanley Kramer as production assistant next week, resigning from Famous Artists.

Gries has been an agent at FA for more than two years, since coming here from N. Y.

NEVER IN THE HISTORY OF 20TH CEN

PIN

NOW AVAILABLE FOR SI

RY-FOX HAS THERE BEEN A HIT LIKE

WY'

LECTED ENGAGEMENTS!

part with warmth and emotion

the transformation that takes place
in the line of structural

the ups and struggling humanity, changing gradually from radiant animation to a grief-stricken woman. Kathleen Ryan plays the other woman in the same sombre key and Geremio's comrades are portrayed by a competent team headed by Bonar Colleano and Charles Goldner. Myro.

The Reckless Moment
Hollywood, Oct. 14

Columbia release of Walter Wanger production. Stars James Mason, Joan Redmond.

Robert W. Niederberg, adaptation. Mel Brooks, adaptation. Mel Brooks, adaptation.

Neil Patrick Harris	...as	James Murnigh
John Cho	...as	John Bennett
John Cho	...as	Geraldine Brooks
John Cho	...as	Henry O'Neill
John Cho	...as	Shepherd
John Cho	...as	Stratford
John Cho	...as	Walter
John Cho	...as	Ray Roberts
John Cho	...as	Frances Williams

A tense melodrama, projecting good mood and suspense, has been fashioned out of Elisabeth Sanxay Holding's mag yarn, "The Blank Wall." Now wearing the screen title of "The Reckless Moment," feature should rate reasonably satisfactory returns in most playdates.

son doesn't permit much warmth to develop for the characters. While a little more sympathy for the principal characters could have broadened appeal, the realistic touch adds thriller touches, as does the topnotch lensing and musical score. Production gains in authentic values by using the seaside resort of Balboa and commercial sections of Los Angeles as settings for the melodrama.

Plot wrings out suspense in its concern with a mother who becomes involved in murder and blackmail to save her daughter from the consequences of a romance with an unsavory older man. The man is accidentally killed.

While visiting the Balboa home of the family, the mother moves the body but it is discovered, and blackmailers move in to sell her letters written by the daughter.

Story twist has James Mason, a hood working for the blackmailer, going soft for Joan Bennett the mother, and eventually proving the means of lifting her concern for family by killing the real heavy and untruthfully confessing all crimes before his own death from injuries.

Mason's ability as an actor makes his assignment very substantial and Miss Bennett shows up exceptionally well in a part that is tinged with coldness despite the fact it deals with a mother's concern. Geraldine Brooks makes an acceptable daughter and Henry O'Neill is good as the grandfather. Shepperd Strudwick, the daughter's suitor, gives the show color.

considerable flare. Rounding out the competent casting are David Blair, Roy Roberts and Frances Williams.

Opul's guidance of the Walter Wanger production sharpens the meller flavor and the physical an-

are expert in carrying out film's

Apache Chief
Hollywood, Oct. 12.
Lippert release of Leonard & Parker
production. Features Also Carter,
Neal, Carol Thuermer, Russell Nathan.
Directed by Frank Northam. Screen-
play by accurate producer George D
Green. Original story Green and Fisher
Lippert. Screenplay Kline, editor Stanley

Young 30 Mins	Alan Curtis
Young 30 Mins	Tom Neal
Young 30 Mins	Carol Thompson
Young 30 Mins	Russell Hayden
Young 30 Mins	Paula Kishit
Young 30 Mins	Travis Barthele
Young 30 Mins	Francis Johnson
Young 30 Mins	Ted Hohl
Young 30 Mins	Allen White
Young 30 Mins	Ron Gordon
Young 30 Mins	Billie Wilkerson
Young 30 Mins	Robert Redding
Young 30 Mins	Charles Johnson
Young 30 Mins	David Wilson
Young 30 Mins	Charles Johnson

"Apache Chief" short-changes itself on action but still manages to be fairly passable secondary product for minor situations. Plotline pits Indian against Indian for a somewhat novel twist but otherwise is standard outdoor material given an okay, but not fancy production dressing on a light budget.

Right values are helped by use of the Galathea lens, providing unusual depth and clarity to the photography.

Redskin characters are split into two factions by the plot. One, headed by Alan Curtis, believes the Indians and whites can live in peace. The other, led by Russell Hayden, stirs up all the trouble by preying on wagon trains and settlers. When Hayden's murderous

he white soldiers give Curtis six

(Continued on page 18)

Wilcoxon Discerns Pro-Hollywood Trends During His 'Samson' Pitch

American public opinion leaders—the civic and church heads, women club presidents, teachers and officials of schools and colleges—are rooting for Hollywood to retain its world leadership in films. The top 10% in the U. S., judged by IQ standards, is pro-Hollywood in its tendency and readily available for industry sales pitches if the companies will follow through on city-by-city lectures. That is the opinion of Henry Wilcoxon, currently swinging through the country on a Paramount-mapped lecture tour.

Wilcoxon believes he has established a "new circuit of public relations" in his capacity as a lecturer for Par's "Samson and Delilah," which is open to the industry on regular encore trips by other Hollywoodians. "We have established contact with public leaders in 41 marketing centers, and this should be sustained," he told VARIETY. "Paramount definitely plans other lecture tours, and I believe the studios generally must follow suit."

After trading verbal questions-and-answers with the leaders in numerous spots throughout the country, Wilcoxon gets their reaction on films, as follows:

- 1 They don't like double features.
- 2 They deplore the mixture of features which fails to consider the jumbling of age brackets. Dualers aimed at different age groups are creating problems for parents who.

(Continued on page 20)

REP IN \$150,000 SUIT ON 'RIDICULE' CHARGES

Republic Pictures Corp., Republic Pictures International and Stone Cinema Corp. are named defendants in a \$150,000 damage suit in N. Y. supreme court by author Helen Lawrence. She claims she was held up to ridicule, public hatred and scorn in the Republic pic "Brazil."

Central character of "Brazil" according to the complaint, falsely and maliciously portrays the plaintiff. Shown at the Rialto, Whitehouse, L. I., March 27, 1948, the film deals with a young woman author who writes about Latin American countries.

Action was revealed last week when Justice William C. Hecht granted the defendants' motion to strike out certain allegations unless Miss Lawrence files a further bill of particulars within 10 days. Stone Cinema operates the Rialto.

Zanuck's '12 O'Clock' Bid For Oscar; Ditto 'Pinky'

Hollywood, Oct. 18. With "Pinky" launched in New York and Boston, 20th-Fox this week is laying plans to preem "12 O'Clock High" only other personal production this year of veepee Darryl F. Zanuck, before the end of the year in Los Angeles. "Pinky" too, will tee off here before Jan. 1, with the two films expected to comprise 20th's chief bid for the "best picture" Academy award.

Besides his personal interest in "12 O'Clock," Zanuck also believes that Gregory Peck might rate an Oscar for his work in the film. Studio thus has a double purpose in opening it in L.A. before the year's end. Story revolves about the Army's 8th Air Force in Europe during World War II although it was shot entirely in the U. S.

Winnipeg Clerics Flay 'False, Vicious' Films

Winnipeg, Oct. 18. Winnipeg's clergymen last week flayed films shown in Canadian theatres for their "false and vicious portrayal of life and over-emphasis on burlesque." Their organization, the Greater Winnipeg General Ministerial Assn. also took a side-swing at radio giveaway programs and soap operas. But most of its thunder was saved for what it called "appalling films."

The ministers asked the Massey Commission to consider recommending establishment of a board of film examiners to rate each picture to be shown in the country.

Zanuck Sets McNally

Hollywood, Oct. 18. Stephen McNally, on loanout from U.I. will co-star with Linda Darnell and Richard Widmark in "No Way Out," to be produced personally by Darryl F. Zanuck at 20th-Fox.

Starting date, originally slated for Oct. 17, was shifted to Oct. 28 to permit Widmark to return from London by boat. Actor is 13 pounds underweight after working in "Night and the City" in England.

Open Pix Studio Gates as Pitch For Goodwill?

Toledo, Oct. 18. Suggestion that film studios follow the lead of newspapers in opening their plants to the public as a good will builder has been made by Don McNally of Toledo in response to a story by Associated Press writer Bob Thomas on the barriers erected to tourists in Hollywood. McNally made his suggestion in a letter to Thomas, copies of which went to Louis B. Mayer, and VARIETY. It follows: "Industry has learned that it is good public relations to open its doors to visitors. They ask the public to come in, see what goes on behind the walls of masonry, steel and glass. And they make every effort to create a good impression on the visitor because they know the results will be reflected in community attitudes and, yes, sales."

The newspapers which publish your column are among the greatest exponents of this "open door" policy. Many of them are making great plans this week because it is National Newspaper Week, but I believe the average person doesn't find it too difficult to go.

(Continued on page 23)

Col.'s Annual Meet Nov. 24

Annual stockholders meet of Columbia Pictures has been set for Nov. 23.

Stockholders of record Oct. 24 will be permitted to vote on officers at the meeting to be held at the company's h.o.

Legion's Two B's

Columbia's "Holiday in Havana" and United Artists' Italian import, "Under the Sun of Rome," both drew a "B" classification from the National Legion of Decency last week.

"Havana" contains "suggestive situations" while "Rome" "irreverently uses a place of worship." "B" tag is the "morally-objectionable in part for all" category.

D.C. Variety Tags Jolie Tops in Biz

Washington, Oct. 17. Al Jolson, a local Washingtonian, has been named the "show business personality of the year" by Tent 11 of the D. C. Variety Club. Jolson will be the first to receive the award as part of the club's establishment of a show biz "Hall of Fame" in the capital this year.

Mommy singer was chosen unanimously by a selection committee composed of all past and present Chief Barkers of the local Variety tent. He'll get the award at Variety's annual dinner-dance at the Statler hotel in D. C. on Nov. 19.

London Tent Rows

London, Oct. 18. New Variety club of Great Britain Tent No. 36, will be formally inducted Thursday (20) when Robert J. O'Donnell, international chief Barker, presents it with a charter. O'Donnell and his wife are heading here following a motor trek through France and Italy. New tent is headed by Robert Wolff of RKO with C. J. Latta, Warner Bros. exec, as first ass't.

Reps to Visit Saranac

Annual mid-conference of the Variety Clubs of America, slated to start Tuesday (25) in New York, will be prelude by a special trip of reps to visit the Variety Clubs—Will Rogers Memorial Hospital at Saranac Lake, N. Y. Members coming in over the weekend, will be hailed by special train to the hospital for a tour of inspection.

Dinner, Monday, is planned at the institute when Col. William McCraw, exec director of the Variety Clubs will talk on the hospital. Fred Schwartz, Century circuit exec, is hosting a cocktail party at his lodge in the evening.

Joe Moskowitz's Stock Sale

Washington, Oct. 18. Joseph H. Moskowitz, veepee and eastern studio rep for 20th-Fox, has sold a block of 500 shares of his company's common stock.

Sale leaves Moskowitz with 1,000 shares of common.

Video's Progress Dominates SMPE Thinking; See TV's Biggest Year

Westerns Go West

Kansas City, Oct. 18. Westerns are not what they used to be at the boxoffice, according to word from a number of exhibitors in this area. And the answer is simple—they have been too many and not too good recently.

Once it was a cut and dried procedure to book a big-scale western complete with Technicolor and magnificent scenery, and rake in the coin. But the edge is definitely dulled, particularly within the past six months. Exhibits claim they have been almost flooded with the outdoor "epics," with too few of the releases living up to the epic tag.

Another Poll To Probe Postwar Pix Preferences

Proposal to probe postwar changes in the public's film tastes is currently being pushed by Audience Research, Inc. Survey would be carried out at an estimated cost to the industry of \$50,000. It would be in furtherance of a suggestion handed down at the recent Chicago public relations conference asking for accurate factual material as a preliminary to solving the industry's p.r. problems.

To dig into the question of tastes, ARI is suggesting a sampling of 10,000 cases throughout the U. S. Quizzing would be distributed at random in 125 different areas if the budget allows. Previous studies, ARI notes, were based on small samples and therefore did not lead to conclusive answers.

Research outfit proposes that the following questions be asked:

1. Who are those who go to the movies? How often do they go? How much do they pay for a movie ticket? Where do they live? How well off are they? How well educated? How old? Etc.
2. Who are those who do not go? Why don't they go? What are the physical and psychological barriers to more frequent attendance?
3. Who are those who used to go but no longer do? Why did they

(Continued on page 23)

Hollywood, Oct. 18.

Gulliver strides of television and its application to the motion picture industry make it essential that the Society of Motion Picture Engineers devote most of its time henceforth to research in the medium. This was SMPE prexy Earl I. Sponable's ultimatum as the film technicians' 60th semi-annual convention closed here Friday night (14) after a five-day session at the Hollywood Roosevelt Hotel, at the Academy Award Theatre, and amid the tele transmitters atop Mount Wilson.

Video's biggest year lies ahead, Sponable advised at the closing session. As a result, the next big session here a year from now will be devoted almost exclusively to the subject, with emphasis on color. Spring meet will be held in Chicago April 24-28, convention veepee William C. Kunzmann announced. Total of 350 eastern technicians attended the confab, joining the local session's 600 to boost the attendance 130 over the total expected.

Forecast that 50 to 100 theatres throughout the country will be equipped with tele equipment for showing of special events within the next three to six months was made by Eastman Kodak's Don Hyndman, chairman of SMPE's video committee. Theatre tele has proved itself economically sound and a real service to the public, he said.

"The question now is whether theatres will put on their own exclusive television programs, which can be sold to chains of theatres, or whether they will continue to take the commercial programs off the air," he stated. "Eventually theatre teevee will have a screen definition comparable to motion picture film. It will improve, to the extent of 12,000 lines. In addition, color definition comparable to color film will come along. In the meantime exhibitors are glad to start with what we are able to provide them now."

Hyndman, who heads Eastman's eastern motion picture film department, said that exhibs should get their orders in for equipment within the next 30 days if they want installation this year. His committee has found there's no basis for complaints by promoters of special events that teevee has cut into gate receipts, Hyndman reported.

Big Advance in Lighting

A revolutionary advance in projector lighting, which may prove to be a powerful boost to the 16m field, was demonstrated by Western Union engineers. New electric light, four times more powerful than equivalent tungsten lamps and small enough to be carried in one hand, will give 16m projectors a "throw" large enough to operate in regularly sized theatres. Problem of 16m sound quality is no obstacle, engineers stated, since soundtracks could easily be adjusted.

(Continued on page 23)

Public Relations Angle To Vidor-Col Settlement

Los Angeles, Oct. 18.

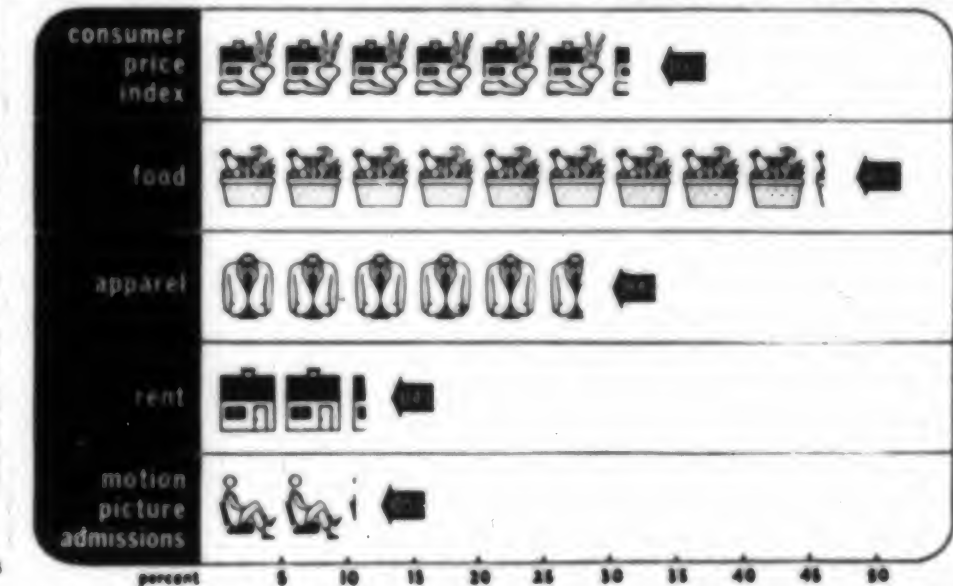
Harry Cohn, prez of Columbia, and Charles Vidor have ended their long legal hassle as result of intervention by Louis H. Mayer, Metro's studio head, in a move which plays up the awareness of top Hollywood execs to the need for good public relations. Mayer stepped in before the case could come to trial to avert the chance of another session of name-calling and headline streamers that marked the last Columbia-Vidor court battle.

Vidor gets an out from his \$3,000 weekly director post with Col which had two more years to go. As settlement, he pays the studio a total of \$75,000 over a five-year period. He is free to seek employment elsewhere.

Best chances are that Vidor will wind up with Metro. He bought an original by George Tabori several weeks ago through Minc Corp. of America in which Metro production chief Dore Schary is reported to have shown interest. Warner Bros. is said to be another possibility.

Vidor was suspended several months ago for refusing to take over directorial chores on "The Petty Girl."

MPAA ILLUSTRATES COMPARATIVELY SMALL PIX PRICE HIKE



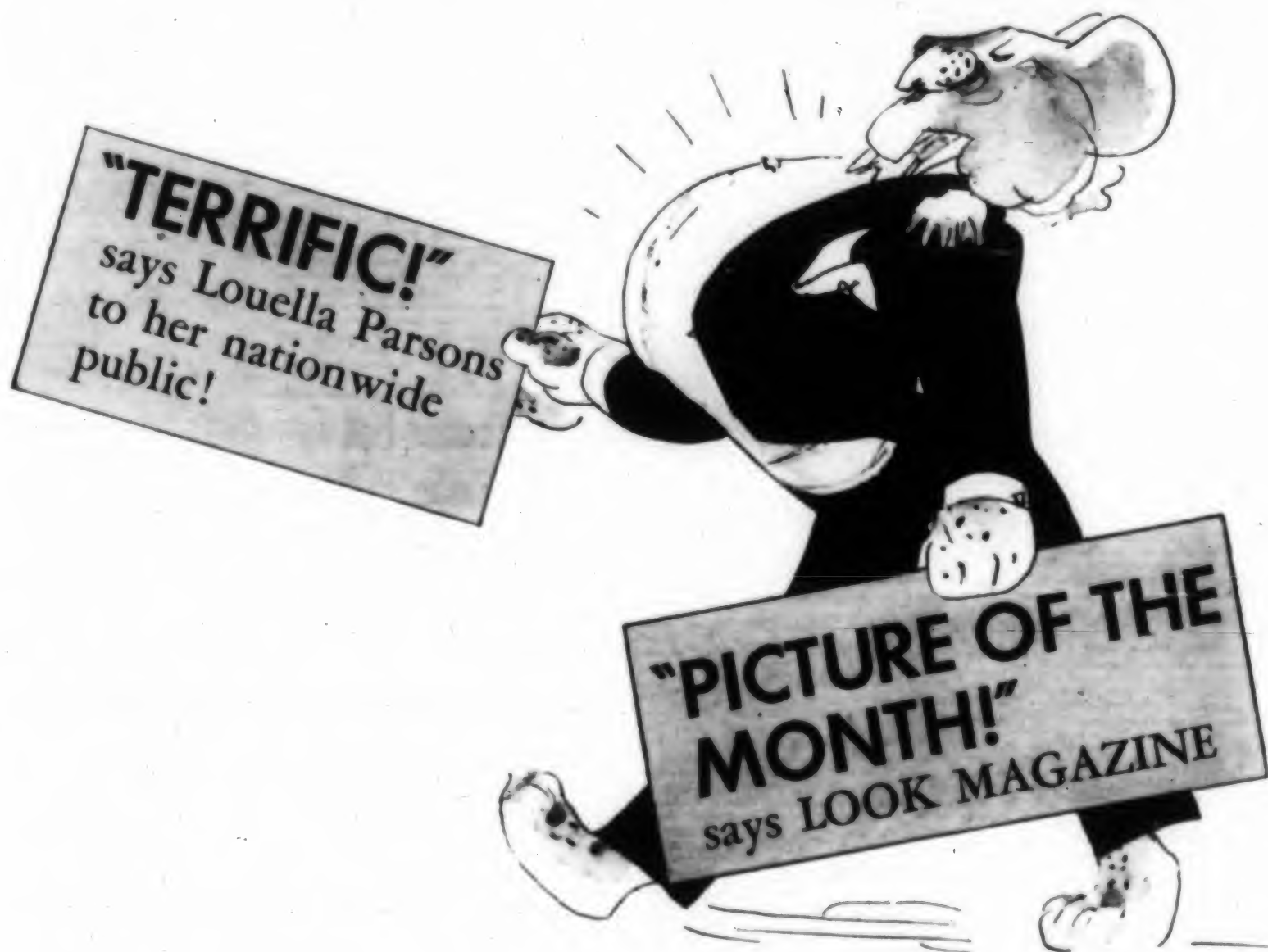
Response has been so tremendous to the chart recently issued by the Motion Picture Assn. of America showing the small increase in theatre admission fees, in relation to other prices, that the MPAA this week is sending copies to 1,500 editorial writers and film columnists. In addition, it is exploring the possibility of having the graph reproduced in poster size in answer to exhib requests that it be made available for lobby displays.

Still another request that the MPAA is considering is the making available of newspaper mats of the chart. Great number of theatremen and exhib associations that have written to the MPAA since the chart was published in several trade papers say that they would like the mats for use in local papers.

The graph, which has received such an unexpectedly enthusiastic response was prepared by the Assn. of Motion Picture Research Bureau, based on figures supplied by the U. S. Bureau of Labor Statistics. It shows by pictograms the comparison from Sept., 1945, to June, 1949, of the rise in the general consumer price index (31%), of food (46%), of apparel (28%), of rent (11%), and of film admissions (10%).

"The movies are America's best buy today," the chart points out, since the 10% increase in box office in the past four years is even less than rents, which were held in check by Federal control.

It is expected that the poster-size reproductions of the graph will be made available to exhibs through National Screen Service.



PROUD ABOUT M·G·M's "INTRUDER IN THE DUST"!

The honors have just begun for this great picture produced and directed by Clarence Brown who made "The Yearling."

Memphis, Nashville sensational after great Publicity-Premiere in Oxford, Miss., scene of its filming. Showmanship send-off in 55 Southern cities is launching this powerful attraction to the nation's fans!



M-G-M presents "INTRUDER IN THE DUST" • Starring DAVID BRIAN • CLAUDE JARMAN, Jr. • JUANO HERNANDEZ • Porter Hall • Elizabeth Patterson • Charles Kemper • Will Geer • A CLARENCE BROWN Production • Screen Play by Ben Maddow • Based on the Novel by William Faulkner • Produced and Directed by CLARENCE BROWN • A Metro-Goldwyn-Mayer Picture

'Heat'-Cavallaro Neat \$55,000, Aces In OK Chi; 'Ichabod' Brisk \$18,000, 'Columbus' Fast 16G, 'Stable' Big 23G

Chicago, Oct. 18

General level of Loop biz is up under impact of new product plus good Columbus Day crowds. Chicago looks biggest coin-getter with "White Heat" and Carmen Cavallaro band, excellent \$60,000. "Ichabod" and Mr. Toad" at Palace should hit bright \$18,000.

"Christopher Columbus" at Roosevelt may sail to smart \$16,000 while "Doctor and Girl" is crisp \$18,000 at State-Lake. "Come to Stable" at United Artists shapes sharp \$23,000. "Black Shadows" might hit mild \$6,000.

Holdovers are topped by "Jolson Sings Again" at Woods, with seventh week, staunch \$20,000. "Sword in Desert" at Grand is okay \$10,000 for third. "Roseanna McCoy" at Oriental plus Olga San Juan on stage, is dipping to \$26,000 for third.

Estimates for This Week

Chicago (B&K) (3,900, 50-98)—"White Heat" (WB) and Carmen Cavallaro orch onstage. Fairly nice \$55,000. Last week, "Father Was Fullback" (20th) plus Danny Kaye p. a. huge \$78,000.

Garfield (B&K) (900, 50-98)—"Black Shadows" (EL) and "Zombi" (EL) Mild \$6,000. Last week, "Las Miserables" (Indie) and "This Is My Affair" (20th) (reissues), \$5,000.

Grand (RKO) (1,500, 50-98)—"Sword in Desert" (U) (3d wk) Okay \$10,000. Last week, nice \$13,000.

Oriental (Essence) (3,400, 50-98)—"Roseanna McCoy" (RKO) with Olga San Juan in person (3d wk) Down to \$26,000. Last week, oke \$31,000.

Palace (RKO) (2,500, 50-98)—"Ichabod and Mr. Toad" (RKO) and "Air Hostess" (Col) Bright \$18,000 looming for Disney opus. Last week, "Follow Me Quietly" (RKO) and eight vaude acts, \$19,000.

Roosevelt (B&K) (1,500, 50-98)—"Christopher Columbus" (U). Fast \$18,000. Last week, "Late For Tears" (UA) and "Alimony" (EL), \$14,000.

Selwyn (Shubert) (1,000, \$120-\$240)—"Red Shoes" (EL) (45th wk) Falling to \$4,000. Last week, fine \$4,800.

State-Lake (B&K) (2,700, 50-98)—"Doctor and Girl" (M-G) Building to \$18,000. Last week, "Under Capricorn" (WB) (2d wk) plus world series large-screen TV, solid \$25,000.

United Artists (B&K) (1,700, 50-98)—"Come to Stable" (20th) Headed for crisp \$23,000. Last week, "Red Light" (UA), \$13,000.

Woods (Essence) (1,000, 98-\$125)—"Jolson Sings Again" (Col) (7th wk) Solid \$20,000. Last week, \$22,000.

World (Indie) (587, 80)—"Symphonie Pastorale" (Indie) (4th wk) Dandy \$3,500. Last week, \$4,000.

'Columbus' Fine \$10,500, Cincy; 'Ichabod' \$10,000, 'Capricorn' Not Big 13G

Cincinnati, Oct. 18

Four new bills are landing favorable returns but the downtown lead easily is being retained by "Jolson Sings Again," soaked in second week at Capitol. Newcomers are headed by "Under Capricorn," just pleasing at Albee. Next in money is "Christopher Columbus," fine at Keith's.

Estimates for This Week

Albee (RKO) (3,100, 55-75)—"Under Capricorn" (WB) Not big \$12,000. Last week, "Father Was Fullback" (20th), \$12,000.

Capitol (RKO) (2,000, 60-94)—"Jolson Sings Again" (Col) (2d wk) Sack \$18,000 after sensational \$27,000 bow, town's tallest take in months. Holds again.

Grand (RKO) (1,400, 55-75)—"Grant Takes Richmond" (Col) (8th wk) Last week, Big Cat (Rep) tepid \$6,000.

Keith's (City Inv) (1,342, 55-75)—"Christopher Columbus" (U) Fine \$10,500, aided by teens with school groups. Last week, "Rope of Sand" (Par) (3d wk), all right \$5,500.

Palace (RKO) (2,600, 55-75)—"Ichabod" (RKO) Okay \$10,000. Last week, "Fighting Kentuckian" (Rep), lively \$12,000.

Shubert (RKO) (2,100, 55-75)—"Father Was Fullback" (20th) (mo.) Oke \$5,000. Last week, "Male War Bride" (20th) fourth downtown sess, \$4,500.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices however, as indicated, include the U. S. amusement tax.

'Love' Happy 12G, Frisco Standout

San Francisco, Oct. 18

Major football games and warm spell are cutting into biz this week, but a couple of pictures are doing well. Personal by Marie Wilson opening day is helping "My Friend Irma" to hefty round at Paramount. Standout, however, is "Love Happy" which is smash at small-seater United Artists. "I Married a Communist" is good if not strong at Golden Gate.

Estimates for This Week

Golden Gate (RKO) (2,844, 60-85)—"Married a Communist" (RKO) and "Arctic Fury" (RKO). Not so strong \$14,000. Last week, "Roseanna McCoy" (RKO) and "Follow Me Quietly" (RKO) (2d wk), \$11,000.

Fox (F&W) (4,651, 60-85)—"Task Force" (WB) and "Treasure Monte Cristo" (Indie) (2d wk) Down to \$13,000 or near last week, hefty \$27,500.

Warfield (F&W) (2,656, 60-85)—"Madame Bovary" (M-G) Good \$18,000. Last week, "Father Was Fullback" (20th) and "Jackpot Jitters" (Mono), \$16,500.

Paramount (Par) (2,648, 60-85)—"Friend Irma" (Par) and "Down Dakota Way" (Rep) Hefty \$23,000 or close. Last week, "Great Gatsby" (Par) and "Grand Canyon" (Indie) (2d wk), \$12,500.

St. Francis (Par) (1,400, 60-85)—"Rope of Sand" (Par) (5th wk) Way off to \$10,000. Last week, oke \$9,500.

Orpheum (No. Coast) (2,448, 55-85)—"Christopher Columbus" (U) and "Girl in Painting" (U). Very mild \$9,500. Last week, "Grant Takes Richmond" (Col) and "Prison Warden" (Col) (2d wk), \$7,000 in 5 days.

United Artists (No. Coast) (1,207, 55-85)—"Love Happy" (UA) Socko \$12,000. Last week, "Blue Lagoon" (U), okay \$7,000.

Requie (No. Coast) (955, 55-85)—"Blue Lagoon" (U) (mo.) and "Savage Splendor" (RKO) (2d wk) Okay \$3,500. Last week, "Savage Splendor" (RKO) and "Dangerous Venture" (Col), \$4,800 in 6 days.

Clay (Roemer) (480, 65-85)—"Quarter" (EL) (3d wk) Down to \$3,500. Last week, husky \$4,200.

Larkin (Roemer) (400, 65-85)—"Quarter" (EL) (3d wk) Off to \$2,300. Last week, strong \$1,000.

Eckstine-Youngman Up

'River' Hep \$25,000, Buff

Buffalo, Oct. 18

Combo of Billy Eckstine and Henny Youngman is booming "Massacre River" to big stanzas at the Buffalo. "Ichabod" looks fancy at Century, while "Task Force" shapes solid at Center.

Estimates for This Week

Buffalo (Loews) (3,500, 40-70)—"Massacre River" (Mono) plus Billy Eckstine and Henny Youngman on stage. Hep \$25,000. Last week, "Father Was Fullback" (20th) and "Forgotten Women" (Mono), \$12,000.

Paramount (Par) (3,000, 40-70)—"Under Capricorn" (WB) Fine \$17,000. Last week, "Male War Bride" (20th) (2d wk), big \$16,000.

Center (Par) (2,100, 40-70)—"Task Force" (WB) Solid \$17,000. Last week, "Come to Stable" (20th) (3d wk), fine \$8,000.

Lafayette (Rial) (3,000, 40-70)—"Christopher Columbus" (U) and "Blondie Hits Jackpot" (Col) Okay \$11,000. Last week, "Grant Takes Richmond" (Col) and "Lost Tribe" (Col), same.

Century (20th Cent) (3,000, 40-70)—"Ichabod" (RKO) and "Hold That Baby" (Mono) Fancy at \$13,000. Last week, "Follow Me Quietly" (RKO) and vaude, \$15,500.

Seattle Dullish Albeit 'Columbus' Nice \$8,000

Seattle, Oct. 18

Solid run by "Male War Bride" continues to attract at Blue Mouse, now in seventh week but still fine. This is recent record run. Biz generally is slow. "Christopher Columbus," good at Coliseum, looks best newcomer. "Under Capricorn" shapes just okay at Music Hall.

Estimates for This Week

Blue Mouse (H-E) (600, 50-84)—"Male War Bride" (20th) and "Follow Me Quietly" (RKO) (7th wk) (Continued on page 22)

'Doctor' Good 33G, Hub; 'Ichabod' 17G

Boston, Oct. 18

Not much excitement around this stanza with first runs not too solid and plenty holdovers. "Pinky" in second week at Astor still is work. "Male War Bride" at Met shapes trim in third stanza. "Ichabod" and Mr. Toad" at Memorial is mildish. "Doctor and Girl" and "Scene of Crime" at State and Orpheum looks near average.

Estimates for This Week

Astor (Jaycox) (1,200, 50-95)—"Pinky" (20th) (2d wk) Sack \$18,500 at upped prices after \$21,000 for opener.

Boston (RKO) (3,200, 55-85)—"Thieves Highway" (20th) with vaude shaping. Okay \$21,000. Last week, "Jackpot Jitters" (Mono) plus vaude, slim \$18,000.

Fenway (NET) (1,373, 40-85)—"Friend Irma" (Par) and "Kid Cleveland" (Rep) (2d wk) About \$5,500 after oke \$7,000 for first.

Memorial (RKO) (3,500, 40-85)—"Ichabod" (RKO) and "Trail Yukon" (Mono) Mildish \$17,000. Last week, "Meet Killer" (U) and "Rim of Canyon" (Col), \$15,500.

Metropolitan (NET) (4,376, 40-85)—"Male War Bride" (20th) and "Grand Canyon" (Indie) (3d wk) Neat \$21,000 after staunch \$26,000 for second.

Orpheum (Loews) (3,000, 40-85)—"Doctor and Girl" (M-G) and "Scene of Crime" (M-G) About average \$21,000. Last week, "Midnight Kiss" (M-G) and "Barbary Pirate" (Col), \$20,500.

Paramount (NET) (1,700, 40-85)—"Friend Irma" (Par) and "Kid Cleveland" (Rep) (2d wk) Okay \$12,500 after neat \$15,500 for first.

State (Loew) (3,500, 40-85)—"Doctor and Girl" (M-G) and "Scene of Crime" (M-G) Not had \$12,000. Last week, "Midnight Kiss" (M-G) and "Barbary Pirate" (Col), same.

Det. Goes for 'Jolson,' Huge \$40,000; 'Ichabod' OK 14G, 'Columbus' Fair 10G

Detroit, Oct. 18

"Jolson Sings Again" is smashing all records at 1,800-seat Madison, with extended-run sure. First week looks tremendous. "Under Capricorn" is only fair at Michigan. "Ichabod" at United Artists shapes much better. "Christopher Columbus" at Adams is heading for fairish stanza. "Red Light" appears so-so at Palma.

Estimates for This Week

Fox (Fox-Mieh) (5,000, 70-95)—"Male War Bride" (20th) (2d wk) Oke \$23,000. Last week, fancy \$34,000.

Michigan (United Detroit) (4,000, 70-95)—"Under Capricorn" (WB) and "Post Office Investigation" (RKO) Light \$20,000. Last week, "Friend Irma" (Par) and "Follow Me Quietly" (RKO) (2d wk), okay \$15,000.

Palma (U-D) (2,900, 70-95)—"Red Light" (UA) and "Daring Caballero" (Mono) So-so \$17,000. Last week, "Easy Living" (RKO) and "Trail Yukon" (Mono), \$15,000.

United Artists (U-D) (2,000, 70-95)—"Ichabod" (RKO) and "Jackpot Jitters" (Mono) Okay \$14,000 or over. Last week, "Grant Takes Richmond" (Col) and "Counterpunch" (Mono), \$15,000.

Madison (U-D) (1,800, 95-\$120)—"Jolson Sings Again" (Col) Gigantic \$40,000. Last week, "Savage Splendor" (RKO) and "Gun Smugglers" (RKO), \$9,000.

Adams (Balaban) (1,700, 70-95)—"Christopher Columbus" (U) Fairish \$10,000. Last week, "Once More, My Darling" (U), \$8,500.

Downtown (Balaban) (2,900, 70-95)—"Abandoned" (U) (2d wk) Weak \$7,000. Last week, \$9,000.

N.Y. Spotty; 'Fullback'-Goodman Mild \$67,000 But 'Heiress' Fine 14G, 2d; 'McCoy' Not Rosy 35G, 'Columbus' 24G

Despite eight new bills and the fact that most of them opened on Columbus Day (12), Broadway firstruns are very spotty this week. Failure of several new pictures to attract much interest is partially blamed. But a general boxoffice weakness on several weekdays undoubtedly was a real contributing factor, with only the outstanding films making progress against this offish trend. Columbus Day was very strong for most spots, the Paramount being the best in three years. The Music Hall topped a year ago.

While getting the biggest total for a new stage-film combo, "Father Was Fullback" with Benny Goodman band and revue onstage, is disappointing with very mild \$67,000 or less at the Roxy. Will hold a second week, but probably not much longer. "Roseanna McCoy" with Connee Boswell and Emil Coleman orch topping stage bill is way off for the Capitol with around \$35,000, very light. Stays only two weeks.

Off to a big start Columbus Day "Christopher Columbus" looks to hit solid \$24,000 in first session at the Victoria. Vaude is boosting "Holiday in Havana" to fine \$22,500 at Palace. Rialto and Gotham are disappointing with reissue combos.

"Easy Living" shapes nice \$18,000 at Criterion, while "Black Book" likely won't better \$9,000 at Globe.

In the face of this Paramount Music Hall and Rivoli are doing stout trade. "Friend Irma" with Dean Martin-Jerry Lewis and Dick Stabile orch heading stageloom is climbing to rousing \$73,000 in third-final week at Par which tops the second frame.

Hall with "The Heiress" and stageloom, is holding to big \$144,000 in second stanza, with third round set. "Pinky" now in third frame at Rivoli, continues great with \$41,000. Second week of "Ichabod" shapes nice \$15,000 at Mayfair. Ninth round of "Jolson Sings Again" at State still is in the money at \$19,000 or thereabouts.

Third session of "Task Force" with "Button Shoes" musical tab will be down to \$40,000 at Strand with another condensed legit musical show, "Make Mine Manhattan" plus "Beyond Forest" opening Friday (21).

Estimates for This Week

Astor (City Inv) (1,300, 60-\$1.50)—"Last Boundaries" (FC) (16th

wk) Holding to about \$8,000 or near in current round. Last week, \$10,000.

Rivoli (City Inv) (589, \$1.20-\$2.40)—"Red Shoes" (EL) (52d wk) Off a bit at \$8,500 after \$9,000 last week, aided by extra matinee. Stays indef.

Capitol (Loew's) (4,820, 55-\$1.50)—"Roseanna McCoy" (RKO) with Connee Boswell, Emil Coleman orch topping stageloom (2d-final wk) First week ended last night (Tues) highly disappointing at thin \$35,000 or close, despite opening on Columbus Day instead of usual Thursday teeoff day. Last week, "Midnight Kiss" (M-G) with Gene Krupa orch (3d wk-6 days), \$37,000.

Criterion (Moss) (1,700, 50-\$1.75)—"Easy Living" (RKO) (2d wk), First week ending last night (Tues) fairly nice \$18,000. Holds. In ahead seventh week of "Sword in Desert" (U), okay \$10,000.

Globe (Brandt) (1,500, 50-\$1.20)—"Black Book" (EL) Very dn \$10,000 or less, but holds a second. Last week, "Blue Lagoon" (U) (2d wk), \$8,000.

Gotham (Brandt) (900, 44-90)—"Baboon" (Indie) and "Married Adventure" (Indie) (reissues) Dull \$8,000. Holds. Last week, "Duck Soup" (Par) and "Animal Crackers" (Par) (reissues) (7th wk), \$6,500.

Mayfair (Brandt) (1,736, 55-\$1.20)—"Ichabod" (RKO) (2d wk) Down to \$15,000 on initial holdover stanza after nice \$23,000 opener. Holds third week.

Palace (RKO) (1,700, 55-\$1.20)—"Holiday in Havana" (Col) with vaude. Doing nice \$22,500 or close. Last week, "Himself" (Rep) and vaude, \$21,000.

Paramount (Par) (3,664, 55-\$1.50)—"Red Hot and Blue" (Par) plus Erskine Hawkins orch. Settle Litcher, The Tremiers, others, onstage. Opens today (Wed). Last week, "Irma" (Par) with Dean Martin-Jerry Lewis, Dick Stabile orch (3d wk), perked up to big \$73,000, with boost on Columbus Day and big weekend, second week was \$70,000.

Park Avenue (U) (583, \$1.20-\$2.40)—"Hamlet" (EL) (56th wk) For 55th session ended last Monday (17), taking in Columbus Day upbeat and extra matinee, reached \$7,000, previous week was \$6,500. Continues.

Radio City Music Hall (Rockefeller) (5,945, 80-\$2.40)—"Heiress" (Par) with stageloom (2d wk) "Continues very nice at about \$144,000 after such \$152,000 opener. Stays a third.

Rialto (Mae) (594, 44-90)—"Teeb Age" (Indie) and "Youth Affair" (Indie) Doing okay \$9,000 but won't hold. Last week, "Carnival Flanders" (Indie) and "Rubens" (Indie) (reissues), \$6,500.

Wing and Prayer" (20th) and "Submarine Patrol" (20th) (reissues) open Friday (21).

Rivoli (UAT-Par) (2,002, 60-\$1.25)—"Pinky" (20th) (3d wk) Holding up in sturdy style at \$41,000 after \$54,000 for second round. Continues indef.

Roxy (EL) (5,886, 80-\$1.50)—"Father Was Fullback" (20th) with Benny Goodman orch and his Jazz Revue (2d wk) Despite opening on Columbus Day, this is not nearly as big as expected with very mild \$67,000 or under. In ahead, "Thieves Highway" (20th) with Ed Sullivan TV revue topping stage bill (3d wk - 5 days), okay \$40,000, below hopes.

State (Loews) (3,450, 50-\$1.50)—"Jolson Sings Again" (Col) (10th wk) Ninth session ended last night (Tues) held up very well at \$19,000 after fancy \$24,000 last week. Stays on.

Strand (WB) (2,756, 55-\$2)—"Task Force" (WB) with "High Button Shoes" condensed version of legitier onstage (3d-final wk) Down to \$40,000 or below in final round after \$50,000 for second. "Beyond the Forest" (WB) with miniature version of "Make Mine Manhattan," with Gil Lamb, Jane & Betty Kern, opens Friday (21).

Sutton R & B (581, 70-\$1.20)—"Quarter" (EL) (20th wk) Picking up a bit with \$6,300 in 29th week ended last Monday (17) night after \$6,000 in previous frame. "Fallen Idol" (SRO) opens Nov. 14.

Victoria (City Inv) (1,060, 95-\$1.50)—"Columbus" (U) (2d wk), First week pushing up to solid \$24,000, helped by opening on Columbus Day, a natural for this pic. Last week, "The Window" (RKO) (10th wk-6 days), fell to \$3,200 but natural in view of longrun and that it was playing RKO nabs. Highly profitable run here despite sluggish tone in final weeks.

GET



**NOBODY'S AS GOOD AS BETTE
WHEN SHE'S BAD. NOBODY'S
GEARED TO GO LIKE WARNERS!**

\$

SET

BETTE DAVIS · JOSEPH COTTEN in "BEYOND THE FOREST" also starring DAVID BRIAN · RUTH ROMAN
Directed by KING VIDOR · SCREEN PLAY BY LENORE COFFEY · From the novel by Stuart Engstrand · Music by Max Steiner · Produced by HENRY BLANKE



'Ribbon' Wow \$30,000 in Mild Philly; 'Red Hot' Warm 17G, 'Columbus' 10G

Philadelphia, Oct. 18.—Business is in a nosedive at firstruns this week, most of trade coming on weekend. Holdovers are hurting. Standout is "She Wore a Yellow Ribbon," smash at the Stanley. "Red, Hot and Blue" shapes nice at the Goldman. "Abandoned," with Gale Storm doing p.a., is only about par at the Stanton.

Estimates for This Week
Aldine (WB) (1,303, 50-51) 25—
"Johnson Sings Again" (Col) (3d wk) Still big at \$25,000. Last week, \$30,000.
Red (WB) (2,360, 50-51) 25—
"Midnight Kiss" (M-G) (7th wk) Solid \$14,000. Last week, \$15,500.
Fare (WB) (2,790, 50-51) 25—
"Strange Bargain" (RKO) plus straight vaude without a name set. Okay \$22,000. Last week, same stage setup with "Black Book" (U) mild \$18,000.

Fox (20th) (2,230, 50-51) 25—
"Thieves Highway" (20th) (2d wk) Slipped to \$12,000 in final 5 days. Last week, nice \$24,000.
Goldman (Goldman) (1,200, 50-51) 25—
"Red, Hot and Blue" (Par) Nice \$17,000. Last week, Friend Irma (Par) (2d wk) \$12,000.
Karlton (Goldman) (1,000, 50-51) 25—
"Christopher Columbus" (U) Fair \$10,000. Last week, East Loring (2d wk) \$7,000.

Maubum (WB) (1,560, 50-51) 25—
"Under Capricorn" (WB) (2d wk) Dropped to \$14,000, after fair \$25,000 starter.
Stanley (WB) (2,950, 50-51) 25—
"She Wore a Yellow Ribbon" (RKO) Best thing in town, took \$30,000. Last week, "Rope of Sand" (Par) (3d wk), so-so, \$14,000.

Stanton (1,475, 50-51) 25—
"Abandoned" (U) About par but below expectations with \$9,000. Last week, "Gal Who Took West" (U) \$8,500.

Trans-Lux (T-L) (1,500, 50-51) 25—
"Louisiana Story" (Indie) (2d wk) Good enough \$5,500. Last week, \$6,200.

Am. Royal Show Lifts K.C. Biz; 'Jolson' Giant \$22,000, 'Plains' \$17,000

Kansas City, Oct. 18.—Films are having one of their biggest weeks locally as topflight product arrived and exploitation topped totals. Fox Midwest adds another first-run to downtown area with reopened Orpheum, closed during summer for farefare. "I Was a Male War Bride" is giving it big opener. Midland is way out in front with "Johnson Sings Again" and smash week. "Fighting Man of Plains" shapes strong in 3 spots. Annual American Royal Horse and Stock Show during week brought heavy influx of out-of-towners.

Estimates for This Week
Esquire-Apollo (Fox Midwest) (2,100, 100-45) 65—
"Hellfire" (Rep) and "Brimstone" (Rep) Majestic as Apollo steps up from usual subsequent runs to join first-run Esquire. Nifty \$9,000. Last week, Esquire had "Kid Cleveland" (Rep) and "Down Dakota Way" (Rep) so-so \$3,000.

Kimo Dickinson (550, 35-45) 65—
"Brother Jonathan" (Minn.) Returns house to usual foreign-film policy after long run at Red Shoes. FL. Pleasant \$2,800. Last week, Red Shoes (EL) (2d wk) \$1,800.

Midland (Loew's) (2,500, 55-60) 25—
"Johnson Sings Again" (Col) Headed for seekeroo \$22,000 and naturally holds. Last week, "Grant Took Richmond" (Col) and "Cover Up" (U.A.) moderate \$12,000.

Missouri (RKO) (2,650, 45-65) 25—
"White Heat" (WB) and "Alimony" (EL) (2d wk). Satisfactory \$8,000. Last week, fancy \$12,000.

Orpheum (Fox Midwest) (1,847, 35-75) 25—
"Male War Bride" (20th) Reopened as deluxe legit and extra-film site. Looks hefty \$17,000 and holdover.

Paramount (Par) (1,900, 45-65) 25—
"Under Capricorn" (WB) Mild \$10,000. Last week, "Friend Irma" (Par) (2d wk), ordinary \$8,000.

Rox (Dunwood) (900, 45-65) 25—
"Great Dan Patch" (U.A.) and "Trail Yukon" (Minn.) Booking favorable to American Royal followers, but only good \$4,500. Last week, "Green Promise" (RKO) and "Jiggs, Maggie in Court" (Minn.) \$3,500.

Tower-Uptown-Fairway (Fox Midwest) (2,100, 20-45) 700, 45-65—
"Fighting Man of Plains" (20th) (U) to flying start, with personals by Victor Jory, Gabby Hayes, Mary Stuart, Joan Taylor and Dale Robertson on Friday. sturd \$17,000. Last week, "Lost Boundaries" (20th), same.

Key City Grosses

Estimated Total Gross
This Week \$2,642,000
Based on 24 cities, 208 theatres, chiefly first runs including N.Y.
Last Year \$2,819,000
Based on 23 cities and 215 theatres.

'Irma' Topping L'ville, \$15,000

Louisville, Oct. 18.—"My Friend Irma" is topping the town with a big session at Rialto. Patrons in town have been grumbling a bit lately at the sub-grade pix being shown on downtown screens, but this comedy is bringing them back to mainstream houses. Town is sans-vaude shows currently, with temporary shuttering of the National. "Christopher Columbus" looks modest at the State.

Estimates for This Week
Mary Anderson (People's) (1,400, 45-65) 25—
"Mr. Soft Touch" (Col-Moderate) \$6,000. Last week, Under Capricorn (WB) no click with local patrons light \$8,000 in 9 days.
Rialto Fourth Avenue (3,000, 45-65) 25—
"Friend Irma" (Par) and "Hingst" (SGA) Sturdy \$15,000. Last week, "Father Was Fullback" (20th) and "Grand Canyon" (SGA) \$13,000 and won moverover.
State (Loew's) (3,000, 45-65) 25—
"Christopher Columbus" (U) and "Blondie Hit Jackpot" (Col) Not drawing much at modest \$11,000. Last week, Home Of Brave (U.A.) and Air Hostess (Col) about same.

Strand (FA) (1,000, 45-65) 25—
"Purple Heart" (20th) and "Guadalajara Diary" (20th) treasuries. Current pace on oldies stronger than recent new product. House will be closed three days starting Oct. 18 for meeting of Grand Lodge of Kentucky Masons with indications for solid \$5,500 in 5 days. Last week, Big Cat (EL) and Alimony (EL) \$5,000.

'Bride' Lush \$20,000 In Mpls.; 'Ichabod' Good At 10G, 'Columbus' Fat 11G

Minneapolis, Oct. 18.—There's nothing especially hot in line-up of major newcomers, but "Male War Bride" and "Ichabod" and "Mister Toad" size up as above average. "Christopher Columbus" looks like the fourth week for "Johnson Sings Again." "Fighting Kentuckian" is still healthy on holdover. Weekend exodus to Minnesota-Omnifilm football game is estimated hurt some.

Estimates for This Week
L'ville (Par) (1,000, 50-70) 25—
"Fighting Kentuckian" (Rep) (Col) Showed well in first run at State and is still big with \$5,000 here. Last week, "Rope of Sand" (Par) (3d wk) ok \$84,700.
Radio City (Par) (4,000, 50-70) 25—
"Male War Bride" (20th) Lasts \$20,000 or near. Last week, "Great Feeling" (WB) \$14,200.

RKO-Orpheum (RKO) (2,800, 50-70) 25—
"Ichabod" (RKO) Much prize for this Children's fee boosted to 25c. Rolling to good \$10,000 or over. Last week, "Fast Living" (RKO) same.

RKO-Pan (RKO) (1,600, 55-85) 25—
"Johnson Sings Again" (Col) 4th wk. One of year's boxoffice champs here. Still in chips at \$9,500. Last week, hefty \$11,500.
State (Par) (2,300, 50-70) 25—
"Christopher Columbus" (U) Well liked pic and very good \$11,000 indicated. Last week, "Fighting Kentuckian" (Rep) \$812,000.
World (Mann) (400, 50-70) 25—
"Come to Stable" (20th) Third stand downtown, nice \$3,000. Last week, Nicholas Nickleby (U) ok \$2,700.

28 Negro Films Set

Some 28 Negro features. Various shorts and a three-reel documentary have been tabbed for national release by Toddy Pictures Co. Films star Joe Louis, Lena Horne and Nina Mae McKney. Three-reeler is "Feeling All Right," originally produced for the state of Mississippi to combat venereal disease.

Indpls. Perks Up; 'Bride' Big \$15,000, 'Danube' 10G

Indianapolis, Oct. 18.—Nothing much to do here this week but go to film theatres on biz is better at most firstruns. "Male War Bride" at Indiana is extra good. "Ichabod and Mr. Toad" at Circle is solid while "Red Danube" at Loew's looks okay.

Estimates for This Week
Circle (Gambler-Doll) (2,800, 44-65) 25—
"Ichabod" (RKO) and "Grand Canyon" (Indie) Nifty \$11,000. Last week, "Father Was Fullback" (20th) and "Meet At Dawn" (Indie) \$10,000.
Indiana (G-D) (3,300, 44-65) 25—
"Male War Bride" (20th) Hot \$15,000. Last week, "Task Force" (WB) \$12,500.
Loew's (Loew's) (2,427, 44-65) 25—
"Red Danube" (M-G) and "Holiday in Havana" (Col) Okay \$10,000. Last week, "Midnight Kiss" (M-G) and "Blondie Hits Jackpot" (Col) \$9,000.
Lyrie (G-D) (1,000, 44-65) 25—
"Fischerstein Meets Wolf Man" (U) and "Dracula's Daughter" (U) treasuries. So-so \$5,000. Last week, "Pride Yankees" (RKO) and "Tail in Saddle" (RKO) treasuries, modest \$6,500 in 9 days.

'Danube' Smooth \$12,000, St. Loo

St. Louis, Oct. 18.—With ideal fall weather on tap and competition from sale lighter here, biz at firstruns has slowed to a walk this round. Huge Fox, with "House of Strangers" and vaude is not big. "Red Danube" is enjoying smooth session in five days at Loew's, which has snatched its opening date. "Fighting Kentuckian" looks good at St. Louis while "Friend Irma" is just okay at Missouri.

Estimates for This Week
Ambassador (F&M) (3,000, 50-75) 25—
"Male War Bride" (20th) and "Post Office Investigator" (Rep) (Minn.) Nifty \$10,000. Last week, "Task Force" (WB) (Minn.) and "Big Steel" (RKO) (2d wk) \$10,500.
Fox (F&M) (15,000, 50-75) 25—
"House of Strangers" (20th) and vaude. Mild \$16,500. Last week, "Kid Cleveland" (Rep) and vaude \$16,000.

Loew's (Loew's) (3,172, 50-75) 25—
"Red Danube" (M-G) and "Rusty Saves Life" (Col) Smooth \$12,000 in 5 days. Last week, "Doctor and Girl" (M-G) and "Lucky Stuff" (Col) \$10,000.
Missouri (F&M) (3,500, 50-75) 25—
"Friend Irma" (Par) and "Flame Youth" (Rep) Oke \$12,000. Last week, "Mighty Joe Young" (RKO) and "Mighty Fine Laughs" (RKO) \$10,000.

St. Louis (F&M) (4,000, 50-75) 25—
"Fighting Kentuckian" (Rep) and "Mifflinville" (Col) Good \$11,000. Last week, "Male War Bride" (20th) and "Post Office Investigator" (Rep) (3d wk) \$11,500.

'Bride' Sultry \$23,000, Toronto; 'Sword' 91G

Toronto, Oct. 18.—With biz on upbeat despite hold-over, "Male War Bride" is top smash from among newcomers. "Ichabod" and "Great Feeling" are building up well on second week. "Under Capricorn" disappointed badly.

Estimates for This Week
Capital, Newtown, Sher's (FP) (1,075, 91G, 2386, 40-70) 25—
"Great Feeling" (WB) (2d wk) Okay \$12,000 after last week's \$20,000.
Downtown, Glendale, Seaborn, State (20th) (1,659, 95G, 606, 694, 34-49) 25—
"Houghshod" (RKO) and "Make Mine Laughs" (RKO) Big \$12,000. Last week, "Late for Train" (U.A.) and "Lone Wolf Lady" (U) same.
Edgmont, University (FP) (1,000, 1536, 40-70) 25—
"Under Capricorn" (WB) Slim \$10,500. Last week, "Father Was Fullback" (20th) dink.

Imperial (FP) (2,377, 40-70) 25—
"Male War Bride" (20th) Smash \$23,000. Last week, "Slattery's Hurricane" (20th) \$10,500.
Loew's (Loew's) (2,096, 40-70) 25—
"Any Number Can Play" (M-G) (2d wk) Light \$8,500 after last week's disappointing \$12,500.
Odron (Rank) (2,390, 35-61, 20) 25—
"Ichabod" (RKO) (2d wk) Satisfactory \$11,000 after last week's \$13,000.
Uptown, Loew's (2,743, 40-70) 25—
"Sword in Desert" (U) Good \$9,500. Last week, "Fighting Kentuckian" (Rep) (2d wk), fine \$8,300.

'Irma' Lusty \$39,000 Paces Dull L.A.; 'Plains' \$40,000 in 8 Days, 'Ichabod' \$22,000, 'Capricorn' Sluggish at 34G

Broadway Grosses

Estimated Total Gross
This Week \$555,300
Based on 18 theatres
Last Year \$627,000
Based on 14 theatres.

'Jolson' Paces D.C., Colossal \$28,000

Washington, Oct. 18.—Holdovers are pulling down the overall total this week with "Johnson Sings Again" terrific, and head and shoulders over others at Metropolitan. "Sword in Desert" is disappointing at Loew's Palace. "Tokyo Joe" looks just good at the Warner.

Estimates for This Week
Capitol (Loew's) (2,434, 44-85) 25—
"Slattery's Hurricane" (20th) plus enlarged vaude bill. Tooted old-fashioned vaude doing little to hype biz with mild \$21,000. Last week, "Father Was Fullback" (20th) plus vaude \$22,000, below hopes.
Keith's (RKO) (1,939, 44-80) 25—
"Ichabod" (RKO) (2d wk) Steady \$10,000. Last week, solid \$16,000.
Palace (Loew's) (2,370, 44-74) 25—
"Sword in Desert" (U) Sluggish \$14,000. Last week, "Male War Bride" (20th) (3d wk) okay \$8,000 in final 4 days.

Playhouse (Laport) (432, 50-85) 25—
"Once Upon a Dream" (Indie) Thin \$4,500. Last week, "Spring in Park Lane" (U) \$4,000.
Metropolitan (WB) (1,163, 50-90) 25—
"Johnson Sings Again" (Col) Hottest thing in town at sensational \$28,000. Last week, Stampede (Minn.) slim \$5,500 at regular scale of 44-74.
National (Hottman) (1,600, 44-74) 25—
"Devil in Flesh" (Indie) (5th wk) Steady \$6,500. Last week, "Holds again" \$9,000.

Warner (WB) (2,164, 44-74) 25—
"Tokyo Joe" (Col) Good \$18,000 but not up to usual Bogart draw. Last week, "Under Capricorn" (WB) okay \$16,500.
Trans-Lux (T-L) (654, 44-80) 25—
"Fallen Idol" (SRO) (2d wk) Still going strong at \$10,000. Last week, sizzling \$13,000. Holds indec.

Contino Ups 'Follow Me' Tall 20G, Prov.; 'Force' 18G, 'Irma' Average 12G

Providence, Oct. 18.—Despite better than average film fare, strongest hits here this week are the name-stage laydowns. Dick Contino is helping. "Follow Me" (Quartz) is solid week at RKO Albee. This other stage shows are not so good. Majestic shapes strong with "Task Force." Strand's "My Friend Irma" looks only average. "Midnight Kiss" is mild at State.

Estimates for This Week
Fallon (RKO) (2,200, 40-65) 25—
"Fallon, My Quirt" (RKO) and "Dick Contino" show onstage. Nifty \$20,000. Last week, "Dreadful Entry" (U) and "Massacre River" (Minn.) week \$10,000.
Fox's Fox (1,400, 44-65) 25—
"Paradise from Heaven" (Par) reissue and "Lone Alchemist" heading stage shows. Nice \$8,500. Last week, "Hellfire" (Rep) with vaude, \$7,500.

Majestic (Fox) (2,200, 44-65) 25—
"Task Force" (WB) and "Flame of Youth" (Rep) Strong \$18,000. Last week, "Male War Bride" (20th) (2d wk) nice \$10,000.

Metropolitan (Snider) (3,100, 60-85) 25—
"Red Stallion Buckles" (EL) and "Lone Prima" onr onstage. Unimpressive \$6,500 in 5-day run. Last week, "Thieves Highway" (20th) and "Man About House" (20th) \$4,500.

State (Loew's) (3,300, 44-65) 25—
"Midnight Kiss" (M-G) and "Brother Jonathan" (Minn.) Average \$17,500. Last week, "Scene of Crime" (M-G) and "Vic Damone" onstage, nifty \$27,500.
Strand (Silverman) (2,200, 44-65) 25—
"Friend Irma" (Par) Despite heavy radio plugging, this is just average \$12,000 or near. Last week, "Song of Surrender" (Par) and "Special Agent" (Par), dink \$6,000.

Los Angeles, Oct. 18.—Although there are five new bills here this week, only two are hitting satisfactory boxoffice pace. "My Friend Irma," which registered a strong weekend, looks likely to hit smart \$39,000 in two Paramount theatres. Eight-day run of "Fighting Man of Plains" is catching good \$40,000 or near in four houses.

"Under Capricorn" is disappointing at \$34,000 in three sites while "Midnight Kiss" looks slow \$33,000 also in three. "Ichabod" is getting hefty juvenile play but not doing more than \$22,000 in four spots.

Third session of "Sword in Desert" shapes okay \$16,000 in four locations. Final five days of second week for "Married Communist" is very slim \$9,000. "Johnson Sings Again" replaces Thursday (20) after special screen tomorrow (Wed.) night.

Estimates for This Week
Beverly Hills, Downtown, Hollywood, Hollywood Music Halls (Prin-Cor) (834, 902, 1,106, 312, 35-51) 25—
"Ichabod" (RKO) and "Strange Gamble" (U.A.) Mild \$22,000. Last week, "Scarlet Street" (FC) and "Rock Street" (FC) treasuries, 6 days, \$12,000.

Chinese, Loew's State, Lovels, Uptown (FWC) (2,040, 2,404, 1,240, 1,719, 60-81) 25—
"Fighting Man of Plains" (20th) and "Prison Warden" (Col) Good \$40,000 or close. Last week, "Father Was Fullback" (20th) and "Treasure Monte Cristo" (Indie) (2d wk) 6 days, \$25,100.

Downtown, Hollywood, Wilshire (WB) (1,757, 2,756, 2,344, 60-81) 25—
"Under Capricorn" (WB) Show \$34,000. Last week, "Task Force" (WB) (3d wk) 5 days, \$21,400.

Egyptian, Los Angeles, Wilshire (FWC) (1,338, 2,096, 2,206, 60-81) 25—
"Midnight Kiss" (M-G) Light \$37,000. Last week, "Doctor and Girl" (M-G) and "Enchanted Garden" (M-G) (2d wk) \$21,700.

Pantages, Hillstreet (RKO) (2,112, 2,890, 50-51) 25—
"Married Communist" (RKO) and "Rush's Birthday" (Col) (2d wk) 5 days, Only \$9,000. Last week, thin \$18,000.

Los Angeles, Hollywood Paramounts (F&M) (3,398, 1,451, 50-51) 25—
"Friend Irma" (Par) and "Rim of Canyon" (Col) (U.A.) Only Smart \$39,000. Last week, "Fighting Kentuckian" (Rep) and "Flame Youth" (Rep) (2d wk) \$17,500.

United Artists, Ritz, Studio City, Vogue (U.A.-FWC) (2,100, 1,370, 880, 60-51) 25—
"Sword in Desert" (U) (2d wk) and "Grand Canyon" (Indie) (2d wk) Okay \$16,000. Last week, \$24,000.

Million Dollar, El Rey, Culver, Guild (Uptown FWC) (2,003, 861, 1,145, 902, 60-51) 25—
"Last Boundaries" (FC) Show \$12,000. Last week, "Zandee" (EL) and "Black Shadows" (EL) 9 days, \$13,200 in 5 spots.

Orpheum (Drown) (2,210, 50-95) 25—
"Follow Me" (Quirt) (RKO) (3d wk) with vaude headed by Wally Vernon, Mary Kaye Trio. Near \$21,000. Last week, "Blondie Hits Jackpot" (Col) (3d wk) with vaude, \$21,000.

Fine Arts (FWC) (679, \$1,20-240) 25—
"Red Shoes" (EL) (3d wk) Near \$3,500. Last week, oke \$3,900.

Four Star (U.A.-FWC) (900, 70-51) 25—
"Hamlet" (U) Back for repeat run. Just okay \$5,500. Last week, "Last Boundaries" (FC) finished nice 10-week run, advanced prices, at \$3,400.

Laurel (Rosemont) (890, \$5) 25—
"Crazy Indies" (2d wk) Fair \$2,000. Last week, good \$2,900.

'IRMA' STURDY \$18,000, CLEVE.; 'COLUMBUS' 11G

Cleveland, Oct. 18.—Reports from all firstruns currently are consistently good. Sharper weather may be the answer with heat big bring split between "My Friend Irma" at State, "Christopher Columbus" at Ohio, and second week of "Male War Bride" at Palace. Esquire is holding "Anna Lucasta" for five weeks until "Johnson Sings Again" opens Oct. 26.

Estimates for This Week
Allen (Warners) (2,000, 55-70) 25—
"Christopher Columbus" (U) Fine \$11,000. Last week, "Red Light" (U.A.) \$12,000.

Esquire (Community) (704, \$5-70) 25—
"Anna Lucasta" (Col) (3d wk) Near \$4,000 following \$5,000 last week.

Hipp (Warners) (3,700, 55-70) 25—
(Continued on page 22)

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Embassies Plan U.S., Brit. Legit Visits To Arg.; B.A. Boxoffice in Banner Yr.

Buenos Aires, Oct. 11

With the approach of milder spring weather, legit productions in Argentina are moving into high, in what appears to be its fourth successive banner year. In fact grosses never flagged even on the briefest of winter evenings with long queues outside all legit theatres nightly, and the majority of productions being held on for unprecedentedly long runs.

All this augurs well for plans by the U. S. and British embassies to sponsor the coming of first-rate U. S. and British legit companies to some B.A. theatre in 1950.

The highlight of 1949 legit in Argentina was the visit by Ruggeri at the Odeon theatre, which proved a tremendous click. Ruggeri played in a translated version of T. S. Eliot's "Murder in the Cathedral," as well as in Pirandello's "Tuto per Bene" and "Il Piacere dell'Onesta."

Italian legit Emma Gramatica, who first came to Argentina on tour two years ago, and remained as a fixture in Argentine legit and pix, wound up her season early in the year at the Smart with an Italian version of "La Voix Humaine," and has since been on tour in the provinces. Her company, like that of Nelida Franco, and Roberto Escalada, also on tour, has been grossing around \$1,000 (U. S.) nightly in even the smallest towns visited.

Longest run of any legit show to date this year is that of the Tita Merello Co. and Guillermo Battaglia in "Filomena Marturano," now at the Buenos Aires. This play opened towards the middle of 1948 and has been switched to no less than four theatres in turn, and is still doing box business after 400 performances.

However, of the legit productions opened this year, the biggest success in point of critical and popular acclaim is "Los Arboles Mueren de Pie" ("Trees Die Standing"), by Spanish playwright Alejandro Casona. This was produced by Empresas Gallo at the small Ateneo theatre, with the Lulisa Venti-Esteban Serrador Co., which includes Alberto Closas and the Spanish character actress Amalia Sanchez Arino. This is only one of the several hits Gallo has running on the Argentine boards this year. This show has been grossing around \$7,200 (U. S.) weekly, and has achieved 250 performances.

METRO IN COURT BATTLE FOR AUSSIE THEATRE

Sydney, Oct. 11

Metro is seeking an Aussie court's okay to exit Pan-Australian Theatres' present lessees of the Minerva theatre here, operating as Whitehall Productions with Kathleen Robinson as its head and playing a legit policy. Understood if Metro's appeal is successful, house will go refund to give Metro three show-weeks in this theatre.

It's learned that Metro paid in the vicinity of \$350,000 for house over a year ago on a deal with the Minerva Group, formerly headed by David N. Martin, now chief of the Tivoli vaude-revue loop.

Pan-Australian oppose eviction application. Company has held Minerva lease for past 10 years. Current stage show is "See How They Run." Court has adjourned hearing until Oct. 24.

Time Mag Article To Become Italian Film

Rome, Oct. 11

During 1947, an incident occurred in a small town in Italy concerning the rebuilding of a new clock tower in the centre piazza. A Time magazine scribe wrote it up, and story has now served as inspiration for a picture script. Film to be made in Italy, will be called "It's High Time."

Paolo Tamborella, Cleveland-born producer of "Shoe Shine," will direct. Production will be backed by a group of angels headed by Sonio Coletti for SCP Co. The cast is entirely Italian with the exception of American-born Alfred de Leo, from New York, who has appeared in some off-Broadway productions. Patricia Mangano plays the female lead. Picture will start late in October.

Monogram Subsid Busy With British Imports

With "Golden Madonna" already launched, Monogram subsidiary Stratford Pictures has two other British imports set for release in the near future. "No Room at the Inn," based on the London play of the same name, opens in New York in November, while "Silent Dust," an N. A. Bronstein production, will be unveiled later.

Meanwhile Distinguished Films has picked up the U. S. distribution rights to "Tainted," a French pic starring Pierre Fresnay. Import is a Jean Dreville-Majestic production directed by Maurice Sorel. Supporting players include Jean Dubouche, Balpetre and Simone Sylvestre.

Argentina Lifts Ban On Pix From Mexico; 100 Mex Films Seen for '49

Argentine restriction on importation of Mexican film has been lifted, according to Rudolph Lowenthal, German-born indie Mexican film producer. A recent agreement was made between the two countries allowing for the mutual exchange of 15 pictures this year.

Mexican filmmakers are putting a lot of faith in Castillo Lopez, head of the National Commission of Films, who is trying to enlarge markets for their films and who recently helped stymie a censorship movement, the first of its kind which began brewing about two months ago with the appointment of a new censor. The film commission head is currently negotiating with Gen. Douglas MacArthur for distribution of Mexican films in Tokyo. Lowenthal stated.

The film producer arrived in New York Wednesday (12) and will remain about two weeks. After Films distributes his pix here with the most recent import, "The Veiled Lady," scheduled to bow at the Belmont, N. Y., shortly.

An estimate of the average cost of a Mexican film, according to Lowenthal runs from \$40,000 to \$50,000. He also added that over 72 pix have been completed this year, with 100 expected before 1950. The producer noted that the recent top grossers in Mexico have been 20th's "Snake Pit" and Rank's "Red Shoes" and "Hamlet." As to the status of American films, Lowenthal felt they are still going strong in the big cities.

Sheckman \$1,000,000 Deal

London, Oct. 11

Sol Sheckman's Esolado pix circuit has been strengthened by the acquisition of the stock control of two provincial theatres and also by the outright purchase of three others.

The deal involved over \$1,000,000.

Current London Shows

(Figures show weeks of run)
London, Oct. 11
"Annie Get Gun," Col's (124)
"Beau Strategem," Lyric (25)
"Brigadoon," Majestic (27)
"Black Chiffon," Westminster (25)
"Daphne Laureola," Wynd (30)
"Death of Salesman," Phnx (12)
"Edwina Black," Ambas (14)
"Follies Bergeres," Hipp (2)
"French Without Tears," V (18)
"Goonberry Fool," Duch (1)
"Harvey," Prince of Wales (42)
"Heiress," Haymarket (38)
"Her Excellency," Saville (17)
"Joe Vogues," Stoll (14)
"King's Rhapsody," Palace (35)
"Lady's Not Burning," Globe (24)
"Lullu Q. Revue," Casino (30)
"Love Albano," St James (14)
"Love's Labor," New (1)
"Master of Arts," Strand (7)
"Oklahoma," Drury Lane (124)
"On Monday Next," Comedy (20)
"One Wild Out," Garrick (46)
"Sauce Tartare," Cambridge (22)
"Streetcar," Aldwych (11)
"Third Visitor," York's (19)
"Tobacco Road," Playhouse (10)
"Together Again," Vic Pal (132)
"Tough at Top," Adelphi (14)
"Treasure Hunt," Apollo (5)
"Traveller's Joy," Criterion (71)
"Worm's View," Whitehall (130)
"Young Wives Tale," Savoy (14)

Poles Like U.S. Pix

Filmgoers stormed the boxoffice when "Ali Baba and the 40 Thieves" (U.) was recently screened at theatres in three Polish cities. So great were the crowds that police and the militia were summoned to restore order.

Enthusiasm of "customers for U. S. pix" was outlined to the New York headquarters of the Motion Picture Export Assn. last week in a message received from Jean Birkhahn, the organization's Warsaw rep. He said throngs stormed the wickets of houses in Lodz, Gdynia and Wroclaw.

U.S. Pix Exporters Win Concessions At Int'l Confab

Washington, Oct. 10

Several concessions, mostly minor, were won for American film exporters by the U. S. Government at last summer's international trade conferences at Annecy, France.

The concessions were granted by Denmark, Italy, Finland, Dominican Republic, Greece, Haiti, Nicaragua and Sweden. The U. S. had no tariff or other trade bars to lower on the admission of foreign pix into this country, since films came into the U. S. on a free trade basis.

The new concessions will make only a very small dent in the barriers against our product and are partly of a preventive nature. Nathan D. Golden, Commerce Dept. motion picture chief, and Thomas Beale, asst. chief of the State Dept. commercial policy division, explained the gains. Golden served as a film advisor at Annecy.

DENMARK: Agreed to throw out its 10% ad valorem rate on foreign pictures and to substitute a specific duty of 30 crowns per kilo, which comes to about 2c per foot in American money. This is regarded as the largest gain.

ITALY: Major concession was to remove a proposed four lire per meter duty on sound track sent into the country separately from the motion picture film. Golden regarded this as a major victory. Under the agreement sound-track will be allowed into Italy duty-free if imported with the corresponding negative. Raw film will enter at rates of 20 to 28% ad valorem, substantially lower than the Italians wanted. Motion picture negatives will be imported at a rate of four to 40 lire per meter and motion picture positives will pay two to 40 lire per meter. Duty on newsreels is decreased to three lire per meter, instead of the old five lire.

DOMINICAN REPUBLIC: Duty on unexposed photographic film was reduced to 20% from 25%. Cameras and projectors were cut from 30 to 25% ad valorem.

FINLAND: Duty on motion pictures was set at 170 marks per kilo, contrasted with the former rate of only 34 marks per kilo. However, due to the devaluation of Finnish money, the new rates boils down to slightly less than 1c per foot. Principal gain was in keeping the film duties on a specific basis. Most other commodities are charged on an ad valorem basis.

GREECE: Rate on exposed motion picture film was "bound" for the duration of the trade agreement. This means the rate cannot be increased above the present figure. Duty is now 200 metallic drachmas per 100 kilos.

Nicaragua: Reduced duty was instituted for still and sound motion picture projectors and sound reproducing equipment. Duties were sliced to 35% ad valorem from the figure of 41.25%. This concession may be withdrawn, however, after Dec. 31, 1950. Low specific duty of 72.75c per 1,000 feet was placed on motion pictures and a low duty was placed on raw-stock.

SWEDEN: Tariffs were "bound" at the existing rate of 1,500 crowns per 1,000 kilos.

Golden said the negotiators had tried unsuccessfully to get a cut from Uruguay which indicated, however, that it would hardly be likely to increase its rates.

Brit. Pix Producers Face Own Frozen Coin Dilemma; \$4,500,000 Iced

London, Oct. 10

Two Complete Programs Of Israeli Films Ready

Tel Aviv, Oct. 4

Two complete programs of Israeli films are soon to be presented in Tel Aviv. They will consist of features made in the past two years by Palestine Films Ltd. and will include "Dream No More," a 70-minute pic, first to be produced in Israel with a Hebrew soundtrack. Written and directed by Joseph Krungold, it is the story of an immigrant's adventures.

Other program will consist of "House in the Desert," the story of Beth Haarava, "Homelcoming 1949," another immigration story, "48 Hours a Day," which tells of the siege of Jerusalem, and shorts.

No Craps for Monte Carlo This Winter; Only Such Stuff as Opera, Ballet

Monte Carlo, Oct. 11

Monte Carlo, which knows two periods of activity yearly, has released its schedule for the upcoming winter season. The summer was highlighted by introduction of craps at the Casino. There is no event of comparable publicity value scheduled for this winter. Instead, there is the usual slow run of more or less dignified standards aimed at the rich and socially prominent.

The opera season, from Feb. 1 to March 31, will be directed by Raoul Gunsbourg, and the repertoire will include "Parsifal," "Faust," "La Traviata" and "Rigoletto."

The Monte Carlo Theatre, directed by Emmanuel Bondeville, is preparing a series of representations. The Paris Opera Ballet directed by Serge Lifar, will present a series of ballets from Christmas to New Year. The Grand Ballet de Monte Carlo will perform from March 22 to May 8, bringing the winter to a fairly late close.

The International Sporting Club announces three important galas during the Christmas week: the Christmas Gala, the New Year's Gala and the Gala des Rois. The International Monte Carlo Motor Rally will be held during the last 10 days of January.

Finally, the national holidays will not be held, as formerly, on Jan. 17. Since a new Sovereign Highness (Rainier III) has come to the throne, the holiday will come near the end of winter, or beginning of summer, next year, on April 11.

Curb of Canned Music In Films Worrying British

London, Oct. 11

Proposals to restrict the use of canned music for films, which is to be considered by the International Labor Organization at Geneva later this month, is raising considerable concern in British producers, who fear that its acceptance would add greatly to production costs.

To protect the interests of British producers, Horace Francis, personnel director to the British Film Producers Assn. will attend the conference, and will also speak on behalf of the Assn. of Specialist Film Producers. The labor point of view will be put by Tom O'Brien, M.P., general secretary of the National Assn. of Theatrical and Kine Employees, and Hardie Ratcliffe of the Musicians union, both of whom are representing the Trades Union Congress.

A similar proposal was first broached in 1939 but was shelved on the outbreak of war.

E. Silverstone's Swing

Emmanuel Silverstone, special homeoffice representative of the 20th Fox foreign department, leaves Saturday (22) on an extended tour of the Far East that will take him to India, Singapore, Sumatra, the Philippines, Japan, China and New Zealand.

While abroad, Silverstone will huddle with 20th field personnel in those countries and also set deals for 20th product. He is not expected back at the homeoffice until Christmas.

British producers are now facing to a lesser degree the problem of blocked currency which has confronted American outfits for some time. Result is an increasing tendency to film on the Continent and utilize frozen coin whenever possible. Most of the earnings of British pix in Europe are subject to transfer restrictions and it is calculated that frozen assets amount to about \$4,500,000.

Some of the cash is being used for local management, but the only hope of recouping the bulk is by investment in production. Consequently, in endeavor to keep within quota requirements, as much practical lensing as possible is done in countries like Italy, Germany and Austria, leaving the final studio work to be completed in Britain; and thus get the ticket as a British-made production.

Recently, execs of Associated British Picture Corp. and AB-Pal looked over the situation in Germany and surveyed studio facilities in Berlin, Munich and other centres to see whether production over there would be advantageous to the group. Reports on the situation are now being considered, but if production is transferred to the Continent it will presumably follow the accepted pattern, and the unit will be headed by British stars and senior personnel.

SPAIN TO FILM DELUXE FALLA 'AMOR BRUJO' PIC

Madrid, Oct. 11

Roptense Studios, Madrid, have started work on a new ballet picture, "El Amor Brujo" with music by Falla, and story by playwright Jose Maria Pemán and journalist Benjamín de Gedeón. Producer is Miguel Garcia Rico. Director is Luis Robert.

Cost will be around 6,000,000 pesetas (about \$200,000), tremendous for Spain. The female lead is gypsy dancer Ana Emmeralda, leading man is dancer Miguel Albarran, well-known in Argentine and Chile, where he has been working for the last 10 years. Also in the cast are veteran dancer and singer Pastora Impero and the Mexican dancer Manolo Vargas, who toured the U. S. with the Argentina company.

Theatre Building Boom Now Going On in Venezuela

Dollar-rich Venezuela is experiencing a theatre building boom according to Rodolfo Wellish, editor of the Caracas trade paper, *El Film*. In New York to attend the recent export advertising convention, he declared that six houses are under construction in Caracas alone, while as many more are being erected elsewhere in the country.

Total of 400 standard 35mm theatres already are operating throughout Venezuela and another 400 houses are of the 16mm variety. Narrow gaugers owe their existence to the lack of power in the outlying regions. Their own source of course, stems from portable generators. Wellish estimated that 50% of all product is supplied by American companies and the balance is contributed by British, Argentine, Mexican and local studios.

While native production is relatively meagre, Bolivar Film in Caracas nonetheless has completed "El Demonio Es Un Angel," starring the Argentine actress Susanna Freyre, and is currently filming "La Balandra Isabel Llega Esta Tarde." Based on the novel by Guillermo Meneses, the picture stars Arturo de Cordoba. Same studio also has scheduled "Yo Quiero Una Mujer Asi" to go before the cameras in January.

AL DAFF DUE BACK

Al Daff, assistant foreign head of Universal, is due back from an European flying trip the end of this week.

He has been shuttling between London and Paris, conferring with Ben Henry and Harry Novak, respective heads of U. as well as going into Germany and the Norse countries.

Default on 45% Quota Seen Saving Many British Indies From Bankruptcy

London, Oct. 18

More than half the independent exhibitors in Britain failed to meet their obligations in the first year of the 45% quota. Allowing for relief officially granted by the Board of Trade, it is figured that around 2,000 theatres have fallen short of their commitments.

Analysis of the situation is now being completed by Board of Trade film experts and subsequently the Films Council will be asked to decide what action, if any, should be taken against defaulters. Maximum penalty for first offenders is a fine of \$200.

Assumption is that in the majority of cases there will be no official action beyond a formal letter of warning. But inevitable the Board of Trade will make an example of a few flagrant offenders. Prosecutions will be launched only in most serious cases.

Ironically enough, many independent theatre owners who would have headed for bankruptcy had they kept to their legal 45% British quota, have had exceptional business by reason of the fact they have been able to have first-run of top American product previously denied them. This operation of the unit plan has definitely been a life-saver so far as the indies are concerned. Even those in second-run situations have also benefited. They have also adopted a go-slow policy on booking for quota, and pictures that have proved to be boxoffice poison on first release, have been kept out of their theatres.

Exhibits in this category will plead common-sense economics if it comes to an issue with the Board of Trade, arguing that there is no point in meeting the letter of the law if the product available is shunned by the general public. It will be firmly argued by exhibitor spokesmen that there has been no dodging the issue, but a lack of suitable product which could be played on reasonably profitable terms.

COLLARITES' ACCORD IN N.Y. BRIGHTENS

With New York white-collar strike set for Monday (17) called off, prospects for an early settlement between the majors and the CIO housewife guilds brightened this week. Through intervention of the Federal Mediation Service, the walkout was cancelled and another round of bargaining sessions between labor and management was set up to begin tomorrow (19th).

Two new developments pointed to the likelihood of an agreement. Firstly, company execs requested the Federal mediators to reconvene negotiations with a set of counter-proposals that caused the Screen Office & Professional Employees Guild and Screen Publicists Guild to halt the strike action. Secondly, the Guilds agreed to suspend all picketing in front of RKO and Loew's theatres until results of the new bargaining sessions are in. This is the first time since the labor dispute over a new contract began in September 1948 that the Guilds have drawn back their theatre demonstrations.

Both developments hint that a compromise is in the wind since both the companies and unions are anxious to avoid a costly strike. It is understood the majors will offer a nominal wage increase plus renewal of the old contract. The offer will be something less than the Guilds' demands for a 15% wage increase and a union shop. Guild execs, meantime, declare that they are holding their strike machinery in readiness just in case the new negotiations don't pan out.

BARNEY OLDFIELD'S POST

Robins Air Base Ga. Oct. 18

Major Barney Oldfield, onetime Variety correspondent, paratrooper, newspaperman and Hollywood publicist, was announced this week as the Public Information Officer of the Warner Robins Air Material Area, by WRAM's Commanding General, Brigadier General R. V. Jagers. The area covers the five southeastern states of Virginia, the Carolinas, Georgia and Florida.

Oldfield, a recent transfer from the Army in the Air Force, served in the PTO establishments of General Dwight D. Eisenhower, Simpson and British Field Marshal Montgomery.

PAR'S FANFARE FOR MEMPHIS TAKEOVER

Memphis, Oct. 18

Paramount's policy of converting "B" houses into first-run deluxes, after their acquisition from theatre partners will play its part here Nov. 8 when the Strand opens with "My Friend Irma" plus a personal appearance by Marie Wilson, star of the pic. Strand throws open its doors after extensive renovation. Robert Weitman, Par's southern division theatre chief, will trek here for the fete.

Strand was a "B" house under Malco operation. It came to Paramount as a wholly-owned theatre when M. A. Lightman and the major broke up. Lightman and Par will be competitors in the town since Lightman operates several other first-run theatres.

Clift Deprecates Any Pix Shortage In Great Britain

Recent assertion of Tom O'Brien, general secretary of the National Assn. of Theatrical & Kine Employees, that 75% of Britain's theatres face a product shortage was branded as a "lot of rot" by British exhibitor Sir Sidney Clift prior to sailing from New York last week on the Queen Mary. The chairman and managing director of the 33-house Clifton circuit agreed that there weren't plenty of pictures available, but added enough American films could be obtained by compiling with the quota.

Clift, who arrived in New York Oct. 4 on a number of missions, reaffirmed his dislike of the quota by recalling a statement he had made earlier in the year which urged abolition of the quota so that theatremen could return to "oldtime showmanship." He declined to forecast boxoffice prospects for 1950. Next year's grosses, he said, depend entirely upon the quality of the product.

During his short New York stay Clift conferred with Film Classics tappers to finalize a deal whereby International Film Renters will hold the EC franchise in Britain in association with David Coplan. Sitting in on the confab was David E. Griffiths, pres. of the Kinematograph Renters Society. Both execs are directors of IFR.

Clift also revealed that he had been named Cinecircular representative in Britain following meetings in Gotham with the company's officials. He was particularly enthusiastic over the firm's new three-color process and noted that he was taking sample sequences along with him. Accompanying Clift on the homeward trip was Griffiths.

Judges Essaness Rap On Chi's Oriental

Chicago, Oct. 18

Master in chancery Thomas Sheehan took under advisement arguments by Sam Block, representing Doubleby Corp., issuer of the Oriental Entertainment Corp., who asked that Essaness theatre circuit be removed as manager of the Oriental theatre on grounds of inefficiency.

Counsel for Essaness claimed that special election held in June, which removed Eddie Silverman from the board of directors from Oriental Entertainment, was held illegally and was void as Silverman head of Essaness holds 30% of stock.

Doubleby seeks an injunction preventing officials of Essaness from interfering with the taking over of the Oriental by South Theatre Management, appointed by Doubleby to manage the house. Sheehan will rule on whether or not the Chi circuit court has the power or authority to issue such an injunction.

'Bury' Films Council?

London, Oct. 18

Claiming that the existing Anglo-American Films Council has been no use either to America or Britain, Tom O'Brien, M.P., urges that it "ought to be buried" and that in its place an international council be formed representing all sides of the two industries.

O'Brien also calls for a review of the work of the Film Finance Corp. and appeals to American interests in Britain to release all their sterling balances for production.

Report 20th May Take Over Rank's Denham Studio

London, Oct. 18

Twentieth-Fox is reported this week to be dickering with J. Arthur Rank for a long-term lease on Rank's Denham studios here. Reports have been strongly denied by representatives of both companies but were given added credence with the announcement this week that Rank plans to close Denham at the end of the year for at least three months.

Shuttering of the studios will mark the biggest blow yet to hit British production. Entire staff will be fired, with only a small maintenance crew being retained. Two Rank productions currently on the floor at Denham are being transferred to Pinewood and it is believed unlikely that any indie producers will move in for some time. Rank is shuttering Denham to trim his production losses as much as possible. Shepherds Bush and Islington have already been offered for sale and the disposal of Denham consequently would leave him only Pinewood to worry about.

Twentieth execs suggested that reports they were buying the studio might have arisen from the fact they used Denham to lens interiors for "Black Rose" (Company's current contract with British Lion for the Shepperton studios expires next June. With its expanded foreign production both in England and other countries, it is known that 20th will need at least one major studio in this country to carry on its work.

NLRB Vote on Pic Studio Painters All Snafued

Hollywood, Oct. 18

Accountants for the National Labor Relations Board are up against a problem: "When is a vote not a vote?" A vote is not a vote for the time being, when it is challenged. In the recent ballot for collective bargaining among motion picture painters, the count was, 95 for the IATSE, 60 for the Painters Union, four void, nine for no union at all, and 649 challenged.

Board agents are investigating all challenged votes to determine who is challenging whom, and why. It is the most tangled-up vote ever supervised by the NLRB.

Rattle between rival unions now will have to be settled in Washington. Even though official decision is delayed, tales tallied indicate IATSE has clear majority in major inds, with painters ahead at indie studios.

Sorell hailed results. "This is the beginning of the end for the IATSE in the painting industry. We may have to go to court on the eligibility of the people they have challenged, but we will never stop until we have eliminated the replacements and reinstated all of the locked out local 644 painters with proper remuneration for the time they have lost."

However, IATSE international rep. also hailed results declaring, "The only real interest which local 644 had in the painters' election at the major studios was to delay the certification of the IATSE. In this they have succeeded—temporarily. However, we have taken every step possible to assure quick action by the board in deciding challenges. There's no doubt whatsoever about the outcome."

Weltner Exploring Possible Par Prod. in Eng. With Frozen Pounds

POWER TO REMAIN EAST FOR BALLY BUILDUPS

Twentieth-Fox star Tyrone Power is slated to return to New York this week after almost two years in Europe. During that time, he worked in both "Prince of Foxes" and "Black Rose." He is expected to stay in N.Y. for several weeks for publicity trips on the two films before heading back to the Coast. Jim Denton of the 20th studio publicity staff arrived at the homeoffice over the week end to await Power's return.

Paul Douglas, another 20th star who has been working in Europe, arrived in N.Y. last week. He recently completed his stint in "Two Corridors East" in Germany, which is now winding production, and is the first of the 20th contingent that went overseas for the film, to return.

More Brit. Coin For TV Filming For U.S. Market

London, Oct. 18

More government money has been provided by the Film Finance Corp. for the production in Britain of TV films designed primarily for the American market. A loan made three months ago of \$40,000 has been followed by a higher advance to the company, Parthian Productions.

Program for which the finance is provided covers five different series and embraces a total of 57 productions, 31 of which will run half-hour and the remainder for 15 minutes.

Finance Corp. also announced loans to a further 11 independents bringing the total of films produced with the aid of state coin to 44. This takes in the entire British Lion program on the assumption that all their productions have been aided by the two major loans made in the first days of the corporation.

Although the primary object of the state film bank was to encourage British production in view of the high quota, concern is being felt in the industry at the growing number of subjects made on the Continent with state backing, while many British studios remain idle and two are up for sale. In defense of the corp's policy James H. Lawrie, managing director, explains that in the majority of cases frozen coin is being used, and that if the productions were not made on the Continent they would probably not be filmed at all. In any event, studio work was always completed in Britain and the policy was to encourage only productions which would qualify for quota.

Lawrie evaded the questions about the state of the corporation's own finances and intimated that a decision as to whether or not more money should be placed at its disposal would have to be taken up by the Board of Trade presy, Harold Wilson. It is understood here that Parliament will be asked for a further \$14,000,000 during the coming Parliamentary session, which starts today (19).

ST. LOUIS DRIVE-INS REPORT RECORD BIZ

St. Louis, Oct. 18

With season for five drive-ins in adjacent St. Louis county near shuttering stage, biz is reported better than any previous season.

Factors helping good trade are the elimination of parking problems, yin to escape from city heat, baby-sitting chore eliminated by providing playgrounds, cello rides, midget autos, ice cream cones and chance to escape from need to dress up.

One of latest installation, the Airway, located near St. Ann Village, also has a 1,000 stadium-type seats for those who prefer to leave their autos.

Only major company which has not yet spent at least part of its frozen coin in the production of a film in Britain, Paramount may greenlight filmmaking plans if the company receives a favorable report from George Weltner, Par's foreign dept. chief. Weltner, currently in England, is looking for a likely property to film in an effort to consume some of the \$2,000,000 in devalued pounds still in Par's coffers.

Weltner trip follows one made by Paul Raibourn, Paramount vice-pres and fiscal expert, who rendered a negative report on the possibilities of the company using its pounds in other than production ventures. Raibourn, it has been learned, found that the chances of buying into theatre holdings or other properties are not feasible because of the highly-inflated price tags fixed on theatres. That is true because of the dire shortage of building materials.

Weltner is eyeing the scene with the injunction of Barney Balaban, company pres. in mind. Balaban is still against production of a film merely for the sake of consuming pounds. He wants a likely property to be uncovered first, so that the chances of U.S. profits on the pic are bettered.

Balaban originally planned to accompany Weltner on his trip. His departure, however, has been postponed, and may be called off entirely. Par's estimated \$3,000,000 in frozen pounds, top amount for any major, took a one-third whittling in the recent British devaluation move.

MONTGOMERY BULLISH ON JOINT PIX PROD.

Outlook for joint Anglo-American film production in Britain is "limitless," according to Robert Montgomery, pic star who returned from England this month. "Before going over to shoot Your Witness a lot of Americans told me it would be a harrowing experience," Montgomery said. "But I brought the pic in on the pover in the 50 days planned for and £15,000 under budget."

Montgomery, now in N.Y. to lens a few local scenes, directed and stars in "Witness," which will be released for his Neptune Productions by Universal.

Johnston-SIMPP

Continued from page 1

lately at rest. Feeling is that there's such a thin line between the "compensation" deals with foreign governments for getting the majors' coin out and negotiations that go beyond that, that as a practical matter it is almost impossible for Johnston to have talks with government officials without affecting the interests of parties he does not represent.

Portion of the trip which has aroused SIMPP's greatest fears is set to come. It is Johnston's meeting, starting next Saturday (22), and continuing until Tuesday (25), with British government and film execs in London. Emphasis has been placed by the MPAA pres and by Sir Henry French, his opposite number as head of the British Film Producers Assn., on the fact that the London sessions will be held with film biggies "individually" and "collectively" but not as official delegates of either the BPPA or the MPAA.

This is to remove any possible connotation of a "deal" between the two groups, such as was arrived at during their meeting in Washington last spring as members of the Joint Anglo-American Film Council. London buddies may, however, result in setting of a date for another conclave of the Council. Such a meeting was originally to have been held in London in September and then in October, but there has been no mention of it for some weeks now. If the Council powwow is held, it will very likely include as participants a broader group than the three men from each country who comprised the Washington buddies. Undoubtedly this aspect of the meeting—and whether it is worthwhile to hold one under the necessity of such circumstances—will be a principal topic canvassed at the London confab this week end.

"BALL OF FIRE COMEDY

... in a surprise preview,
the audience laughs ranged
from howls to screams."

M. P. HERALD

"Should be a cinch for
substantial patronage in all
bookings ... constant flow
of laughs."

BOXOFFICE

"Dialogue was
drowned in waves
of laughter."

M. P. DAILY

"Hilarious laughter
and swift pace."

SHOWMEN'S
TRADE REVIEW



COLUMBIA PICTURES PRESENTS
Lucille *William*
BALL ★ HOLDEN
Miss GRANT
TAKES RICHMOND

Janis Carter • James Gleason
Gloria Henry • Frank McHugh

Continued from page 8

Film Festival. 1900.



NEWSPAPERS

New York Sunday Mirror: "A genuine film masterpiece!—the suspense is almost unbearable. Carol Reed's direction masterly."

Washington News: "Terrific! Don't miss this one!"

Washington Post: "It's been a long while since a picture of this stature and skill has arrived. — Don't miss it!"

Washington Star: "A dazzler! Sparkling entertainment. Violence has never been so charming! Splendid direction by Carol Reed."

Toronto Star: "A lot of extravagant things have been said about 'The Fallen Idol.' Most of them are true!"

Toronto Telegram: "Picture making at its best! As close as could be to being a masterpiece."



MAGAZINES


Time: "A tremendous hit...absorbing drama...brilliant entertainment."

McCall's: "Voted best film for 1948. Deserves everything it got. Carol Reed directs with magician's skill."

Redbook: "Picture of the month. Engrossing entertainment!"

Seventeen: "Slick Thriller. Magnificent acting."

Modern Screen: "Excellent thriller...cast perfection."



TRADE PAPERS

Motion Picture Herald: "Wonderful film...can't fail to hit the jackpot."

Film Daily: "A work of genius...has the most hardened viewer sitting on edge of his seat. Carol Reed's direction brilliant."

Motion Picture Daily: "A fine exciting film...can't fail to hit jackpot."

Harrison's Reports: "An excellent production...one of the choice pictures of the year. Brilliantly directed, finely photographed, and realistically acted by the highly competent cast."



EXHIBITORS

Norman W. Elson, Trans-Lux Theatres: "THE FALLEN IDOL is doing record-breaking business at the Trans-Lux in Washington despite unusual competition. We have never played a picture that is the equal of THE FALLEN IDOL as an audience pleaser. The word-of-mouth is terrific."

Clem Perry, Rugoff & Becker (Sutton Theatre): "We bought THE FALLEN IDOL for the Sutton Theatre over several other important pictures because we believe that this prize-winning film will establish an all-time record for length of run, attendance and money at the Sutton."

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Crix' Kudos to Directorial 'Touches'

The Boloney Sez Scripter Deutsch

Film critics who pass out plaudits to directors for the "clever directorial touches" they add to a picture are the pet peeve of scripter Helen Deutsch. Feminine writer declared that at least 80% of the "fine touch" touches are right in the screenplay from which the director shoots. She's thankful, however, that reviewers have finally got the idea that "actors don't add to the dialog" and proper credit on that score is going to the screenwriters.

Miss Deutsch, who got into screenwriting via press agency for the Theatre Guild, blew her steam on the critics in New York last week, prior to her return to the Coast. Under contract to Metro, she went back to get an extension beyond Dec. 1 of her current time-out period so that she can go to Italy for Gabriel Pascal. He wants her to film script George Bernard Shaw's "Androcles and the Lion" which he is going to produce there.

Writer's three-year M-G pact, which has another 18 months to go, is unique in requiring her to work only 20 weeks a year, with anything beyond that her option. Rest of the year she can write for indie producers, but not for another major. She had been intending to continue vacationing in New York until Dec. 1 when the Pascal offer came along. A specialist in adventure pic, she recently completed two scripts for Metro, "King Solomon's Mines" now being shot in Africa with Deborah Kerr and Stewart Granger started, and "Robinson Crusoe" on which production plans are still not specified.

Anent credits handed to directors by the critics, Miss Deutsch opined that all the "creative" suggestions who really add significantly to the "touches" in the screenplay can be counted on the fingers of one hand. She named late late Ernst Lubitsch as one and William Wyler and Alfred Hitchcock as others.

Between the Devil

While as an ex press agent she is in no way vehement in her feeling about the reviewers, she thinks they do writers wrong in another way, too. That's in criticism of adaptations from books and plays. If you follow the original closely, you're accused of making the script stale by sticking too near to the book or play. If you don't follow it, then say you should have," Miss Deutsch declared.

That's only a minor grievance, however, compared with reviewers who want to look smart and make like they've read the book on which a pic is based. In its review of "Seventh Cross," Miss Deutsch said a weekly newspaper's critic complained that she hadn't made one of the character's resemble closely enough the counterpart in the original. Actually, there was no such character in the book, it having been created out of necessity in the screenplay.

"As a matter of fact," the scribbler explained, "how closely you can follow a book depends entirely on what's in it. Some have no dramatic structure whatever and so the screenwriter must invent one. (The usual) in a case like that you can't follow the original any more closely than the use of events and characters."

The big trouble is, she continued, "that producers buy books without adequate consideration of their dramatic values. Just because a book is best-seller doesn't mean it can be turned into a good picture. Lots of such books just can't be converted into good scripts. Then this blame is put on the screenwriter for a poor picture, rather than on the producer who insisted on using the property."

Placed on the other hand are a bunch to adapt according to Miss Deutsch. They've already got dramatic structure and it's a suit touch to rearrange them for a film. Original screen stories, however, she feels are more coming more into their own, more they offer, which done by an experienced screenwriter, greater opportunities for making commercial pictures.

GEORGIA COURT KAYOS ADDITIONAL TAX BITE

Atlanta, Oct. 18

Georgia state supreme court here this week knocked out a new admission tax levied against theatres by the City of Brunswick in a test suit brought by Public Lucas theatres and E. H. Diemer. Court ruled that the theatres were already paying one occupation bite in the form of a license tax and could not be forced to fork over for an additional levy.

Brunswick tax was sealed on ticket prices, running from 1c on tickets below 20c to 5c for all tickets of 80c or over. Decision unanimously reversed a lower court ruling upholding the tax.

Public Lucas claimed the tax would cost it \$3,000 annually on its two Brunswick houses besides the \$500 license levy which it already pays.

Wilcoxon

(Continued from page 9)

want to take the kids to one film and not the other.

3. Feel that film advertising too often misrepresents the quality and type of pic being played.

4. Regard film ads as sometimes being too lurid. They also present too high claims made by studios that must know the film is not as good as claimed.

5. Believe too many reviews are currently being shown.

6. Are concerned about competition from abroad. Most of these leaders are pretty sensible. According to Wilcoxon: "They know that only the best are coming over. Nonetheless, they urge us not to let them get ahead of us."

7. Want more adult subjects to be treated and that subjects presently handled be passed in a more adult way. They feel that Hollywood is writing down to them.

8. Deplore cures.

9. Glad to see controversial subjects attacked properly but hope the industry won't just hit a nerve in such a subject and then drop it.

10. Don't like crime or sex stuff brought in for shock value where the incidents are not necessary to the story. Do not object where properly a part of the film.

General Sympathy

Wilcoxon's tour has already brought response from the public, theatergoers believe. Talking on the "Samson" research and what it showed of African civilization, he has already had suggestions from schools and colleges that the studios should pool their research in films and make the material available to educators. "We have received letters from college presidents asking for the establishment of a University of Hollywood for research purposes," Wilcoxon said.

"This is different from a personal appearance by a star," he continued. "I am not going around as an actor. What I am doing through every one of these meetings is offering a public service. The same approach is open to any studio making a film on some subject of history or on a particular industry. For that matter it does not have to apply to one film. A studio could send a lecturer to cover a three-month period."

Actor declares that exhibitors are the best to appreciate the effect of his kind of tour. Elmer C. Rhodes, head of Fox-Milford Theatres, was impressed to the point where he offered to loan the bill if Rhodes would visit every town in which the circuit operated a theatre. The exhibitor was convinced he added that this is the way not only of meeting lost audiences but also creating new ones.

These community leaders do not see the tour as specifically an attempt to sell "Samson," he said. They feel it is an attempt by an entire industry to reach a better understanding. The industry has been poisoning over public relations. Here is one way of reaching the opinion-makers effectively."

Wilcoxon knocked Cecil B. DeMille, "Samson" producer, for backing his tour. Idea was originally conceived by Richard Linn, Paramount publisher. Actor will ultimately bill 41 cities.

Maas Plans to Crack Into Iron Curtain Countries

Irving A. Maas, v-p. and general manager of the Motion Picture Export Assn., planes from New York to Prague today (Wednesday) for a six-week tour of eastern Europe. While he is there he may make application for a visa to Moscow in an effort to revive the bogged-down agreement which the Russians made with Eric Johnston last year. That called for the purchase of a minimum block of 20 Hollywood pics for \$1,000,000. Whether Maas makes the effort to get into the Soviet depends on the Kremlin's answer to a recent letter from Johnston asserting the American industry would not change the terms of the deal.

Maas will headquarter in Prague during his stay, since that is an airline hub. He'll make trips from there to all of the Balkan and Iron Curtain countries.

U's Mass Area Preems Paying Off Strongly

Intensification of Universal's mass area preems in the coming 12 months has been voted by the company's top sales and ad-pub execs at recent huddles in New York and on the Coast. Following tests made in the past half year, decision is now in favor of that type of opening for almost all the company's upcoming product. Mass preem, as developed by U, is targeted at saturating a particular locale with playdates while backing the openings with a heavy ad-pub campaign.

Having withstood in the past year to a production program of modest-budget films shaped for their exploitation values, U is finding the mass preem a considerable aid in jacking better terms from exhibitors outside the saturation area. Prior to using the mass openings company was meeting exhib opposition in some cases to billing the pic as the top half of dealers. Big fanfare built by local campaigns in the past six months has gone a long way towards overcoming exhib resistance. It is said.

Mass preem is now regarded by U's toppers as an almost surefire way of paying off a good part of the moderate negative out on its recent offerings. Company's billings on a 500-theatre opening at Calumet, Jane and Sam Rose in the Texas-Oklahoma area totaled a little less than \$150,000 over expenses. Production cost came to \$800,000. "The Gal That Took the West," another \$800,000 production, did \$160,000 in the Charlotte-Atlanta-Memphis sector where it played 450 houses day and date.

Type of campaign almost assures a profit return on U's films. This is particularly so since the company now has in release only one pic extending \$1,000,000 in negative cost. Film which has been given normal openings is "Sword in the Desert."

Par Nixes Rank Loanout

Hollywood Oct. 18. Paramount has turned down J. Arthur Rank's loanout request for Ray Milland on grounds actor will be tied up in January in "Jack of Diamonds," which Joseph Sistrom will produce.

Rank had cabled studio request for Milland to do film in England starting in January.

TOA's Code

(Continued from page 1)

union, almost a certainty of the present time, to likely to bring a distribut-manufactured counterproposal that all exhib groups be brought into the talks. In the past few weeks there has been no indication that the majors will relent on their opposition to opening competitive bidding or working out a system of unified clearances. These are the main aims of the TOA committee.

Making an all-industry confab more likely is the growing demand by Allied groups for a new shuffle on competitive selling. National Allied's convention at Minneapolis this month will take up the question and probably back TOA demands in effect if not in specific language.

Inside Stuff—Pictures

Film industry got a chance for some valuable free publicity and also the opportunity to put its best public relations foot forward in a special 32-page, full-color supplement in the N. Y. Sunday News this week (16), devoted exclusively to current and upcoming product from most of the major companies and several indies. United Artists drew honors for the supplement's cover with a picture of Dolores Moran, appearing in the forthcoming "Johnny One-Eye," while the most space on the inside pages went to 20th-Fox and Metro.

Editorial accompanying the issue emphasized the "ingenuity of producers" in turning out quality product to overcome the boxoffice decline. "Typical of the newer techniques," the editorial said, "are scenes shot on location in New York. Taking a tip from foreign competitors, Hollywood is also putting more emphasis on story and less on opulence in production. The American product will still get a run for its money from some ambitious offerings from abroad. But many more U. S. films will be finding audiences in foreign cities and towns where economic recovery is again brightening the theatres."

Supplement was a follow-up to one carried by the News several months ago, which dealt with the legit theatre in the same way. News capitalizes on the ventures of course through attracting considerable more advertising from manufacturers who feel the interest in show, his will naturally lead readers to their ads. Few of the ads in Sunday's issue had any tieup with Hollywood.

J. Arthur Rank, Britain's top producer, will broadcast his thanks to the U. S. public and exhibs for the big American gross wrapped up so far by his "The Red Shoes" in Yank theatres. Rank's trans-Atlantic airliner will constitute the last 19 minutes of "Luncheon at Sardi's" radio show Friday (21) which is rigged to tele the first anniversary of the "Shoes" run at the Bijou theatre, N. Y.

Besides Rank, participants on the show will be Moira Shearer and Robert Helpmann, currently in N. Y. with Sadler's Wells Ballet; Alvin Drake, Mary McCarty, Kate Cameron of the N. Y. Daily News and Mark Barron of Associated Press. Miss Shearer and Helpmann play the pic.

Rank, as well as the others, will be introduced by Bill Slater, actor's emcee. Gross of the British-made opus on ballet, released by Eagle Lion, has already garnered \$1,300,000 in the U. S.

Organized in September, 1946, by Motion Picture Assn. of America prez Eric Johnston, the Children's Film Library now has some 54 features available for exhibitors to screen at special Saturday children's programs. Some 12 films were added to the roster this week, according to an announcement of Marjorie G. Dawson, chairman of the National Children's Film Library Committee. Latest additions include "Black Beauty" (20th), "Last of the Mohicans" (UA), "Kidnapped" (Monet), "Boy's Ranch" (M-G), "Kit Carson" (UA), "Adventures of Gallant Bess" (EL), "The Overlanders" (Colt), "The Return of Rusty" (Colt), "Feudin' Fussin' and A-Fightin'" (U), "Mickey" (EL), "Bill and Cog" (Rep) and "Northwest Stampede." More than 3,500 nationwide theatres are said to be playing the special Saturday shows.

Sidney Justin, head of Paramount's studio legal staff, is currently in New York working on Par's defense in the \$65,000,000 triple-damage action brought against all majors by the Conference of Studio Unions. Suit was slapped against the companies earlier this year as result of the jurisdictional battle of the CSU with the International Alliance of Theatrical Stage Employees.

Understood Justin is also huddled with h.o. legalities in connection with aligning the studio on the forthcoming reorganization of Par under its consular decree. Par's personnel contracts with players, producers and directors are under study to see how the splitup affects their provisions.

Recently completed in New York, Laurel Films' "Guilty Bylander" was brought in five days under schedule. Major factor in hustling the pic through Gotham's small studios is said to be the film's streamlined sets. Entire production was designed by Leo Kers who, incidentally, had no previous experience in pictures, although he's w.h. in legit.

Minors Net Major Profits

(Continued from page 1)

although it has been at least partially crippled by a shortage of product in the past months.

Cut Costs Piv

With the exception of Columbia all other nontheatre having distros have lopped off expensive pic and turned to less costly product. While that necessary surgery was put through, these companies were engaged in amortizing costly boxweekies which they had turned out during the lush 1946 and 1947 periods. Rally of the smaller companies in the past few months is believed to be the signal that the amortization hurdles are past.

Bringing the gains into sharp relief is the latest report of Monogram, which ended Sept. 30. Representing the first three months of fiscal '49 that drama has brought the company approximately \$100,000 in profits. Outfit had been dipped in red ink for a number of years previously.

Gain represents the axing of all expensive films previously put out by Allied Artists. Monogram's debut release is twice now on any Allied release is \$350,000 against a previous total exceeding \$1,000,000. In fiscal '48, Monogram suffered a loss of \$1,108,433 although its gross was at a peak of \$19,177,888.

U.A. Rep and Col

United Artists is also going strong. Company has been billing no less than \$400,000 weekly for every week since July 4. Gross in excess of \$400,000 automatically insures a profit for UA since its weekly net comes to \$75,000. Acting purely as a distrib, UA has no amortization costs to meet.

Same thing goes for Republic, which recently came up with a profit of \$730,118 for the first 30 weeks of the year. Rep's take is 1,200% better than the same period of '48. It, too, has cut out costly productions in favor of its old standby's.

Columbia is another case in point. Col recently aired its fiscal '49 report showing a 100% improvement in profits. Company racked up \$1,007,000 in '49 against \$365,000 last year. Col is showing a strong current quarter in view of its strong earnings from "Jolson Sings Again."

As for Universal, that company is having its best quarter of the year in the present three months, which end Oct. 30. For its first three quarters, U is trailing by \$773,018. Company originally was hopeful that the last quarter would bring it in the clear but that is no longer regarded as likely. However, earlier losses will be cut sharply by profits of the present semester. In the case of U, absorption of expensive weakies has now been completed. Company is making few pic exceeding an \$800,000 production net.

Film Classics is also showing an upgrade trend. FC is doing strong business with Louis de Rochemont's "Last Boundaries" and is also coping good returns on the Ida Lupino-Collier Young "Unwanted." While the company in the past has been in the crimson, it is now reportedly showing a profit.

More 'Hot' Films

Paterson, N. J., Oct. 18

Federal Bureau of Investigation's probe into "hot" films has resulted here in the recovery of two film prints on Paramount's "Henry Aldrich Hunts a House" and 20th-Fox's "Murder Over New York." FBI did not disclose identity of the owner of the bootleg pic.

Films, originally from the Armed Services, have been turned over to Sargoy & Stein, attorneys for the distrib.

St. Louis Amos, Losses on Drive-In

St. Louis, Oct. 18. Effects of St. Louis Amos Co. to effect a change in the seating arrangement in Cleveland, St. Louis Circuit's commercial community failed last week and plans the construction of new drive-in theatres. Near there have been, around.

KEEP POSTING



"The motion picture
good enough to
sell itself has not
yet been made."

Martin Quigley

NATIONAL *Screen* SERVICE
with plans for the coming year



Paramount Aims To 'Humanize' Its Exhib Relations

As result of the recent sales meet staged by Paramount in New York, the company will launch a widely-expanded system of adjustments for exhibs. Division and branch chiefs were told by Alfred W. Schwalberg, Par's distribution veepee, that the previously strict rules governing adjustments are off, and a more liberal policy, aimed at bettering relations, is now in force.

Schwalberg is targeting to "humanize" Par's exhib relations. With that in mind, sales topper has ordered the fixing of a more flexible policy. Since the Paramount exec took over early this year, company has been campaigning to close the breach with a number of important exhibs.

In line with the same plan, E. K. (Ted) O'Shea, Schwalberg's chief aide, trekked to Minneapolis last week for huddles with Bennie Berger, head of Northwest Allied and operator of a buying-bookings combine in his own right. It is believed that O'Shea and Berger reached a deal for the latter to buy Par's product after several years' break in relations.

Par's pith to exhibs henceforth will be for them to meet their current rental payments with the assurance that the door will always be open for adjustments when the circumstances warrant it. Belief in the new policy will help end potshots tossed at the company by a number of Allied units.

Decision was also made at the meet for the preparation of a form aimed at culling info on every theatre in the U. S. The form will go to all branch managers who will list the largest grosser played in every house, amount of population drawn on by the theatre and other pertinent details. Purpose is to help Par in its booking of "Samson and Delilah" and other big pix.

20th Pact

(Continued from page 3)

In cash but can be made at \$2,000 weekly if the company so opts.

Obviously taking into account the possibility of divorce, the new Zanuck ticket reads that the exec agrees to an assignment of his contract "to any other corporation acquiring all or substantially all our production and distribution assets or to any other corporation into which we may be merged." Moreover, another provision says: "Nothing herein shall preclude the disposition by the company in any manner of all or any part of theatre or exhibitor assets, whether pursuant to, in anticipation of, or to avoid, a court order, decree, directive or stipulation, or otherwise."

Another interesting aspect of his part is that Zanuck agrees, once he becomes consultant, to perform services which shall require not less than 30 days and not more than 100 days in any one year. Zanuck does not have to work more than three days in any week. His summons to advisory work must be at such times and places "as will result in the least inconvenience" to Zanuck "having in mind other possible commitments during such period, and that every effort will be made to minimize interference with such other commitments."

During the time Zanuck performs as consultant, however, the studio topper can not be engaged in the film business or hold any interest in a business competing with that of 20th. A revised provision to his old contract, made in 1935, takes away the right of 20th to cancel the agreement on account of illness or disability, provided if any illness lasts more than four consecutive months. 20th has the right to convert his deal to that of consultant.

Zanuck assigns all rights which he may have to his own "literary works" to the company during the full-time period. Once he turns to consultant, company has an option to meet any bona fide offer.

Both parties agree that his services are of "special, unique, unusual, extraordinary character." Hence 20th is entitled to an injunction rather than money damages if Zanuck seeks to work for anyone else during the period covering full-time duties.

Schenck, Rodgers

(Continued from page 1)

vision except as another type of competition. But when I read of the thousands that go to baseball, football, basketball, county fairs and racetracks, I know that the job of getting increased patrons into the theatres is not an easy one. Yet I think we are equal to the test and will meet it successfully."

"Other industries are using showmanship methods to merchandise their offerings—exploitation is no longer a word confined to the theatrical business," Rodgers went on. "Other amusements are alert to the problem of pleasing the public and are now getting a larger share of the dollar spent for amusement. It is up to us to sell our merchandise more intelligently, and most of all more aggressively."

No new sales policy will emerge from the meetings, Rodgers declared. Metro would continue operating on the tried methods of the past. He later said: "While I cannot go along with those who would scrap every tried and true practice of the business, yet we all must realize that there are new problems to face and new approaches to the solution of these problems."

Howard Dietz, Metro's ad-pub veepee, and St. Seadler, advertising manager, also took to the podium. Dietz discussed campaigns for the next six months. Seadler advised the staffers that star junkets would be pushed wherever feasible to bally pix.

Opening session of the meets, attended by the trade press, was trimmed with plenty of fanfare. Hotel Astor room was decked as a simulated football field, with conventioners sitting in one stand and the press and speakers opposite. Band of highschool moppets blared a number of tunes before Rodgers

Canadian Prods.

(Continued from page 4)

Fox release, was also shot in Canada.

There was thought of giving "Canada Unlimited" widespread screenings for Canadian film men, but the idea of giving it a lot of hoopla has been abandoned for fear that too much attention called to the cooperation program may serve to nullify it or create more opposition than now exists. As a result, the short is being distributed without fanfare in Canada.

In a recent report by Nate Golden, the U. S. Dept. of Commerce film chief, it was pointed out that for the fiscal year ended March 31, 1949, an estimated 1,000,000 theatregoers saw a total of 134 items concerning Canada and that virtually every American theatre played Canadian subject matter. It also stated that the Canadian Cooperation Project was initiated by the Bank of Canada. Golden added that U. S. tourists spent \$20,000,000 more in Canada in 1948 than in the preceding year.

Incidentally, the \$1,000,000 a month which U. S. distribs have been averaging out of Canada was recently cut by 10% through devaluation of the Canadian dollar. For this reason, among others, American distribs are anxious that nothing now upset the cooperation program and further reduce income from the north.

Joe Schenck

(Continued from page 3)

wards of 500 houses, would bring in the Skouras houses in St. Louis and New York, possibly Ted Gamble's houses in Indianapolis, as well as the theatres now controlled by Naffy and UATC. Twentieth, meanwhile, is reportedly resigned to the fact that the Government will order complete divorce, even though it is currently readying an appeal.

Spyrus Skouras flew back to the homeoffice yesterday (Mon). While at the studios he also huddled with production veepee Darryl F. Zanuck on the company's upcoming production roster, as well as on possible economies that could be carried out in production to compensate for the anticipated loss of revenue resulting from the recent currency devaluation in many foreign countries.

PARK AVE. EMBASSY'S FEATURE POLICY OKAY

Although its policy of running features has been in effect only since last May 25, the Park Avenue Embassy (422 street and Park) already has proved moderately successful with new setup. House formerly used newsreels and shorts, since originally built strictly as a newsreel theatre.

Embassy has found British-made pictures as the best bets under its feature-pix policy, currently using "Master of Bankdam," J. Arthur Rank production. It will also opt in "Mons. Vincent," French film which has been around N. Y. houses for a brief run soon, and then will come in with "Facts of Love," another British film.

Sablosky & Co.'s Philly Trust Suit vs. Majors

Philadelphia, Oct. 18.

Philly's anti-trust cauldron boiled over again this week when a \$1,800,000 triple damage suit was filed against all majors except 20th-Fox by operators of the Mayfair theatre. Suit, brought in Federal district court, claimed discrimination in clearances in favor of three competing houses for the past six years.

Plaintiffs are Louis Sablosky, his wife, Sadie, Myrtle Singer and Marion Fox. According to the complaint, the trio of rival houses were given product one-to-two weeks before the Mayfair.

Three so-called houses are the Circle and Liberty, operated by Warner Bros., and the Roosevelt, by Paramount.

Schines Sued—Again?

Utica, Oct. 18.

Schine circuit is named defendant in a \$1,050,000 triple-damage action brought in the Federal district court here by Raymond E. Bookout, administrator of the estate of Charles E. Dickinson. While the eight majors are listed as "co-conspirators" in the complaint, they are not brought in as defendants.

Dickinson was the owner of the Palace theatre in Lockport, N. Y., from 1933-36. Suit claims that he was forced to sell the house at public auction in '36 because he was unable to obtain product. Schine's Rialto and Hi-Art theatres in Lockport are alleged to have cornered the feature market.

Schine later acquired the Palace, complaint states, and then closed the Hi-Art. Lockport is a town in the area near Buffalo.

EL Distribution

(Continued from page 4)

company's management is negotiating with a group of banks that never before ventured into production. EL's veepee expects word on the project within the near future. These banks are interested, MacMillan said, because "we can now show what can be done with cost control."

Taking its indie-produced films, its bread-and-butter output from Hollywood and the British-made features of J. Arthur Rank and others in consideration, EL toppers see the company handling close to 52 pix during the year. "Beginning at the first of the year, there will be a sufficient supply to meet our needs," Rathvon avers.

"I've talked to no less than 20 producers about their plans. How many of these deals will jell, I don't know. But the number should be ample. Our first film obtained through negotiations will be the Collier Young-Ida Lupino feature 'Never Fear.' The important producers will have no strings tied in receiving our backing. Hence, they are not compelled to shoot on the lot."

No ceiling has been set by Rathvon so far as cost bracket is concerned. He thinks a ceiling is "baloney" because "sometimes you can be safer with a \$3,000,000 film than one costing \$300,000."

Meanwhile, company has been picking up product elsewhere. EL has just closed a deal for George Minter's "The Glass Mountain," releasing rights to "The Golden Gloves Story" were also snared last week in Chicago where William J. Heineman distrib veepee, met with producer Carl Krueger who came in from the Coast with his crew to start shooting.

Picture Grosses

CLEVELAND

(Continued from page 13)

"Father Was Fullback" (20th). Modest \$15,000. Last week, "Task Force" (WB) (2d wk), oke \$12,000. Palace (RKO) (3,300; 55-70)—"Male War Bride" (20th) (2d wk). Strong \$15,000, following big \$19,500 last stanza. State (Loew's) (3,450; 55-70)—"My Friend Irma" (Par). Breezy \$18,000 or near. Last week, "Midnight Kiss" (M-G) \$18,500. Stillman (Loew's) (2,700; 33-50)—"Scene of Crime" (M-G). Ordinary \$9,000. Last week, "Rope of Sand" (Par). \$8,500.

'Fullback' Solid \$21,000, Denver; 'Rope' Big 14G

Denver, Oct. 18.

"Father Was Fullback" (20th) and "Under Capricorn" are running neck-and-neck for top money this season. "Rope of Sand" also shapes fine at Denham, and holds.

Estimates for This Week

Broadway (Wolfberg) (1,500; 35-74)—"Under Capricorn" (WB) (2d wk), day-date with North. South Drive-In. Good \$7,000. Last week, \$9,000.

Denham (Cockrill) (1,750; 35-74)—"Rope of Sand" (Par). Great \$14,000. Last week, "Friend Irma" (Par) (3d wk), and "Alimony" (EL), thin \$8,500.

Denver (Fox) (2,325; 35-74)—"Father Was Fullback" (20th) and "Massacre River" (Mono) day-date with Esquire. Webber. Nice \$13,000. Last week, "Task Force" (WB). \$13,000.

Esquire (Fox) (742; 35-74)—"Father Was Fullback" (20th) and "Massacre River" (Mono), also Denver. Webber. Nice \$3,000. Last week, "Task Force" (WB), \$2,500.

North Drive-In (Wolfberg) (850 cars; 74)—"Under Capricorn" (WB), also Broadway. South Drive-In. Good \$7,500. Last week, subsequent-run.

Orpheum (RKO) (2,600; 35-74)—"Easy Living" (RKO) and "Judge Steps Out" (RKO). Okay \$13,000. Last week, "Doctor and Girl" (M-G) and "Secret St. Ives" (Col). \$14,500.

Paramount (Fox) (2,200; 35-74)—"Brimstone" (Rep) and "Omoo" (LP) (Indie). Fairish \$9,000. Last week, "Doolina of Oklahoma" (Col) and "Ringdove" (Indie), \$8,500.

South Drive-In (Wolfberg) (1,000 cars; 74)—"Under Capricorn" (WB), also Broadway. North Drive-In. Good \$7,500. Last week, subsequent-run.

Webber (Fox) (750; 35-74)—"Father Was Fullback" (20th) and "Massacre River" (Mono), also Denver. Esquire. Nice \$3,000. Last week, "Task Force" (WB), \$2,500.

SEATTLE

(Continued from page 11)

Swell \$4,000 after big \$5,000 last week.

Coliseum (H-E) (1,877; 50-84)—"Christopher Columbus" (U) and "Fighting Redhead" (EL). Fairly nice \$8,000. Last week, "Savage Splendor" (RKO) and "Strange Bargain" (RKO), fair \$6,300.

Fifth Avenue (H-E) (2,349; 50-84)—"Come to Stable" (20th) and "Arctic Fury" (RKO) (2d wk). Oke \$7,500 after big \$11,000 opener.

Liberty (Theatres, Inc.) (1,650; 50-84)—"Midnight Kiss" (M-G) and "Rusty's Birthday" (Col) (2d wk). Steady \$8,000 after big \$9,700 last stanza.

Music Hall (H-E) (2,200; 50-84)—"Under Capricorn" (WB) and "Project X" (FC). Okay \$8,000. Last week, "Father Was Fullback" (20th) and "Treasure Monte Cristo" (SG) (3d wk-4 days), good \$3,200.

Orpheum (H-E) (2,600; 50-84)—"Sword of Desert" (U) and "Kid Cleveland" (Rep). Passable \$9,500. Last week, "Task Force" (WB) and "Treasure Monte Cristo" (SG), \$3,300.

Palomar (Sterling) (1,350; 40-60)—"Once More, My Darling" (U) and "Blue Lagoon" (U) (2d runs), plus stage. Fair \$4,500. Last week, "Rope of Sand" (Par) and "Loveable Cheat" (FC) (2d runs) plus stage, \$4,800.

Paramount (H-E) (3,039; 50-84)—"Friend Irma" (Par) and "Roughshod" (RKO). (2d wk). Down to \$7,000 after great \$12,300 last week.

Roosevelt (Sterling) (800; 50-84)—"Portrait of Jennie" (SHO) and "Met at Midnight" (M-G) (2d runs). Okay \$3,500. Last week, "Trail Lonesome Pine" (Par) and "Geronimo" (Par) (reissues), nice \$3,300.

Strikes Clip Pitt But 'Red Light' Bright 114G; 'Capricorn' Dim \$13,000

Pittsburgh, Oct. 18.

With overall economic picture here very distressing as a result of steel and coal strikes (at its lowest ebb in Pittsburgh in years), films are naturally feeling the pinch, too. "Under Capricorn" as Stanley looks like the leader, but nothing to cheer about. Best of new ones by comparison seems to be "Red Light," which got off to a fast start at Harris. Reissue of "Pride of Yankees" shapes sturdily at Fulton.

Estimates for This Week

Fulton (Shea) (1,700; 45-85)—"Pride of Yankees" (RKO) (re-issue). Some help from recent interest in World Series, sturdy \$7,500. Last week, "Male War Bride" (20th) (3d wk), \$8,500.

Harris (Harris) (2,200; 45-85)—"Red Light" (UA). Must be the title that is helping this since George Raft has not been very big around here lately. Strong \$11,500. Last week, "Thieves Highway" (20th), \$7,500.

Penn (Loew's UA) (3,300; 45-85)—"Scene of Crime" (M-G) and "Late for Tears" (UA). Twinners are usually poison here, and lucky to get \$10,000. Last week, "Midnight Kiss" (M-G), \$13,000.

Stanley (WB) (3,800; 45-85)—"Under Capricorn" (WB). All front-page stuff for Ingrid Bergman isn't paying off at wickets here. Sluggish \$13,000. Last week, "Rope of Sand" (Par), \$13,000.

Warner (WB) (2,000; 45-85)—"Easy Living" (RKO) (2d wk). Held over at last minute when Ichabod and Mr. Toad" (RKO) was pushed back a week to cash in on national exploitation. Down to \$5,000 after nice \$10,000 opener.

'KENTUCKIAN' \$12,000 TOPS OMAHA; 'IRMA' 11G

Omaha, Oct. 18.

"Fighting Kentuckian" is leader here this week. Brandeis, with "Gunga Din" and "Last Patrol," reissue combo, will do surprisingly big. "My Friend Irma" is doing nicely with \$11,000 at Paramount.

Estimates for This Week

Orpheum (Tristates) (3,600; 16-65)—"Fighting Kentuckian" (Rep) and "Special Agent" (Par). Very good \$12,000. Last week, "Kid Cleveland" (Rep) plus Carmen Cavallara band, heavy \$20,000 at 80c top.

State (Goldberg) (885; 16-65)—"Wizard of Oz" (M-G) (reissue). Big \$6,500. Last week, "Portrait of Jennie" (SRO) and "Massacre River" (Mono) (2d wk), \$4,800.

Brandeis (RKO) (1,500; 16-65)—"Gunga Din" (RKO) and "Last Patrol" (RKO) (reissues). Smash \$8,500. Last week, "Under Capricorn" (WB) and "Blondie Hits Jackpot" (Col), oke \$7,500.

Paramount (Tristates) (2,800; 16-65)—"Friend Irma" (Par). Satisfactory \$11,000. Last week, "Father Was Fullback" (20th), \$10,000.

'Irma' Trim \$19,000 In Mont'l Despite Crix

Montreal, Oct. 18.

All deluxers are looking up with big running high for two holdovers, "Madame Bovary" at Loew's, and "Home of Brave" at Orpheum. Best of new entries despite crix slaps is "My Friend Irma," at Capitol.

Estimates for This Week

Loew's (CT) (2,855; 40-65)—"Madame Bovary" (M-G) (2d wk). Down to \$16,000 after hot opening week of \$21,000.

Capitol (CT) (2,412; 34-60)—"Friend Irma" (Par). Trim \$19,000. Last week, "Male War Bride" (20th) (2d wk), fine \$15,000.

Palace (CT) (2,625; 34-60)—"Winslow Boy" (Indie). Solid \$12,000. Last week, "Great Sinner" (M-G), \$13,000.

Princess (CT) (2,131; 34-60)—"Task Force" (WB) (2d wk). Off to \$8,000, following shock first at \$14,000.

Imperial (CT) (1,839; 26-45)—"Jungle Jim" (Col) and "Mutineers" (Col). Fancy \$10,000. Last week, "Night at Opera" (M-G) and "Prevalent Incident" (M-G) (2d wk), \$5,000.

Orpheum (CT) (1,040; 34-60)—"Home of Brave" (UA) and "Follow Me Quietly" (UA) (2d wk). Holding near \$7,000 after smash first at \$8,000.

Video Dominates SMPE

Continued from page 9

ed to feed into any sized auditoriums with high fidelity.

While regularly established theatres are not expected to convert to 16mm. new theatre builders will find it less costly to install the narrow gauge equipment. Initial outlay for equipment would be far less and handling of film would be cheaper from the point of distribution. Non-inflammable raw stock would be immediately available although celluloid manufacturers are rapidly converting 35mm stock to the non-flam acetate base.

Use of the new acetate is also foreseen in television since it provides cooler lighting for scene illumination. New light is, virtually cold, giving high efficiency with little loss in unusable heat. Device has no glass bulb around the light source which is a pool of molten zirconium metal.

Radio Corp. of America vicepres Vladimir Zworykin announced "a television camera with all the depth, perception and range of vision of the human eye" has been perfected by RCA's research labs. Known as the Photicon, it is not in commercial production yet. It probably will be in six months. Its super-sensitivity makes it "eminently suitable" for the transmission of pictures in natural color, he said.

Fletcher Kudoord

Harvey Fletcher, who retired just two weeks ago as research director for Bell Telephone, won SMPE's top annual award, the Progress Medal. He was cited for his research on sound recording and reproduction. Also honored were Fred G. Albin of ABC, who was handed the SMPE Journal's annual award for his work in kinoscope recording; Ralph M. Evans of Eastman, who got the 1949 Samuel I. Warner Memorial Award for achievements in motion picture color; and Edward G. Kellogg of RCA, who was made an honorary member of the Society for his contributions to sound engineering. He is the fourth engineer in the Society's history to be so honored.

New SMPE Officers

Charles R. Dailey of Paramount was elected chairman of the Pacific Coast SMPE section, succeeding Sid Solow of Consolidated Labs. Vaughn C. Shaner of Eastman was named secretary-treasurer. They'll serve the 1950 term. Appointed to serve on board of managers for two years were Lorin D. Grignon, 20th-Fox; Larry Alcholtz of Jerry

Fairbanks Productions, and Edward H. Reichard, Consolidated.

High-speed photography and duPont's new "Type 275" color release positive by which studios can process their own color films were also importantly spotlighted at the convention. Following demonstrations of pictures taken at the rate of 1,000,000 a second, thus allowing concentrated study of slow-motion pix of medical subjects and natural phenomena, Eastman's Fordyce Tumble said camera techniques have practically reached the limit as far as speed is concerned.

Grand total of 18 color processes have been set up for commercial use, a subcommittee report on color disclosed. Info was dug up by the group for a paper reviewing different tint methods that have attained a certain amount of commercial success. Processes are Technicolor, Trucolor, Cinecolor, Ansacolor, Americolor, Agfacolor, Koller-Dorian, Gasparcolor, Polacolor, Cosmocolor, Roux-Color, Dufaycolor, Kodacolor, Kodachrome, Ektacolor, Ektachrome, Magnacolor and Vitacolor.

Cinecolor's Alan M. Gundelfinger advised that his company's new three-color process is now ready for commercial use. He said the company has been experimenting with it up to now in cartoon-making. Previously it used a two-color method.

Open Studios?

Continued from page 9

on a conducted tour of almost any newspaper plant . . . at any time.

"The fact that doors are opened to visitors, that visitors are wanted and welcomed, creates favorable public reaction — the very thing which most studios want most, especially now, to build attendances and profits. It seems to me, then, that the studios are taking the wrong approach to what could be a great trade builder.

"I have no authority and little influence in the film industry, but if I had some of either I would bend every effort to open the gates to all tourists and other visitors. Not only would I ask them to come in, I would go a step beyond that. I would set up a 35mm. still camera, focused on some set carrying the name of a picture soon to be released. I would invite each visitor to be photographed against that backdrop. For the privilege, each visitor would be invited to make a contribution to the welfare or pension fund, or whatever similar fund is set up for film people. And I'm sure each visitor would be more than glad to donate.

"Such a program would cost little, maybe no more than what it costs to keep people outside. The guards who now block the way might well be used as escorts on conducted tours. A man working the camera conceivably could be the only additional expense; each visitor would address an envelope in which the developed film would be mailed. It would not even be necessary to send a finished print; you can be sure the visitor would have prints made at his own expense when he received the negative. Movie fans would go to that little trouble and expense with a great deal of enthusiasm—if only to show friends and neighbors where they were, what they saw, how they looked. Let's not kid ourselves that anyone of us is not vain enough to follow through like that.

"I am more than sure that studio owners and managements will reply that I know nothing about their operations, that such a program is not feasible, that too much time would be lost by high-priced talent, plus a multitude of other arguments. Rather than attempt to out-argue these arguments in advance I merely point to the fact that Russia has a closed door policy—and who isn't suspicious of Russia!

"In closing, may I remind the studio publicists who make the rules that radio and television willingly—even appealingly—open their doors to Mr. and Mrs. Average Person. And they are exactly the same people who would like to see the innards of a studio, just as they are the same people who lay their cash on the counter for tickets to see the finished film."

Crespinel Succeeded By Kerr at Cinecolor

Hollywood, Oct. 18.

John D. Kerr succeeds William C. Crespinel as president of Cinecolor, by action of company's board Monday (17). Kerr has been board chairman for past eight months. He is also proxy of American Fruit Growers and director of the California Bank and Western Pacific Railroad.

Kerr serves for Cinecolor principally in advisory capacity, with vicepres Karl Herzog handling company business. Crespinel retired a year ago.

PCCITO

Continued from page 9

The Canadian Motion Picture Industry Council, set up as a result of the Chi powwow, elected at its first convention in Ottawa to retain its own individuality rather than throw its lot in completely with the U. S. group. Canadians will cooperate 100%, however, with the Yank organization.

John J. Fitzgibbons, Famous Players-Canadian topper, who was named chairman of the MPIC last week, stated in a wire to VARIETY: "The Canadian Motion Picture Industry Council will set up a Canadian public relations bureau to deal with matters affecting the industry in Canada and will work closely with the Motion Picture Industry Conference of the United States."

The Canadians were not among the nine groups whose unanimous approval was required. Represented by Fitzgibbons, they attended the Chi sessions as observers, then asked if they might join in as the 10th organization. They were welcomed on that basis. However, at the Ottawa session last week it reportedly was felt that problems of the industry in the U. S. and Canada were so different that it might be better to set up a parallel organization.

Johnston Office

The Motion Picture Assn. of America has not actually taken a formal vote on its stand and perhaps will not bother to do so as this is considered a mere technicality. Its position, it feels, is clear from the fact that it initiated the Chi powwow, one of its members is chairman and virtually every member of its board—which consists of the prexies of the various companies—has publicly indicated his sympathy for the movement.

It is believed that Allied will likely go along. Its opposition was feared prior to the Chi sessions, but never developed. As a matter of fact, Abram F. Myers, its board chairman and general counsel, indicated considerable enthusiasm following the meetings. At the very least, however, a fiery discussion of the proposals may be expected in Minneapolis, if Allied lives up to its reputation.

Other of the nine groups which have previously given approval to the program are Independent Theatre Owners Assn. of N. Y., Metropolitan Motion Picture Theatres Owners Assn., Motion Picture Industry Council, Society of Independent Motion Picture Producers and Theatre Owners of America.

Another Poll

Continued from page 9

change? What can be done to get them back into the regular audience?

4. What proportion of attendance is in first, second, third, other run theatres?

5. What relationship is there between attendance and other competing entertainment such as television, etc.?

6. Which groups have the most influence in the buying of tickets?

7. How do Americans spend their leisure time?

8. How much do Americans know about movies? How familiar are they with their local movie managers? With particular pictures? With industry as a whole?

9. What are their attitudes towards movies as a form of entertainment? What is their attitude in general? What is their attitude towards current Hollywood product?

10. What factors would be likely to increase the frequency of attendance among potential American movie-goers?

Techni Will Make No Price Cuts; Kalmus Confirms Joint Prod. Plans

Technicolor Motion Picture Corp. will not make any price cuts to meet competition declared Dr. Herbert T. Kalmus, president and general manager, shortly before he sailed from New York last week on the Queen Mary. Future reduction of the company's film processing charges, he said, would be made only when his firm's research and production economies make it feasible to do so.

As an example of how Technicolor has voluntarily cut costs to customers, Kalmus recalled that at one time the company's fee for color processing was as high as 20¢ per foot compared to a much lower

figure at present. Plant facilities both in Hollywood and Britain, he said, have been doubled since the war and are operating at capacity.

Kalmus, who will be abroad about two months, pointed out that ordinarily British Technicolor handles prints solely for the British Empire while the Hollywood plant serves the balance of the world. However, as a favor to customers "we are permitting pictures made in France and Italy to be processed in Britain," said he.

Confirming a VARIETY story last week that Technicolor is acting as liaison between powerful Anglo-American financial groups who plan film production in Britain, Kalmus was careful to point out that his company has no monetary investment in the deal and its interest in the venture is purely platonic. While in Britain, incidentally, the Technicolor chief will confer with Kay Harrison, the company's managing director there, who has been intermediary with the investment firms.

Meanwhile, a check of statistics in Technicolor's current house organ shows that the company's British affiliate will be handling at least 12 films now and in the future. Either in production or in preparation, they include "The Dancing Years" (ABPC), "The Black Rose" (20th), "Come to Earth" (Selznick-Korda), "Treasure Island" (Disney), "Beat Drums!" (Wanger-de Gruenwald), "Kiss Me Tonight" (Excelsior), "Quo Vadis" (M-G), "Kim" (M-G), "Lorna Doone" (Transatlantic), "Pandora and the Flying Dutchman" (Lewin), "The Private Life of Rachel" (Apollo) and "The River" (Oriental-International).

The 68-year-old Kalmus was accompanied on the junket by his wife. She is the former Mrs. Eleanor King, 38, a divorcee and beauty columnist for King Features Syndicate. They were wed in Los Angeles Sept. 6. The Technicolor chief's first marriage to Natalie M. Kalmus ended in divorce.

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ROXY

Clips from Film Row

NEW YORK

Walter L. Titus, Republic division manager, to Memphis to attend convention of Theatre Owners of Tenn., Miss. and Alabama.

Frank Murphy, manager of Loew's State, Newark, named by Joseph R. Vogel to become manager of Loew's State, Los Angeles, when operation of that house is taken over Nov. 30 by the Loew circuit. Murphy has been with Loew's for nearly 15 years, with managerial posts in Boston, Syracuse, Rochester, Providence and Pittsburgh.

Roy T. Sparrow, manager of Loew's Indianapolis, becomes manager of Loew's Warfield, San Francisco, when that theatre is taken over Nov. 30. Sparrow started as an usher with Loew's 17 years ago in Norfolk and has held managerial posts in Washington, Wilmington, Springfield and Cleveland.

John Kirby, recently appointed Warner Bros. southern division sales manager, will headquarter at N. Y. home office.

ST. LOUIS

Mrs. Alpha Hisey, mother of Gradywell Sears, lighted her new State, 400-seater in Nashville, Ill. Albert Smith Jr. is manager.

The Sheran, 450-seater, Bunker Hill, Ill., opened by Tom Baker who will raise Lincoln, new house replacing it.

New Stadium, 600-seater in Jerseyville, Ill., owned by the Little Amus Co., being readied for early opening.

Len Hogen purchased the Ashley, Ashley, Ill., and the Tamaroa, Tamaroa, Ill., from Frank J. Glenn who will devote his time to two new drive-ins he built in the past year.

J. W. Rodgers, vet exhibitor, Cairo, Ill., who recently underwent major operation, in Florida to recuperate.

Plan of St. Louis Amus Co. to invade drive-in field in St. Louis County, where five such enterprises now are operating, ran into snafu when an attempt to change a zoning ordinance by the Board of Aldermen in Overland, residential suburb, failed.

William H. Hoffman owner of the Lamar, Arthur III, elected board chairman of Mid-Central Allied Independent Theatre Owners.

The Colony, new 800-seater in East St. Louis, lighted by Tommy Tobin and Frisina Amus Co.

Tom Edwards, Farmington, Mo., lighted his new Ozark in Eldon, Mo., replacing house destroyed by fire last year.

PITTSBURGH

Weldon Waters resigned as manager of 20th exchange here to join Best Screen's Cooperative Theatres, as general manager, succeeds Harry Long, who died last month. Waters will remain with film company for another month until his successor is picked.

George Curtz, who resigned as booker at Paramount, to Film Classics in a similar capacity, with Donald Chaban moving out into the field as salesman.

C. C. Kellenberg, 20th sales manager, is chairman for the American Legion's annual banquet for Leonard J. Bradley retiring Allegheny County commander, Oct. 29.

Bill Scott, veteran film salesman who was with UA for years, joined RKO getting Main Line territory, with Lawrence Carrelli switching to West Virginia. Scott added to staff when Manie Brown, who came on from Par in Buffalo to replace Stanley Dudelson, transferred to Detroit, quit after two weeks.

Blatt Bros. circuit of 24 theatres, organizers of Western Pennsylvania Theatre Corp., has expansion plans and will shortly issue \$500,000 of debenture cumulative preferred stock.

George Moore, until recently 20th-Fox salesman, resigned from Film Classics after week on job.

DALLAS

H. C. Vogelpohl named assistant branch manager for Warner exchange here. He formerly was salesman for company in south Texas. Lonnie Davis is a new booker at exchange, moved here from Memphis. Wayne Pittinger replaced Vogelpohl as salesman.

Ernest Pelism named office manager here for RKO. Formerly was with Eagle Lion exchange. Pelism replaces E. K. Dalton, who plans returning to sales.

Negotiations completed for sale of four Gene Autry theatres to Bobb & Rowley Circuit Houses include Cliff Queen, Keester, Hill and Beckly which have been op-

erated by Autry in association with Lloyd Rust and Ed Blumenthal.

Ben Gebhardt named manager of Fredericksburg Road drive-in at San Antonio; comes here from Austin, Texas.

Abe Levy, vet exhibitor, purchased the Texas at Waco from Interstate Theatres Circuit. This is one of first nabe houses in central Texas.

Glenn Staats leased the Loma at Marshall to Leon Friedman, who reopened house on permanent basis.

DENVER

Changes on run now include resignation of Kenneth MacKaig as United Artists manager to Los Angeles as Republic salesman. Clarence Olson, former UA manager, moves back from Monogram, going there after an interlude in Frisco as UA manager. C. J. Duer, Paramount salesman, becomes Monogram branch manager.

Sam Appelman and Dan Wagner resigned as RKO salesmen, succeeded by John O'Brien, booker, and Dick Stafford, moving over from Universal office manager job. Gene Klein was promoted to old U. job. Harold Copeland succeeds O'Brien.

Mickey Gross, general manager Wolfberg Theatres, quits to go to California. John Wolfberg takes over duties.

Fox Intermountain Theatre changes include moving of Robert Lottio, Aladdin, Denver, to city managership in Pocatello, Idaho. He succeeds John Denman, who moves to similar job at Great Falls, Mont. Keith May moves from the Fox, Delta, Colo., to Aladdin post.

Rocky Mountain Screen club resumes Thursday night family dinners, with screenings to follow in own screening room.

Tom Bailey, Lippert Pictures franchise owner, working for a shipping center in Albuquerque, N. M., which could save a lot of shipping charges.

Clarence Olson named United Artists branch manager here replacing Kenneth MacKaig, resigned. Post is an old job for Olson since he held down spot prior to transfer to San Francisco.

INDIANAPOLIS

Ned Depinet, William I. Ainsworth, president of National Allied and Abram F. Myers, general counsel of Allied, headlines for Associated Theatre Owners of Indiana state convention in November.

Ernie Miller's Comet, 450-seat north side nabe, switched to art film policy with "Red Shoes."

Gordon Craddock, Eagle Lion branch manager here, transferring to Dallas, Texas, branch this month.

Y & W Management Corp. takes over operation of Idaho and Swan in Terre Haute Nov. 1.

Boyd Sparrow, manager of Loew's here for last six years, named manager of Warfield, San Francisco, which Loew's will take over from Skouras Nov. 21. Successor not named.

John Servass is giving up State, west-side nabe house when his lease expires Nov. 1. Property is owned by Trueman Rembusch's Syndicate Theatres.

Gordon Craddock, who resigned as Eagle Lion branch manager here, left Friday for new post in Dallas exchange area, working out of Houston. Tunick is his successor.

MINNEAPOLIS

Minnesota Amus Co. bought new office building just outside loop into which it will move when lease on present structure expires in about a year. New quarters will provide considerably more office space and bring all departments under one roof.

Minnesota Amus Co. (Paramount) reveals its South Dakota theatres holding up to year ago, despite 9% drop in retail sales reported by Federal Reserve bank.

Minnesota Entertainment Enterprises will have to abandon present site for its proposed fifth drive-in in Twin City area because St. Paul can't extend water facilities to site east of city.

Republic gets "Fighting Kentuckian" into State here, first of its pictures spotted there this year.

North Central Allied again deferred meeting of Minneapolis independent exhibitors to seek agreement on curbing duals and competitive bidding for runs.

Louis Grive, Metro exploiter out of Minneapolis, one of 12 chosen by company sales cabinet to visit Europe and exchange

ideas with company representatives there.

W. L. Crouse, Eveleth, Minn., exhibitor, and associates to invade Twin City field by building St. Paul neighborhood theatre.

Warner Bros. bought new Ford cars for salesmen.

Mel Turner, Metro salesman, passing out cigars, it's 6 3/4 pound son.

CLEVELAND

Jerry Lamb appointed branch manager for Screen Guild Productions in Cleveland.

Paul Gusdanovic's LaSalle reopened last week after undergoing complete modernization program. Renovating work ranged from 1,500 new theatre chairs to new projection system and carpeting.

Enatic and Reif chain teed off series of Thursday amateur talent revues in its six theatres last week with Sidney Friedmap, formerly head of Cleveland Talent Pool, Inc., as theatrical scout and co-producer. Shows are made up of six simon pure performers, several professional acts, and small stage bands. Winners getting weekly cash prizes and chance on Arthur Godfrey programs.

Friedman also made talent scout by Grainger circuit to stage similar package shows in its 18 Ohio and Pennsylvania houses.

ATLANTA

Supreme Court of Georgia declared invalid a Brunswick city ordinance establishing tax on tickets at places of amusement. Decision reversed judgment of Glynn Superior Court. The case was brought before high court by Publix-Lucas Theaters, Inc., and E. H. Diemmer, operator of Starlight theatre, operators contending that Brunswick city charter limits license or occupation taxes to \$1,000 per year for single firm.

H. P. "Dusty" Rhodes, head booker for 10 years for Georgia Theatres, named general manager of Dixie Drive-In Theatres, which operates in Georgia, Florida and North Carolina. Outfit has two drive-ins here.

CHICAGO

Abe Tietel, owner of sure-seater World, celebrating his 35th year in film business, started as inventor of motion picture devices.

First theatre built in Chicago since the war will open Oct. 28. This Telemus house on near north side cost about \$400,000.

George Bush, RKO booker, upped to city salesman, and Wally Dorff moves over from Republic to booker desk.

South Bend Strand changed its name to the Avon. Lewis Cochavits house moves up from fourth to first-run, being reopened after remodeling.

Marlow and Uptown may resume stagelights after more than 10 years.

LOS ANGELES

South-Lyn Theatres, Inc. opened the Nubell Bellflower Calif., a 1,150-seater rebuilt at a cost of \$175,000. New feature is a 60-foot tower to pickup television with a large video screen to be installed later. House will play firstruns.

Robert I. Lippert bought Screen Guild exchange from Julian King in Kansas City and will add it to his other Lippert Productions outlets in Dallas, Atlanta, Detroit, Cleveland and Cincinnati.

Nate Scheinberg started construction of a new 1,500-seater stadium type in Van Nuys. House will be fifth in the Scheinberg chain, San Fernando Valley.

KANSAS CITY

The Commonwealth circuit in Kansas and Missouri has launched an extensive film-going promotion patterned along the lines of a film festival. In each town where a Commonwealth theatre is located, the chain is distributing an eight-page multi-colored throwaway plugging about 40 pix from all the major studios. Cutout on the front page is left open for a personal message from the local theatre manager announcing the "fall film festival" program. Unique aspect is that the chain is footing the entire bill.

BOSTON

Edward Sokolowski and his brother-in-law Henry Gaska, owners of Capitol, Lowell, signed 10-year lease on Park, Nashua, N. H.

Vincent O'Brien for last few years with the E. M. Loew circuit, took over as manager of Warner's Capitol, in nearby Everett.

COLUMBUS, O.

Ohio and Broad, Loew's houses here, first in Central Ohio to get new seamless floor-glass screen, development of Loew's engineers and Owens-Corning Glass Lab.

PCCITO Adds Fuel

Continued from page 1

neys be barred from the proceedings; (6) in event an appeal board is necessary, the appeal board be set up in each exchange territory and composed of men living in that territory; (7) if an appeal is necessary then the point to be submitted is handed to an appeal board located in the same territory arbitration was heard.

The indie producer is in grave danger of extermination. I. E. Chadwick, prez of the Independent Motion Picture Producers Assn., made up of Hollywood's low-budget indies, told the conference yesterday.

"Before the war there were 250 independent producers," Chadwick told the exhibitors. "Today there are 90. And as independent exhibitors you cannot survive if the independent producers die."

"You have problems in the competitive bidding field," Chadwick continued. "Your best defense against competitive bidding is a variety of product. No one company can offer this to you. Our defenses as independent producers rest squarely upon you. And our victory can come only together. And victory means survival."

"The greatest safety factor for the independent exhibitor is to make certain that he maintains some tangible contact with production," Chadwick continued. "You cannot be foreign to production and not remain foreign to exhibition. Give that thought to the buying of your pictures in the near future."

The exhibitor's chunk of the entertainment dollar has faded a full third during the past two decades in spite of the fact that boxoffice receipts have doubled, Harvey told delegates. He declared baseball, football and racing have taken a healthy slice out of the amusement buck, with racing alone upping its take by 1,000%.

"Out of every 100 people in your town," he asserted, "you are drawing only 31, and two out of every three of those patrons is between the ages of five and 30. You are not touching 69% of your available market and it will remain untouched unless you get out and work for it."

A "college education" was the highlight of the current confab, with 11 committees huddling on exhibitor problems. Topics included drive-ins, competitive bidding, arbitration, maintenance of local units, print shortages, film salesmen, exhibitor contracts, local checkers, family series films, National Screen Service and taxation.

Vincent Roney, San Francisco theatre architect, predicted the day when drive-ins will have two screens facing each other with a central projector in the middle. "The limit on how far it is possible to project a 35m film is being strained now," he said. "Few outdoor theatres can accommodate more than 500 cars today, not because they cannot get bigger lots, but because if lots are bigger and cars get farther away the screen will become a blur to those in the distant rows."

It is up to members of the motion picture industry to pin back the ears of people who attack them, Francis S. Harmon, veepee of the Motion Picture Assn. of America, told delegates.

"The spirit of unity that stood forth so strongly at the Chicago all-industry public relations conference is the only way to 'solve problems,'" Harmon said. "We can't solve all the ills of the industry at once, but by presenting a united front and working on one at a time we can and will preserve this great business of ours."

The theatre men were told that their help was needed in the struggle to insure industry good will. "When you get literature from us that looks good to you, take it to your editor and ask him to run it," the MPAA exec said. "If we send it direct, it may end up in his waste basket, but if you put it on a personal basis, he'll run it."

Art Arthur, executive secretary of the Hollywood Motion Picture Industry Council, told the exhibitors that they are the grass roots of industry public relations. "Public relations is public respect," he said, "and with you exhibitors contributing mightily to the national united front we can whip the painful problems that plague our industry."

Arthur said that exhibitors at the Chicago meeting had indicated

that there could be considerable reaction on them as a result of difficulties in Hollywood.

"As a result we are stressing the affirmative side of the picture industry now," he said, "and we have a wonderful story to tell—of the war effort, Variety Clubs, hospital tours, charities. We are in the process of assembling this information now and the more we see the prouder we become. We are initiating corrective public relations. For years this has been an industry that could be kicked and slapped at will. Now critics who boot us without the benefit of the facts will learn that they will be hit back as hard as they hit us."

"We will rely on one thing," he continued. "The plain simple facts and the truth of the matter. The facts are all in our favor and the facts are all we need. Our people live under the world's most intense spotlight. Their slightest slip is grossly exaggerated. As that exaggeration is reduced through a greater sense of responsibility, our public relations problems in this department will be reduced in direct ratio."

Arthur urged the exhibitors to maintain contact with the editors of their local papers and to protest when it became necessary. He cited the trade press for an outstanding job of maintaining a bond between the exhibitor and the industry. "Read the trade papers," he said. "With their continued cooperation the bond between you and we in Hollywood is certain to be strengthened."

Ace-In-Hole

Continued from page 1

A door with the evidence and demand it be presented to the court.

As a matter of fact, there has been considerable divestiture already through voluntary stipulations that have also called for dissolutions of joint interests and pools. Paramount and RKO, in the decrees which took them out of the anti-trust case, agreed to rid their remaining chains of large numbers of theatres, although this was generally because they were in towns where the circuits held a monopoly rather than because there were "the illegal fruits" of previous conspiracy.

SIMPP idea is to move in further on the circuits—whether they are divorced or, as in the cases of Warner Bros., 20th-Fox and Metro, still affiliated—and punch at those houses which remain in the chains. SIMPP feels that the majors have some vulnerable situations under the July 25 decision which in general outlawed the continued holding by the circuits of theatres "which are the illegal fruits of past conspiracy whether or not a monopoly in the particular local situation was achieved."

Arnall Says Indies Squeezed

Hollywood, Oct. 18

Complaint that major affiliated circuits have squeezed the indie producers to the point where they can't get their costs back was made by president Ellis G. Arnall at a session here of SIMPP members over the weekend.

Only in situations where majors are competing with indie exhibitors can indie producers make profit on their product, it was claimed. When this competition exists, according to reports made at the meeting, affiliated circuits will give a producer any terms he wants to prevent product going to indie opposition. SIMPP also objected to flat-deal offers of big circuits, charging this practice has been biggest harm of all to indie producers. Arnall also reported to the members on his recent trip to Europe. He said Germany promised to be the most important market on the Continent.

Arnall left for Atlanta Sunday (18), after the meeting. He returns here in month after business in New York and Washington. Attending sessions were George Bagnall, Sol Lesser, Benedict Bogusov, William Cagney, Roy Disney, Robert Golden, Marvin Erell, George Glass, Sam Zagon, Barney Briskin, Morris Phaelner, James Nasser, William and Edward Nassour, Donald Crisp, Edward Small, Thomas L. Walker, William Stephens, Harry Sherman, Vernon Clark, Barney Rosen and Marvin Faria.

'HOW TRADEY CAN YOU GET?'

Trammell's New 10-Year Contract

Niles Trammell, who is relinquishing the presidency of NBC to Joseph H. McConnell, to become chairman of the board of the network, has signed a new contract with RCA board chairman David Sarnoff. It's been learned.

The new contract is for 10 years, which brings Trammell up to 63 years of age. At 65 he goes on a pension at \$33,000 a year, for the remainder of his life.

Contract, which goes into effect Jan. 1, 1950, calls for \$100,000 a year, plus bonus-dividends dictated by billings. The 100G plus figure is the same that prevailed under the contract which Trammell and Frank M. Folsom, RCA president, signed last year, except that the previous one was of five-year duration.

Under terms of the new contract, Trammell and the RCA hierarchy will discuss renewal terms at the end of five years. If at that time the contract is not renewed, Trammell will remain with NBC on a retainer basis until the 1960 expiration date.

Thus, Trammell's new contract somewhat parallels that made between CBS prexy Frank Stanton and his boss William S. Paley. Stanton's contract, at \$100,000 a year, is also for 10 years, but differing in the respect that, if Paley fails to exercise the option renewal at the end of five years, Stanton collects \$100,000.

To Tape or Not to Tape: That's The Question Cuing Trade Fireworks

The "to tape or not to tape" controversy looks headed for full-blown repercussions, with more and more agencies and clients reported unhappy over the turn of events since NBC and CBS decided to let down the bars and permit major shows to transcribe it advance.

It's anticipated, on the basis of current squawks, that Charles Luckman, the Lever Bros. prexy, may in coming weeks win many an adherent to his philosophy that to tape a show in advance strips it of that intangible something that characterizes the difference between a "live" show and a transcribed one. (Luckman recently won an arbitration board's decision in refusing to permit Bob Hope to "go tape.")

Newest edict on the no-tape comes from Liggett & Myers, which has purchased NBC's "Dragnet" to plug its Fatima cigarette. NBC wanted to tape the show, but the client takes the position that it would cut down the show's audience potential, even with a "live" audience sitting in on the transcription session.

Similarly, it's reported that Blatz Beer and NBC haven't been any too happy over the quality of the "Duffy's Tavern" taping coming out of Puerto Rico. This, too, ties in with the current intra-trade controversy as to whether to go Ampex or accept the RCA tape device. NBC is insisting that its clients use the RCA tape. Lone exception to this rule is Ed Byron, whose "Mr. District Attorney" is getting the Ampex treatment, despite a prolonged battle with web execs.

Films May Shun 'H'wood Calling'

Hollywood, Oct. 18. NBC's "Hollywood Calling" is facing the loss of its studio tieups due to the show's low rating and general dissatisfaction with the way picture plugs are handled. Metro was the first to pull out and may be followed by others.

At a meeting of studio radio directors it was decided no one studio is profiting by the plugs due to the multiplicity of them which doesn't impress on the public mind any one picture. Metro is making no bones that it pulled out on account of the sudden dismissal of George Murphy as emcee, which was not of NBC's doing but was dictated by Gruen.

Twentieth-Fox previously was committed to follow Paramount with its stars and properties, but it is understood not too happy about it. Whispering campaign is said to be underlying studio dissatisfaction with the show, due to the FCC loutery charge and Hollywood's bold front to itself of elements militating against the present public relations job. NBC denies an knowledge of disaffections and therefore is not planning any changes on "Hollywood Calling."

Kill the Ump

Washington, Oct. 18. Annual outing of the FCC Bar Assn. Sat. (15) at Virginia farm of Horace Lohner was highlighted by a baseball game between the FCC members and staff and D. C. radio lawyers. Ben Gimbel, Jr., owner of WIP, Philadelphia, was umpire. As the game progressed it became apparent that all of Gimbel's decisions on close ones were in favor of the FCC.

P. S. Gimbel has a TV application pending.

Ade Hult MBS Sales Veepee As Jesse Barnes Exits

In another Mutual personnel shakeup, Ade N. Hult has been named sales veepee, succeeding Jess Barnes, who is resigning after seven years with the web. Hult, at present veepee in charge of MBS' central division with headquarters in Chicago, will take over his new post in N. Y. on Monday (24).

Move of Hult to Gotham is viewed as pointing up the web's need for sales. In the face of several recent losses to ABC, Lion's share of recent Mutual biz to be brought in came from the midwest, which has undoubtedly convinced prexy Frank White that Hult will hypo activity in the vital New York market.

Barnes' bowout leaves MBS with only one of the four veepees brought in by Edgar Kobak, who left the web presidency last spring. Kobak men who are no longer with MBS are Bob Swearey, E. P. H. (Jimmy) James and Phil Carlin. Single Kobak-sponsored v.p. remaining is Abe Schechter, news and special features topper whose department is responsible for bringing in considerable cash via bankrolled news airters. Although Barnes was a pre-Kobak man, he was associated with his policies.

While the Kobak cabinet has been depleted, Hult and ad-promotion-research veepee Bob Schmidt—part of the pre-Kobak old guard—have been given increased responsibilities. Hult has been with the web since its inception in '34, when he started as an account exec.

'Ivy's' Stalemate

Hollywood, Oct. 18. Don Quinn and Nat Wolf are all ready to go with "Halls of Ivy" but NBC and Schlitz just can't get together on a time slot.

Friday night is out due to Pabst protest, and Monday opposite "Friend Irma" is unacceptable, with NBC unable to clear any other time that the brewer will buy.

INSIDE STUFF IRKS LISTENER

By GEORGE ROSEN

There have been mounting squawks within the radio trade since the '49-'50 broadcasting season officially tied off a couple weeks back over the manner in which the topflight comedies, almost without exception, have gone "tradey" on the air.

Even among network and agency execs, there are growing complaints over the comedies' week-after-week harping on a single thesis, centering around the intra-trade NBC vs. CBS-William S. Paley-capital gains situations. As one network exec put it: "It might be funny to the few trade hepcaters among the Brown Derby-Toots Shor fraternity, but it all adds up to confusion to the listener, who cares even less and is getting the short end of a bum script."

The chief squawk stems from the fact that the comedies byplay built around the network rivalry is being projected by the comedies.

Paley's Guest Shots?

William S. Paley, chairman of the board of CBS, left Friday night (14) for the Coast to look over the network's Hollywood setup and to catch up with his newly-acquired array of top-coin talent, including Jack Benny, Amos 'n' Andy, Edgar Bergen, Bing Crosby, Red Skelton, etc. It's Paley's first Coast visit since last January.

Indications are that some of the comedies will make a bid to get Paley on their shows, in tune with the current script trend toward "going tradey." Paley will spend 10 days on the official o.p. chores and then rest for a while.

dians at the expense of a comedy pattern designed to entertain the listener and make him laugh.

Adding to the "what goes?" bewilderment and anxiety within the trade is the general acceptance that the new season has failed to witness the injection of a single fresh formula or new face in the broadcasting pattern.

'Year of Decision'

It's particularly significant because of the general acceptance of the fact that this—the '49-'50 broadcasting season—is the "year of decision," the year in which the major, top-coin comedies and other bigtime personalities had better deliver—or else.

It's equally conceded that by the time the '50-'51 season curtain unfolds a year from now, television will be strictly bigtime, a (Continued on page 41)

Godfrey Offers 'Dirge' In Spray-a-Wave Exit As Airters Bankroller

Monday's (17) 10:15-10:30 segment on the Arthur Godfrey CBS morning show featured a "dirge" to Spray-a-Wave, played by Archie Bleyer, marking the company's exit as the bankroller of the 15-minute strip. Tom Home Permanent, competing outfit, assumed sponsorship of the show yesterday (Tues.), alternating with Wildroot on picking up the tab for the quarter-hour. Clients also alternate in sponsoring the segment on a three-weekly and twice-weekly basis.

Behind the "dirge" exit for Spray-a-Wave (though unmentioned on the show) is the fact that Godfrey had more than a rooting interest in the product, taking over sponsorship last May on a stock participating basis. Company initially went in on a five-times-a-week basis, later giving up half the time to Wildroot, and bowed out altogether this week, reportedly over difficulty in maintaining retail repeat orders.

October 'Hooper Story' Fails To Follow NBC 500G Promotion Script, But Bing-Marx-B & A Get Standoff

CBS: 11 — NBC: 3

(Hooper's New Top 15)

Lux Radio Theatre (CBS)	19.9
Jack Benny (CBS)	19.6
Bob Hope (NBC)	18.4
Talent Scouts (CBS)	18.0
Fibber & Molly (NBC)	16.7
Walter Winchell (ABC)	15.6
My Friend Irma (CBS)	15.9
Inner Sanctum (CBS)	14.8
Red Skelton (CBS)	14.1
Mr. Keen (CBS)	13.7
Edgar Bergen (CBS)	13.0
People Are Funny (NBC)	12.9
Crime Photographer (CBS)	12.9
Amos 'n' Andy (CBS)	12.7
Suspense (CBS)	12.7

NBC Axe Lopping Directors; RDG May Take Steps

NBC's economy axe swung again last week leaving a flock of casualties in the web's production department. All told, 11 were affected, including five senior directors who accepted the alternative of being reclassified as associate directors (with attendant salary cuts under union regulations) or turning in their resignations.

Major casualty was bowout of Robert K. Adams, national production manager in the radio department. Paul Roberts and Paul Harrison nixed the "alternate" offer and resigned. Those agreeing to the associate status include Paul Dumont, Joe Daly, Jim Haupt, James Harvey and Jack Kuney. Associate directors getting their notice included Betty Scott, Walter McGraw and Arthur Austin.

NBC program department execs maintain that the move was necessary because there aren't enough sustaining shows to go around since the commercial airters have re-entrenched themselves.

The NBC lopoff is expected to cue some hasty action on the part of the Radio Directors Guild to remedy what some call a "caste system" through the establishment of the senior and assistant categories. It has been a bone of contention with the Guild for some time.

15G PAY FOR FCC GETS CONGRESS NOD

Washington, Oct. 18. It's a pay raise of \$5,000 per year for members of the FCC. After months of tossing various measures about Congress finally passed a bill last week fixing salaries of commissioners at \$15,000.

A bill had been passed by the House to pay commissioners of regulatory agencies \$16,000, with \$18,000 for the chairman. This was along the lines of the recommendations of the Hoover Commission on Government Reorganization. The House bill was cut down in the Senate to \$15,000 straight. Conferees of both bodies agreed to the Senate version, which was accepted by the House.

Passage of the legislation will probably put an end to rumors of impending changes in the membership of the Commission.

Bruce Dodge Exits Biow

Hollywood, Oct. 18. Bruce Dodge has pulled out of the Biow agency after 12 years to join Bob Hawk's packaging outfit. He'll develop and produce programs for radio and TV.

Eddie Feldman, who looked after "Take It or Leave It" back east, takes over his duties on the Eddie Cantor quizzer.

The complete Hooper returns on the new broadcasting season are now in, and an overall appraisal points up several revealing facets.

On the one hand, it would appear that the NBC super-promotional splurge, involving an outlay (shared by affiliate stations and network) of \$500,000, has fallen short of expectations on the night-by-night rating payoff. Sharing equal interest is the "Wednesday Night Story," with the Columbia comedy parlay of Groucho Marx, Bing Crosby and Burns & Allen getting a standoff on the NBC opposition.

It was generally believed that the NBC coin splurge on promotion would, at least for the first few weeks of the new season, make a considerable dent on the Columbia top talent spread, the supposition being that, once the NBC promotional impact had worn thin, it would simmer down to a case of product vs. product. But the CBS program supremacy notably on Sunday and Monday night and on the Top 15 listings, has asserted itself from the season's start, though leaving the Wednesday night question mark still unanswered.

Jack Benny Leadoff

Jack Benny is in the Sunday night Hooper leadoff spot, with 17.3, as against 3.6 for NBC's competing giveaway, "Hollywood Calling." Next highest for the night is ABC's Walter Winchell, with 14.2. Amos 'n' Andy get a 12.7, beating out their NBC competition, Phil Harris-Alice Faye, who have 8.8. Similarly, Edgar Bergen, with 11.4, leads the "Sam Spade" competition, latter having 8.8. Red Skelton gets 14.1 and Corliss Archer 8.5, as opposed to the NBC hour-long "Theatre Guild On the Air" show's 9.3. Horace Heidt has a snap of it with 10.4 as opposed to NBC's "Album of Music" with 4.3. Both the NBC and CBS 8 to 9 fare tops ABC's "Stop the Music."

Monday night is CBS in spades, of course, with the web's top-rated (Continued on page 40)

Martin-Lewis, NBC Tiffing?

Something of an impasse has developed between Dean Martin and Jerry Lewis on the one hand and NBC on the other over failure of their network radio show to hit a more comfortable Hooper stride.

While the comedies concede that they've gotten the breaks on the publicity-promotion end (the NBC coin splurge marking their intro into radio was perhaps unprecedented), M & L contend that NBC sold them short on the production end of the program.

In rebuttal, the network argues that, quite the contrary, the best talents available have been assigned to the production end of the show; that if the M & L rating payoff hasn't been everything that was desired, the fault lies elsewhere than in the careful nursing given the show by the network.

BART McHUGH EXITING MCA AFTER 16 YEARS

Bart McHugh, Jr. has resigned from the radio and tele department of Music Corp. of America. Salary, however, will continue to the end of the year in order to make him eligible for full benefits under MCA's pension plan.

McHugh, son of the late Bart McHugh, one of the most important talent handlers in the Philadelphia area about 12 years ago, has been with MCA for nearly 16 years. His future plans aren't definite.

Analyze What's Funny to Whom In Situation Comedy, Sez Schwerin

The previous chapter mentioned that most comedy programs blend variety and situation elements, few belonging entirely to one category. In fact, some of the Schwerin System's most important work for clients has been in the area of advising which of the two elements to put most emphasis on.

This article was set aside for discussing aspects most closely associated with situation comedy—plots, formulas and characterizations.

One cardinal principle in planning all radio programs is especially important in the case of comedies, Schwerin says. It is that the sponsor must decide whether he is after a mass audience of indiscriminate composition, or whether he wants to attract a specific group in the population. Then, for success, he must stick to his decision and keep it constantly in mind. The failures are those comedy shows that teeter between one intention and the other, like the mule between two bales of hay.

To put the matter briefly in terms of large-audience comedy programs, if a man's product is be-

(Eleventh in a series dealing with the Schwerin System's findings on each of 17 leading types of programs and commercials in what is probably the most comprehensive effort yet made in qualitative radio research.)

ing advertised, a show with a rating of 20 that appeals equally to both sexes will be doing no better than one with a rating of 15 if two-thirds of the latter's audience is made up of males.

What is done in developing the situation aspects of a comedy show has a great deal of bearing on who will listen to the program.

Take the example of the Schwerin System's findings on one major comedy, long a top program both in quality and audience size. The sponsor's product made it desirable that he reach both sexes, but women were particularly important. At one stage during the long period that this show has been checked on, it became apparent that the "women's angle" was being neglected. The change in emphasis had occurred very gradually. But over a period of time, situations of more interest to men than women were being used more often; the main woman character was getting less lines; other women characters were appearing less often; and plots were coming to have less and less to do with the household itself. As a result, women's liking finally dropped much lower than that of men.

Because this emphasis shift was detected in time, it was corrected, and the program did not pay any serious price for it. A good many shows, however, are suffering from this same kind of ailment and do not realize it.

If a show is not reaching the kind of audience its sponsor is aiming at, Schwerin has found that the introduction of the right new supporting characters can often prove helpful in straightening out matters. Until familiarity is built up for them, however, it's usually best to give such characters spots in the latter part of the show. The Schwerin System's files contain dozens of cases where bring-

(Continued on page 40)

WMCA'S 25G 'Tune-O' Sale to Seeman Bros.

Seeman Bros. are picking up the tab for "Tune-O," a cross-the-board musical bingo game to be launched on WMCA, N. Y., Nov. 14. The show, to be heard daily from 1:30-2 p. m., will run for 26 weeks and bring the indie around \$25,000 for time and talent. Stanza involves home participation and will award \$1,000 daily in merchandise prizes.

Plugging White Rose food products, the airer will tie in grocers and other dealers, by requiring listeners to get tune-o cards from neighborhood stores. On each broadcast the Jerry Shand quintet will play several of 250 tunes listed on the card and numbered in the bingo-type boxes. Joe O'Brien will emcee.

Program will be heavily promoted with full page newspaper ads, posters and streamers. More than 6,000,000 cards will be distributed.

Networks, RWG In Pact Deadlock

Three webs—NBC, ABC and CBS—and the Radio Writers Guild are deadlocked on the union's demand for a new contract. The RWG today (Wed.) will call in the federal mediator in a bid to settle the dispute, which involves more than 80 staff news and continuity writers.

Union's demands were primarily for job security and adjustment of working conditions, rather than for wage boosts. The networks' counterproposals, according to the RWG, were merely to renew the existing contract. Negotiations started last month but no agreement could be reached.

EDUC'L B'CASTERS ELECT HULL PREXY

Ann Arbor, Oct. 18. Dick Hull, of WOI, Ames, Ia., was elected president of the National Assn. of Educational Broadcasters at its annual confab here last weekend. Morris S. Novik, of WLIR, N. Y., was voted executive secretary and Seymour Siegel, of WNYC, N. Y., was named regional director for New England and New York.

Marcus Cohn, of the Washington legal firm of Cohn & Marks, told the group that various branches of Government are spending \$4,000,000,000 annually for school and university education. If more money was spent for educational radio and television facilities, he said, it would expand the teaching process from the classroom to the community.

Seattle AFRA in Ambitious Drive To Spur Local Live Talent Shows

Seattle, Oct. 18. For some time there has been much moaning and groaning locally on the small amount of local live talent shows on the air, but nothing has been done about it. The Seattle local of the American Federation of Radio Artists, feeling that such a situation was a challenge, has put into motion a campaign to find out why such a condition exists and also to find out if there is anything that can be done by local writers, actors, announcers, etc., to ameliorate the current low ebb of live talent use.

Seattle AFRA has appointed a committee, headed by Bob Hurd, KOMO, and including Dick Kelpinger, KXA, Scott Easton, KOMO and Carl Person, KJR, to carry on and lay plans and the committee, as its first task, is working up a comprehensive questionnaire to be sent to advertisers, radio time salesmen, advertising agencies, station managers, pro-



HARRY SALTER
MUSICAL DIRECTOR
Stop the Music—ABC

Horvitz vs. FCC To Appeals Court

Washington, Oct. 18. Refusal of the FCC to grant radio licenses last year to an Ohio publishing company because it attempted to obtain an advertising monopoly through its newspapers, has come before the U. S. Court of Appeals for the District of Columbia. The FCC action is being appealed by the Mansfield and Lorain Journal companies, both owned by the Horvitz Bros.

An anti-trust complaint was recently filed against the companies by the Dept. of Justice for refusing to sell space to advertisers buying time on a nearby station in Elvira. It was the first such case instituted by the Department.

In a brief filed with the Court, the Commission defended its right to turn down a newspaper applicant for a radio station on the basis of its previous operations. "To assume that a newspaper's past conduct may not be so tested," it asserted, "would be to afford it special privileges not afforded to non-newspaper applicants whose qualifications to receive broadcast licenses must be tested in the light of past conduct."

The Horvitz's argument that the Commission usurped functions of the Justice Dept. and Federal Trade Commission was called "bizarre" by FCC. The agency said it found from its hearings that a grant of a station to the Mansfield Journal "could reasonably be expected to aid appellant's present efforts to drive the present station (WMAN) out of business and secure a local monopoly over the media of mass communications in Mansfield."

But the fact that the Horvitz's practices might constitute grounds for action by other federal agencies, the brief stated, in no way prevents or hinders the Commission from exercising its own responsibility of determining whether a grant of radio applications serves the public interest.

The questionnaire will endeavor to find out what qualities and abilities are looked for in building live shows and also ask why so few live shows are being used. Form of the questionnaire is not set yet, but its approach will be on the positive side rather than the negative.

It is felt that the returns from the questionnaire will not only be of value to AFRA, but also to advertisers and to station management, and at the very least it is expected that some long-lost answers will be gathered.

This move, according to Carl Person, may be the beginning of a cooperative effort by Seattle AFRA to generate more work for AFRA members. In any case, Person told VARIETY, Seattle AFRA's will do everything they can to obtain answers to questions voiced not only by members but also by advertisers and stations, with the answers sure to be of interest to anyone in the radio industry.

From the Production Centres

IN NEW YORK CITY . . .

Sylvester "Pat" Weaver shutting the "infant circuit"—from TV to LeRoy hosp. Baby girl was born last week. Fred Barr, WWRL program director, will guest lecture on radio at Queens College. WEVD commentator Maurice Dreier, visiting Coast for data on book, "How To Be a Gourmet." Reuben's estery has named a sandwich after Morry Amsterdam: plain ham. ABC's kid singer, Betty Clark, taking lessons from Harpist Verlie Mills. John J. Anthony now has an "agony" comic book, "Mr. Anthony's Love Clinic," to be published monthly by Hillman Periodicals. Lucille Small, WWRL gossip, back after four-week Mexican honeymoon. Larry Surles, Jr., ex-WATV, has joined WOR sales force. Mutual staffers held a pool for the best estimate on the web's Crossley rating for the World Series. Winner was Dick Puff, MBS research director. He was only 2 points away from the 37.9 mark. Barbara Keating, scripter for WCBS' Margaret Arlen program, married public relations exec George Peabody, Jr., Sat. (15). Jack Sterling featured player in exhibition golf match Sun. (16) at Stony Brook, L. I., for benefit of St. Charles Home.

Whatever happened to facsimile? Kudner Agency's Myron Kirk off to White Sulphur Springs for a short vacation. Robert Denat arrives from London today (Wed.), he's skedded for "Theatre Guild" on Oct. 30. WWRL has launched "Celebrity Time" disk show from Kew Gardens Rainbow Room, with Art Leonard. Howard Da Silva will read stories from Sholem Aleichem on WLIR for three successive evenings, starting today. William H. Davidson, ex-ABC, has joined Free & Peters, Inc., as account exec. Leora Thatcher, Albert Aley and George Petrie new to east of "The Romance of Helen Trent" Mandel Kramer added to "Stella Dallas."

Lane Blackwell, ex-CBS, has joined Herbert M. Moss Productions as associate director-producer. ABC's Walter Kierman will be tossed a blarney party Friday (21) at Cavanaugh's to mark his 25th anni as commentator-newspaperman. Kate Smith will be saluted with an honorary doctor of humane letters degree from John Marshall College on Sunday (23) in Jersey City. Louis M. Stumer, program sales coordinator for CBS-TV, has joined Mark Goodson-Bill Todman Productions as sales director. Robert Stankus, WOR engineer, to marry Monya Sudia Oct. 21. Erie Herud upped to theatre manager of WOR-TV. Julie Bennett, in from Coast for Manhattan radio-TV originations, into "Theatre Guild of the Air" next Sunday and on "M-G-M Theatre of the Air" Friday. Betty Reilly, secretary in CBS research, being married on Oct. 29 to William Minardi.

Allen Durney, former producer-director for Robert Maxwell Associates, into Kenyon & Eckhardt radio dept. Jack Barry and Dan Ehrenreich have incorporated Jack Barry Productions. In addition to "Juvenile Jury" on MBS and "Joe DiMaggio Show" on CBS, outfit is packaging "Life Begins at Eighty" (formerly on Mutual) for simulcasting.

IN HOLLYWOOD . . .

Jack Benny had a troublesome polyp snipped from his schnoz after last Sunday's broadcast and passed a couple of days in the hosp more for the rest than the recovery. Lewis Allen Weiss boss man at Don Lee, will give his daughter, Pat, in marriage next January. Groom-to-be is John Austin Armitage, third secretary of the U. S. embassy at Prague, where the bride-elect, as they say in the assembly columns, is a member of U. S. information service staff. Jack Johnstone has put a show on wax for Jimmy Saphier's sales crew that offers \$10,000 for anyone who turns up the killer in "Somebody Knows." It treats with unsolved murders, similar to the Chicago newspaper circ builder. ABC wants to put it on pronto but both Johnstone and Saphier are holding off for sponsorship. Meanwhile, Johnstone is collecting royalties for a fish hook he patented that never lets even the big ones get away once they're snagged. Harry Ackerman has two new comedy shows in the hopper at CBS for early sampling. One is Jess Oppenheimer's "Shy Guy," which he created and will direct. NBC's Frank "Bud" Berend and Jennings Pierce are coming along in good shape from their injuries in the plane crash which cost the life of Buddy Clark. Pierce is recuperating at home while Berend will be on crutches for a few weeks while his broken heel mends. Larry Berns, who took "Our Miss Brooks" to the top of the Hooper heap, gets the added assignment of piloting Lum and Abner, kicking off Oct. 22 with Frank Fox, Jay Sommers and Betty Boyle at the typewriters with straws in their mouths. George Jessel and Ralph Edwards are working up a stunt on "Truth or Consequences" for Jessel's Daughter, who has a birthday coming up. Art Gilmore, Cliff Arquette and Dave Willock have gone into the business of building TV receivers.

IN CHICAGO . . .

Bud Mason, formerly with A. C. Nielsen Co., has joined ABC research. NBC special events manager Bill Ray named to directors' board of Chi Press Club. Speech dean James McBurney of Northwestern back as narrator of "Reviewing Stand" on WGN each Sun. WMAQ's "Destination Freedom" show portraying life of boogie woogie music expert Albert Ammons. WMOR corporation officers named are Jules Pewowar, David Edelson, David Pivan, Stephen Wood, John Malashy and Herb Kraus. Dr. Joseph Lohman, who moderates the WIND "Forum of the Air," has been named to Ill. state division of correction. He'll continue his radio shows. Chi visitors are Frank Ford of KENT, Shreveport, and Paul Fry of KBON, Omaha. "Golden Arm" Nelson Ahlgren guested by critic Emmett Dedmon on WJJD. ABC station relations topper Tony Koehler back from honeymoon. "Breakfast at Toffenetti's" starting this week (17) first FM airer of this type hereabouts. Emcee Jameson Brinkmeyer has five sponsors lined for participation. Mutual's Jean Carson handling photo work for actress Louise Nassy on latter's Chi trip. NBC education director Judith Waller to Interlochen, Mich., for music camp board meeting. Norma Lomb and David Poleri in lead vocal roles on "Chi Theatre of the Air." NBC flack chief Jack Ryan on late vacation. Joan Bishop back from music tour in Europe to guest on Quiz Kids, where she made her radio start. Standard Oil of Indiana toasted by National Safety Council for its traffic safety radio.

HEIMLICH RETURNS TO U.S.

Columbus, O., Oct. 18. William F. Heimlich, program director of WOSU, Ohio State University campus station before the war, is returning to the U. S. this week.

He had been serving for several years as chief of the Berlin radio station.

Fort Worth—KCUL, the seventh AM outlet here has taken to the air and is being heard 24 hours daily. Outlet operates with 5,000 watts on 1540 kilocycles. KCUL is owned and operated by the East-West Broadcasting Co., of which Bruce Chambers is prez.

Pat O'Brien's ABC Show

Pat O'Brien was auditioned by ABC last week in a half-hour stanza titled "Brass McGannon, Advance Man." Series will be adventure program with a circus atmosphere, in which the pic star plays a big-tent citizen who solves crimes. Web has also taken option on video rights.

Charles Irving package, "That Wonderful Guy," which has been kinescoped as a video package, will be auditioned this week for AM airing. Neil Hamilton is starred in the situation comedy.

MUTUAL, LABOR LEAGUE TEAM UP ON SERIES

Washington, Oct. 18. Labor's League for Political Education, the AFL political arm, has teamed with Mutual Broadcasting System for a series on foreign policy and social programs tagged, "Mr. Congressman Reports from Abroad." Series, 10:30 to 11 p. m. (EST) is scheduled for Oct. 23, Oct. 30 and Nov. 6, with more to come. Among the platters will be reports from the following:

Senator Estes Kefauver (D, Tenn.) on conditions in Germany; Senator Lester Hunt (D, Wyo.) on the conference of the Inter-Parliamentary Union in Stockholm; Rep. Chase G. Woodhouse (D, Conn.) on conditions in Greece and Turkey; and several members of Congress in interviews with prominent foreigners.

CBS' \$6,000,000 OPEN TIME

Ex-Press Agents Make Good

Many of the radio-TVites currently in the bigtime production sphere or the administrative facets of production are graduates of the press agent-publicity field. The following alphabetical run-down is only intended as a partial list which immediately suggests itself:

Hal Bock (now Coast TV administrative exec for NBC).
Homer Cannell (now with NBC on Coast).
Phil Cohen (now a Sullivan, Stauffer, Colwell & Bayles production exec).
Lou Cowan (now heads up own packaging operation).
Wick Crider (now production exec for B B D & O).
Bill Fineschreiber (now Mutual program veepee).
Lester Gottlieb (now producer of CBS' "Sing It Again").
Rob Heller (now executive producer for CBS).
Tom Knode (now NBC-TV administrative aide).
Tom Lane (now radio-TV director of McCann-Erickson agency).
Irving Mansfield (now CBS-TV producer of "This Is Show Business").
Hay McClinton (now radio-TV director for N. W. Ayer).
Everard Meade (now radio-TV director of Young & Rubicam).
Tom Revere (now production exec at Bios agency).
Hal Rourke (now head of Chi operation for J. Walter Thompson).
Bill Shudt (now with Columbia Records).
Bill Stuart (now in TV production for Wm. Esty agency).
Davidson Taylor (now CBS public affairs programming veepee).
Les Weinroth (now in Chicago production).
Fred Wile (now NBC-TV administrative aide).
Lloyd Yoder (now manages NBC's 6 & 7 KOA operation in Denver).

Same Figures, Different Answers; Depends on Whether You're AM or TV

Boston Aug. 18

Meeting of the Radio Executives club here last Friday (14) developed into a debate on whether TV will pass AM in New York this fall.

Issue was raised after Commander Mortimer E. Loewi, DuMont network director, said that television's share of the listening-viewing audience in New York city will equal that of radio's "Top 10" this month. Loewi's reasoning was based on the fact that the "Top 10" share of audience dropped from 48.05% in Jan., 1948, to 39.7% in Jan., '49. In the same period, according to Loewi, TV's share of the N. Y. audience rose from 1.04% to 18.48%. The DuMont topper projected these two trends to the point where they will cross this month, after which time he estimated TV will have a larger share of the combined AM-TV audience than radio's "Top 10."

Answering Loewi, ABC AM-TV sales v.p. Fred Thrower explained that the decline of the "Top 10's" share of audience was due to influences other than tele. Jack Benny's decline from a 62.1% share to 51% was not the result of TV's inroads, but of his moving to a new network with stronger opposition against him. Bob Hope's decline from a 50.4% to a 35%, was caused by his moving out of the great comedy block that included "Amos 'n' Andy" and "Fibber and Molly."

Similarly Bing Crosby's drop from a 46.3% share to a 37.1% was

(Continued on page 40)

Ford Dealers' AM-to-TV Detour

Still another instance of a long-time radio bankroller abandoning the medium for a detour into video is the case of the Ford Dealers Assn., whose last AM spurge was its sponsorship of Fred Allen on NBC last season.

Ford Dealers, via J. Walter Thompson agency, has decided to forego network radio this year and has negotiated a deal for sponsorship of a full-hour Kay Kyser show on TV. No time segment has been set, but it is likely that the program, once the deal is signed, will go into the Tuesday night at 9 segment on CBS-TV. That's the period being relinquished by Gulf's "We the People," which moves to NBC. It'll be a TV version of Kyser's "Musical College of Knowledge."

Ford Dealers as such are following the trend of the parent Ford Motor Co., which dropped its hour-long radio dramatic show on CBS to concentrate on its tele showcase.

What He Said!

Boston, Oct. 18

Commander Mortimer E. Loewi, DuMont network chief, tossed aside the prepared opening of his speech before the Radio Executives club of Boston Friday night (14) after hearing the remarks of ABC sales veepee Fred Thrower, who preceded him on the rostrum. Thrower claimed the radio-TV issue is not a fight but a family affair declaring "radio is the father and TV is the son—young, growing, but not yet mature."

Loewi, as a result, ad libbed his opening with the notation that DuMont has never been in radio. "According to Mr. Thrower," he kidded, "that means we have no father and no mother—and you know what that makes out of us."

Top Production Personnel In AM-to-TV Shift

The radio trade in recent weeks has been conscious of the fact that the shift of topflight radio production personnel into video has been even more pronounced than the sponsor-program AM-to-TV detouring. Program molders in the sphere of writing, directing and producing, who through the years have played a major role in establishing the bigtime radio airera are now, to all intents, starting from scratch in getting their TV feet wet.

As an example, Cal Kuhl, of J. Walter Thompson for years identified with "Kraft Music Hall," notably through the longtime Bing Crosby era, has now moved east for the agency and is engaged in a special video project with Eastman Kodak. Same applies to Earl Ehl, another oldtime radioite in the JWT camp for years associated with the Edgar Bergen stanza. Ditto Tony Stanford, now of Young & Rubicam, who initially goes way back to the inception of "Lux Radio Theatre." He's now integrated into the Y & R video set-up.

The onetime radio production braintrusts are practically scattered all over the TV lot in New York, including such names, to mention but a few, as Norman Blackburn, Vic McLeod, Sylvester (Pat) Weaver, Carol Irwin, Carleton Morse, Sam Carter, etc.

12 HALF-HOURS GO A' BEGGIN'

If one of the major motives of CBS board chairman William S. Paley in splurging millions of dollars to acquire his top talent roster was to invite a parade of clients to fill up the unoccupied time segment, then somewhere along the line it's conceded something went wrong.

Whether it's the present industrial unrest with the attendant steel-coal strife, or an indecision on the part of bankrollers as to radio's continued sales potency in the wake of the TV upsurge, the fact remains that Columbia is at the moment confronted with 12 open half-hour time segments. Conservatively estimated at \$500,000 a year in gross time sales for each 30-minute sale that leaves Columbia holding the billings bag to the tune of \$6,000,000.

That Paley has accomplished his goal of ruling the Hooper roost is no longer questioned as witness the new tallies with all the returns in, but the fact remains that the Bennys, Bergens, Skelltons, Crossbys, Burns & Allens, etc., have failed to spark the parade of fresh clients and invite the SRO situation that prevailed on NBC when the latter web had a monopoly on the cream network talent.

Interesting to the trade is the present-day NBC vs. CBS open-time contrast, with NBC, despite the talent defections, saddled with less than five half-hour "vacancies" following inheritance of the Gulf and Fatima hit from CBS and assurances from RCA and Schlitz Beer to "count us in."

Sealed and Delivered

Now that the new broadcasting season is well under way, the client commitments are signed, sealed and delivered. The mid-October

(Continued on page 41)

Temperance League In Beef vs. WHAS For Refusal to Sell Time

Louisville, Oct. 18

Temperance League of America dry advocates, have filed a complaint against WHAS for refusing to sell time to promote the non-drinking of alcoholic beverages. Complaint against the radio station for turning down the request to buy time was filed with the FCC in Washington.

According to Edward Dunford, attorney for the League, radio time at commercial rates was sought on WHAS for the dry cause. Complaint says the station spends 90 minutes a day to advertise beer in a state where 60% of the population lives in dry territory. League has begun a national program against advertising of alcoholic beverages by radio stations in areas where sale is prohibited by law.

League in its petition asked the FCC not to renew the operating license of WHAS. Victor Sholis, station manager, said he had not seen the complaint.

HELEN HAYES DROPS CBS DRAMATIC SHOW

Helen Hayes currently in Honolulu with her husband, Charles MacArthur, were she is resting following the death of her daughter, Mary, has decided not to return to her Sunday nights CBS dramatic series sponsored by the Electric Cos. Access last Friday cabled the agency, N. W. Ayer, of her decision. Show was originally scheduled to return Oct. 9 had been put off until the end of the month.

Electric Cos. have been slotting "Corliss Archer" in the Sunday time during Miss Hayes' hiatus period and the program will be continued in the time until the Jan. 1 contract expiration date.

D.C. Hears Talk of Col. McCormick Dickering for Purchase of WOR, N.Y.

Washington, Oct. 18

Freeloaders, Unlimited

Economy may be the key-word in most facets of trade conduct, but those \$3,000 per cocktaileries (tab of which is shared by the network and agency concerned) are going on full blast this season as previous.

The Frank Sinatra-Dorothy Kirsten Stork Club shindig tomorrow night, the "let's greet the star and sponsor" Stork Club-21 hoopla attending the launching of Robert Montgomery as an ABC commentator, the WOR-TV inaugural, the Ernest Trues-WPIX party, the "Band of America" shindig at the Barbary Room attending its going simulcast, are only a few of the round dozen parties that's kept the Manhattan freeloaders going at a dizzy pace the past two weeks.

Reports are circulating here that Col. Robert McCormick (Chicago Tribune publisher, is negotiating to purchase Macy's radio holdings. Deal would mean acquisition of the Straus' 25% interest in the Mutual network (McCormick already owns a fourth interest in the web), WOR and WOR-TV of New York and the Hamberger video station, WOIC, in Washington.

Story is that Macy's have been approached and have indicated interest in selling if they can get their price. It's recalled that McCormick recently outbid Eugene Meyer, owner of the Washington Post, for the Washington Times Herald although Meyer was most anxious to obtain the newspaper which had been owned by the late Eleanor Patterson, McCormick's cousin. McCormick turned the paper over to his niece Mrs. Peter Miller.

Suggested angle on a Macy-McCormick deal is that the department store's relations with the New York Daily News, a McCormick family enterprise, have improved. There's also a suspicion McCormick has turned his thoughts eastward with the purchase of the Times-Herald. He is said to have made substantial efforts to persuade the FCC to allow clear channel stations to use superpower. Chairman Ed Johnson of the Senate Committee on Interstate & Foreign Commerce has intimated that McCormick wants to give his Chicago 50 kw station, WGN, an audience in the midwest as large as that commanded by his newspaper. Any chances of superpower appear to have been killed by Johnson. McCormick also owns WGN-TV in Chicago.

Should a deal materialize on WOR, McCormick would be required to dispose of either WOR-TV or video station WPIX owned by the Daily News.

White Collarites In CBS Impasse; Negotiations Off

Dispute between CBS and the Radio Guild (CIG) which represents the white collar workers in its N. Y. headquarters, has reached the boiling point, with the web cancelling negotiations after more than 150 staffers camped outside the office of executive veepee Joseph H. Beam on Friday (14).

Network took the position last week that a new NLRB election is necessary to determine whether the RG still represents a majority of workers, while the union declared that enough members had signed checkoff cards to eliminate need for a drawn-out election procedure. Last Tuesday (11) union and management reps reached a tentative agreement with the RG saying it was not opposed to a vote if it would not cause a delay while the web agreed to negotiate with the RG on who should be eligible to vote.

On Thursday CBS reps said that it wanted 80 persons now covered by the contract eliminated from the bargaining unit, according to its interpretation of the Taft-Hartley act, because they are supervisory personnel and another 46 eliminated because they handle confidential matters. The union's reply was that the 136 persons were already agreed to by the management before the 1948 election, that they need the union's protection and do not have the right to hire or fire.

On Friday 150 union members massed outside Beam's office and were kept waiting for an hour until three spokesmen were admitted and protested against the company's stand. After a meeting with the RG leaders was called off by CBS, the union issued a statement on Monday urging the resumption of negotiations and agreeing to an election if it doesn't involve delay or chopping up of the unit. The demonstration by the members, it added, proves it still represents a majority of the employees.

'Americans in Paris' On a N.Y. Sabbatical

Bob and Mike Pullock, after winding up a 39-week transcribed origination from Paris of their "Americans in Paris" U. S.-slanted Mr. and Mrs. radio show, arrived in N. Y. on the Ile de France last week.

They'll remain in Manhattan until the first of the year and then go to the Coast to prep a video presentation they've brought back with them.

'Grand Ole Opry' To Tour Europe

Memphis, Oct. 18

WSM's "Grand Ole Opry" is going to Europe next month, at the invitation of the War Dept. to play Army installations in England, France and the American-occupied zones of Germany. Total of 12 military installations will be visited by the troupe during the 15 to 20-day tour, which will probably get under way the middle of November.

Tour won't interfere with "Opry's" Saturday night network broadcasts, since WSM company is comprised of 125 performers, with only 27 to make the junket.

WINS FACT-FINDING COMMITTEE FORMED

Out of last week's meeting of WINS (N. Y.) employees who face "dispossessing" if the FCC okays sale of the 50kw station to Generoso Pope (WHOM), has come a fact-finding committee. Latter will be known as "Committee of 100 Families" representing the number of WINS staffers.

Committee is headed by Don Goddard, WINS newscaster, and one of its initial functions was to huddle with Pope as part of the fact-finding mission. Committee denies reports, however, that discussions involved possible purchase of WHOM by the WINS staffers.

RANCHER BUYS KCNY

San Marcos, Tex., Oct. 18. Charles L. Kain has announced sale of his controlling interest in KCNY here to Ed C. James, Houston venetian blind manufacturer and rancher. Merl Saxon of Fort Worth retained the rest of the stock.

ADVENTURES OF OZZIE & HARRIET

With Ozzie Nelson and Harriet Hilliard, David and Ricky Nelson, Laurence Tuttle, John Brown, Janet Waldo, Bill May oech; Verne Smith, announcer. Writers: Ozzie and Don Nelson. Bill Davenport, Ben Gersham. Director: Ted Toll. 30 Mins., Fri., 9 p.m. H. J. HEINZ CO. ABC, from Hollywood.

Over the past few weeks there's been a determined bid on the part of ABC to revitalize its program structure and join the major league sweepstakes. In the process the web negotiated a long-term deal installing "Ozzie and Harriet" in the house. Killing two birds with one stone, the network then went after new business and succeeded in bringing back into radio one of the erstwhile sponsors of the late "Information, Please." H. J. Heinz Co.

The combo rebounds to everybody's credit. ABC has maneuvered the transaction into a telling piece of billings, and Heinz has latched on to one of the most appealing situation comedy packages that's come radio's way in a decade. It's a break for the Friday night 9 o'clock audience—perhaps a little late in expanding the show's live draw that pertained when it had a 6:30 p.m. showcase, but it's a cinch to pull a large segment of the Friday night adult audience.

For "O & H," as evidenced on last week's preem under Heinz auspices, retains the same qualitative aspects as before. If on occasion the scripting leans toward the obvious and tends to become trite, it's more than compensated by the expert blending of timing, delivery and production not only on the part of the Nelsons but also in the slick company treatment of the O & H personalities, such as Laurence Tuttle, John Brown and Janet Waldo.

Heinz commercials, with the accent on the soups, are delivered with commendable restraint.

Rose

THE CASEBOOK OF GREGORY HOOD

With Jackson Beck, John McGovern, Art Carney, Kathleen Cordell, John Griggs, Florence Robinson. Producer: Frank Conner. Director: Martin Andrews. Writer: Jerome R. Ross. 30 Mins., Sat., 8:30 p.m. Sustaining.

ABC, from New York. Gregory Hood, an old Mutual standby (is now sleuthing for ABC. And his first assignment will be to uncover some well-heeled citizens to back the stanza on an "alternating sponsorship" plan. It shouldn't be an overly difficult task, as the story is a well-produced, if routine, whodunit.

Hood is a San Francisco importer who by night turns criminologist. On the preem (15) the fireworks started when he got a call from an old flame, a hot blonde with a cool nation. The gal was being blackmailed by a couple of carnival workers, but Hood after a couple of murders and some attempts on his own life, pointed out the husband as the villain of the piece.

The tale moved along at a rapid gait and with good direction. The script avoided the excessive of hard-boiled private eye narration, but the general outcome, if not the specific details, were telegraphed. Jackson Beck plays the more scientific Hood with finesse. Best.

HARRY NEIGHER

With Jack Scoulton, announcer. 20 Mins., Sat., 11:30 p.m. THREE MONKS WINE.

WCC, Bridgeport

Bridgeport Herald main stem columnist Harry Neigher's 18 years in the area have made him a Southern New England institution, guaranteeing the sponsor a third-base niche even before the start of this series. Neigher has been off the air for several years; his return finds him improved in delivery, showmanship and packaging of his material.

Content doesn't wander far from standard construction of columnist-commentary: a spell of good news, oddities, Rambarks, predictions, framed in 10-to-1, etc., betting form; and person-to-person calls. News sequence is weakest, lacking the local-level personal approach which has been Neigher's forte in his Herald column. Predictions department was overlong and too complicated by betting odds. On the whole, an interesting session along lines which any local station and sponsor can use to advantage.

Product came off pretty badly—poorly written copy and ineffective identification of label. "Three Monks" wine has little trouble being confused with "Three Months." Announcer might try some of the stuff, he could stand warming up. Best.

Ouch!

Those organ bridges—murder! They're murdering the listeners, particularly on whodunits. Lacking orchestral body the organist thinks he can make up for absence of numbers by needless forte volume. The musical bridges, or the accentuation of the series or suspenseful musical interludes do not require a Niagara of sound as some of those organists think they do. The WOR-Mutual shows dominate in this off-key technique.

Another thing—those commercials. Again! Also in relation to whodunits. Some of the summer series shows have snagged sponsors, and said sponsors think that they'll surely get attention by intruding a long-winded, dull and endless commercial just before the denouement. Have they got the wrong number? The cycle is petering out, as it is, and that verbose verbiage is a cinch to chase 'em away completely. Pepsi-Cola is the worst offender on "Counter-Attack." Abel.

CBC OPERA CO.

"Peter Grimes" With Frances James, William Morton, Edmund Hockridge, Eric Trevelick, Gordon Wry, Nellie Smith, Earl Dick, Doreen Hulme, Jean-Marie Scott, Zilba Georgieva, Ernest Adams, Geoffrey Waddington, conductor; Ernest Morgan, commentator; John Rae, narrator. Producer: Terence Gibbs. 150 Mins., Wed., 8:30 p.m. Sustaining.

CBC, from Toronto. On the teeoff of the CBC Opera series, the Canadian Broadcasting Corp. has shown with decision that a nationalized radio setup, backed by that \$2.50 annual fee to set-owners, can successfully present a 2½-hour performance devoid of any commercial announcement interruptions. This would be impossible commercially for private radio interests who depend upon the sponsors for their revenue.

Several in the private studio hearing of this non-audience show, who had heard the "Peter Grimes" performance in Covent Garden, London, or at the Metropolitan Opera, N. Y., maintained that the CBC Opera Co. performance exceeded these in excellence and interpretation. This was also the opinion of those who had heard the British and American record albums. The principals, the 40-voice mixed chorus and the 48-piece orchestra gave a performance of perfection in this first North American broadcast of Britten's "Peter Grimes."

With lengthy rehearsals, the scrumptious had it that the 2½-hour broadcast cost \$40,000 for the one broadcast, as a matter of record, the one performance cost toward \$13,000. It was still taxpayers' money well spent even though it might have a naturally appeal—the cultural minority deserving something.

The lengthy broadcast of "Peter Grimes" was an ambitious undertaking marked by great performance in the choral and orchestral commitments. This opera is a formidable undertaking on its blend of music and poetic lyrics. Principal singers, the chorus and orchestra members admitted the strain of contrapuntal effects but expressed their enthusiasm at the finish in a difficult job well-done.

The plot deals with Peter Grimes, a reticent Devon fisherman unpopular with his townfolk whose young apprentice is swept overboard from Peter's trawler. There is a courtroom scene in which Peter is reluctantly acquitted but down piles up when his second apprentice also meets accidental death by slipping over a cliff side. Standing by Peter throughout his self-soul-torture is the village schoolteacher.

In this role, Frances James gave a thrilling and dramatic performance, as did William Morton in the title role. The other principals, particularly Edmund Hockridge, were in top form. The large chorus ranged from low-voice singing to the utmost in overpowering fortis; and throughout was the meticulous beat of Geoffrey Waddington, conductor of the 48-piece orchestra and the 40-voice mixed choir. There was, too, dramatic shading, and clear diction of a modern opera that is technically difficult to play and sing.

As a great piece of poetic and narrative writing, plus the near perfect performances of all concerned, "Peter Grimes" is a great sendoff to the new CBC Opera series. McTag.

DATE WITH JUDY

With Louise Erickson, Sandra Gould, John Brown, Myra Marsh, Dick Crena, Joel Davis; announcer, Ralph Langley. Producer-Director: Helen Mack. Writer: Aileen Leslie. 30 Mins., Thurs., 8:30 p.m. Sustaining.

ABC, from Hollywood. With four years of air time already behind it, "Date With Judy" remains a likeable and unpretentious member of radio's family situation shows. Built around a teen-age gal in a typical American home, the situations developed are innocuous and make for relaxing and diverting listening. Show has a friendly quality that should make it a Thursday night must with a number of dialers.

The characters all perform in a winsome manner with Louise Erickson continuing to project the youthful Judy as an appealing and average 16-year-old. Judy's supposedly world-shaking problems with her boy friend Oogie (Dick Crena) and her other adolescent difficulties of a similar nature are given an understanding scripting by Aileen Leslie.

Initial airer deviated its running time to Judy's decision to stay away from her boy friend for one week. Move, stemming from her uneasiness of really liking the boy was based on a similar test made by her parents prior to their marriage. Incidents that happened to her father during that period were brought to light and resulted in Judy's developing misgivings about starting the whole thing. Show was well paced, ran smoothly and was highlighted by a number of humorous incidents.

Presented over NBC last year under Tums sponsorship, the program has switched over to ABC for a 52-week stay as a Roche Williams & Cleary package. Currently sustaining show will be picked up by Revere Camera beginning Nov. 10.

CHANDU THE MAGICIAN

With Tom Collins, Gertrude Warner, Peter Griffith, Susan Thorne, Luis Van Rosten, Carl Emory, Roger De Koven. Producer-Director: Cyril Armbrister. Writer: Vera Oldham. 30 Mins., Sat., 8 p.m. CO-OP.

ABC, from New York. More than 17 years ago Chandu made his debut as a crystal-gazing adventurer on a transcribed series. At that time his N. Y. sponsor, Beech-Nut, backed it with some heavy promotion and merchandising, and kids tore off boxes of box-tops to get his magic trick premiums. More recently the show was aired on the Coast and now ABC is giving it a full national hookup, back-to-back with "The Casebook of Gregory Hood" in the hope that local hawkers will pick it up as a good merchandisable vehicle.

Airer hasn't changed over the years. Chandu is still Frank Chandler, an American secret agent who picked up the ancient arts of the occult from a Hindu yogi and uses supernatural powers to combat evil-doers. In fact the yarn on the opener (15) was almost a complete reprise of the tale which kicked off the 1932 series.

This found Chandu talking to his mystic master, seeing and hearing in his crystal that a couple of unsavory characters are out to steal a secret, and world-destroying formula from his sister. Although born in India, with the aid of his oriental magic and eerie sound effects, songs and organ music he's whisked to California and then to the Near East in time to foil the scheme and burn the formula. Chandu calls on the occult frequently but just to show he's fair he takes on one heavy with bare fists.

Psychologists may have something to say about the large dose of spiritualistic bokum injected in the program, the men vanishing into thin air and the omniscient crystal balls easier to tune in than a TV set. Chandu merely shrugs and asks, "Can you be sure it isn't true?"

Commercial was pitched to businessmen, suggesting they contact their ABC station for details on sponsoring the co-op. Best.

THE STORY OF DR. KILDARE

With Lionel Barrymore, Lew Ayres, Virginia Lee Corbin, Laurence Tuttle. Writer: James Moeur. Director: William P. Rosenberg. Producer: Raymond Katz. 30 Mins., Wed., 7:30 p.m. Sustaining.

WMGM, N. Y. With Metro's film studio backing up this new flock of packaged air shows with top name players and established story properties, M-G-M Radio Attractions looks fair to make a big splash in the transcription industry. One of the new platters being syndicated na-

Hot Stuff

An old hand at delivering public service messages in the form of jingle plugs, WNEW, N. Y., is dishing up another clever series in behalf of Fire Prevention Week. These follow the punchy and tuneful format used by the stations in behalf of tolerance, democracy, registration for elections and the principles of the United Nations. Latest jingles were written by Bob Stewart and Stan Rhodes with music by Roy Ross and the Jesters handling the vocalizing. Ted Cott, the indie's program director, produced the series which will be distributed over the country under auspices of the National Board of Fire Underwriters.

Set in a variety of rhythmic styles, the plugs are carefully phrased for easy comprehension. They should have strong appeal for the kids for whom many of the jingles are slanted in the guise of nursery rhymes. For adults, the plausible motive behind this technique is that if singing plugs can sell merchandise, they can sell common sense as well. Herm.

RED FEATHER

With Bob Hope, Doris Day, Phil Harris, Art Linkletter, Ronald Colman, Harold Peary, Jimmy Durante. 30 Mins., Mon. (17), 10:30 p.m. Sustaining.

NBC, from Hollywood. Supported in 1948 by a simultaneous all network variety show, the annual Community Drive opened its campaign this year with a star-studded program over NBC. Airer made for an entertaining half-hour while stressing the importance of the drive. With Bob Hope in the emcee spot, the broadcast, aired from Hollywood Monday (17), had a snappy pace and a full quota of laughs.

Teeing off the session, Hope strung a continuous chain of chuckles with his rapid gagging.

Phil Harris, joining with Hope, stooped okay and also helped to point up the need for contributions. A miniature quiz conducted by Art Linkletter, was a switch from the norm with some of the giveaways consisting of a pancake, a freshly laid egg and six beads of cabbage.

Adding a serious note to the program, Ronald Colman dramatically explained the working of the L.250 Red Feather organizations belonging to the Chest. Following Colman, Harold Peary came on for a fair stint as Gildersleeve. Making his entrance in the closing spot, Jimmy Durante handled about with Hope working into an amusing duet built around the different constructions of their respective schnozes.

THE HARD CORE

With Van Heflin, Allen Sloane, and DPs. Writer: Sloane. Producer-director: Hans Van Stuwé. 30 Mins., Sun. (16), 4 p.m. Sustaining.

NBC aired a heart-breaking program Sunday (16) in "The Hard Core." The title refers to the 200,000 old sick injured parentless and intellectual refugees who will remain in DP camps when the International Refugee Organization winds up next June, because their "impediment" prevents some government from taking them in. Allen Sloane went abroad in various DP camps, interviewed these "hard core" cases, asked them terribly blunt questions, and got some heartrending answers. Tape-recorded show was put together here, with Van Heflin handling it in simple, documentary fashion that heightened its effectiveness.

Coming as it did on the very day that the U. S. Senate closed the door on a more liberal DP entrance policy, that saw attacks on "hard core" stands in Geneva and elsewhere, the program was doubly effective. It made a listener feel sick and cheap.

Sloane talked to a 16-year-old left behind when his family found a foreign haven, because the kid had a spot on his lung. "I'm very lonely," he told Sloane. Widows, one-armed, aged, had to be left. Some countries wanted large families, others wanted small ones. Some lands didn't want musicians, or intellectuals. They were left behind. Each "hard core" case answered questions about his problem plainly, bravely or tearfully, or dejectedly, each still retaining his or her individual dignity. NBC contributed a noteworthy bit in doing the show. If only the Senate was listening. Best.

M-G-M THEATRE OF THE AIR

With Deborah Kerr, Ivor Francis; Howard Dietz, emcee. Writer: Ira Marlon. Director: Marx Loeb. Producer: Raymond Katz. 60 Mins., Fri., 7:30 p.m. Sustaining.

WMGM, N. Y. This hour-long dramatic show represents the most ambitious item in the catalog of plattered programs being syndicated nationally by M-G-M Radio Attractions. Series, being turned out with bigtime production trappings and name stars, is also the first time that a transcription outfit has offered indie stations a show that can compete in length and quality with such network airers as "Lux Radio Theatre." Stars lined up in future shows, adapted from films, include Van Heflin, Charles Laughton, Fredric March, John Garfield, Marlene Dietrich and Burgess Meredith among others.

Opening platter, "Vacation from Marriage," was not the best choice for the teeoff. It moved too slowly for a 60-minute show, depending more heavily on characterization than plot. Although solidly backed by an expert cast and richly orchestrated background, it failed to sustain interest in its yarn about a commonplace English couple who were transformed under the impact of the war. It was a good film but the air adaptation lacked impact. The subtle transformation of the couple needs visual evidence. Deborah Kerr, in the lead, played, however, with a subtle skill that almost, but not quite, carried off the show. Supporting cast was first-rate.

Howard Dietz, Metro's pubed chief, handles the introductory comments for each of the platters in good style. He maintains a dry, adult approach which is effective without overselling the contents. Herm.

BLONDIE

With Arthur Lake, Patricia Van Cleve, Hanley Stafford, Jeffrey Silver. Producer: Dick Woollen. Writer: Johnny Green. 30 Mins., Thurs., 8 p.m. Sustaining.

ABC, from Hollywood. "Blondie" is something of a Sunday a.m. delight in its comic strip form. But on the air the two-dimensional cartoon characters are sad rather than funny, inane rather than zany. In three colors there may be some humor in Blondie's yanking her dimwit husband out of bed, but in the ether version there's little to provoke a smile when Dagwood screams, "Blondie, stop pulling me by the tie." Then, too, without the visual element, there's nothing droll when Bumstead says "I'm going to fix myself one of my special sandwiches" or a neighbor slaps him heavily on the back.

The preem (13) on the show's return to the networks offered a situation comedy without a situation and little comedy. The smile spring to the action was Dagwood's trying to sleep while Blondie, their kids Alexander and Cooke, and the squabbling couple next door kept him awake. This almost non-existent story line lacked impact which a more significant conflict or predicament would have provided. And the character of Dagwood's boss, who in the past has occasionally added satire point has been written out of the first few scripts.

Dialing infrequently rose above the level of the comic strip—puns and "howie." For the most part it consisted of gags such as Dagwood's hysterical "I'm not yelling, I never lose my temper." There were however, a few droll cracks directed at radio's "nightly nightmares" whodunits and shoot-'em-up crime pix. More topical humor and stronger yarns are needed to help this entry. Cast, which is almost intact from previous seasons with the exception of Patricia Van Cleve as the new Blondie, is okay. Best.

DON WRIGHT CHORUS

With Wright, Frank Monahan, Max Magee, chorus; John Trethaway, announcer. Producer: Lillian Wright. 30 Mins., Sun., 10:30 p.m.

C. B. C.-MUTUAL, London, Ont. Saluted by fellow Londoner Guy Lombardo, the Don Wright Chorus swung sweetly through its return for a second season on the C. B. C.-Mutual hookup. Arrangements of their selections got Wright and his chorus plaudits from throughout the U. S. last season, and, if anything, the chorus seems to have improved.

With a program of pop and semi-pop pieces, the program is well-selected and suitable to the Sunday evening time. In keeping with the return of the chorus, a recording of the Lombardo welcome back to his own network was played into the program.

ECA'S GLOBAL RADIO PATTERN

The Rep in Station Reps

The situation involving Ed Petry & Co. and its station clients has thrown into sharp focus a transitional era in radio which, to many, poses the important problem of the need for station reps to introduce a "creative" concept into their thinking and operation.

A brand new philosophy had taken hold in radio, it is argued, transcending the mere selling of time on which the station reps have thrived through the years. Today Procter & Gamble, General Foods, Colgate, Lever Bros. et al. have become buyers on a more mature level. In terms of their network purchases, they are participating in a chunk of the editorial structure of the web. With every time buy, there is today a keener appreciation of the program values and a constant interplay of sales and program talent.

Similarly, on a local station level, the bigtime client today wants the same awareness. He wants his spot sales integrated with the station's program structure. As far as the major clients of today are concerned, it's a "time plus program" element that has to be considered, and the day of the station rep who is only interested in wrapping up a time sale for the sake of a sale without any recognition of station's content and requirements is seen fading.

Just as the networks have asserted themselves as a new creative force and are selling their own packaged programs to bigtime sponsors (while the radio departments of the ad agencies disappear) so too, it's recognized, must there be a rebirth of creative thinking among the station top fraternity.

Station Reps Move on Several Fronts In Staking Spot's 'Best Buy' Claim

Station representatives are hyping their pressure against the networks. Latest moves by the reps are (1) a study by Free & Peters aimed at proving that spot radio can be more effective than web shows and (2) a speech by Frank M. Headley, proxy of the National Assn. of Radio Station Representatives, asking for an adjustment between network and spot rates.

The F&P survey, based on 32 of its stations, shows that the rate for a one-minute daytime spot has increased 37.3% from 1943 to 1949. Countering this boost, the study declares, is a 40% increase in the number of set owners reached by the outlets, according to Broadcast Measurement Bureau data. The result is that cost-per-thousand figures have dropped.

No one network is dominant in all markets, the report points out. While Network A has the dominant affiliate from the standpoint of coverage in five of the top 10 markets, Network B dominates in three and Network D leads in the remaining two. On the other hand from the standpoint of winning listenership, Network B leads in eight of the first 10 markets and Network C in the remaining two. A network program therefore entails a certain lack of efficiency, the F&P study reasons, and notes the fact that while "Partia Faces Life" got a 123 rating in Oklahoma City it scored only a 37 in Cleveland. The anti-date, according to the station rep. (Continued on page 40)

Mutual's Peak Series Audience

Despite predictions that TV would cut into Mutual's ratings on its World Series broadcasts, the baseball classic this year racked up its biggest AM audience in history. Crosskey, Inc., which has been surveying the series audiences for 16 years, reported a 37.9 average for the five games. Previous high, in 1947, when the Dodgers and Yanks were also the contestants, was 36.7.

Figures are interpreted as proving radio's increasing, rather than decreasing, draw. Almost 26,000,000 radio homes (65.1% of the national total) heard one or more games. And at the peak listenership during the fifth game on Oct. 9, 54.6% of the country's radio homes were tuned in.

According to the statistical boys, the AM record was made despite many disadvantages. First was the large number of video viewers with 50 stations carrying the event, plus theatre television in six cities. Second, the series was considered anti-climactic, coming after the close pennant races. And third, the series went to only five. (Continued on page 40)

TO TELL WORLD OF MARSHALL PLAN

Commencing the second week in November, the Radio Division of the Economic Cooperation Administration in Paris will launch a global broadcasting project designed to show to the world in general the job that the Marshall Plan is doing and how it is doing it.

Thus far 13 countries have been lined up for the ambitious undertaking including the U. S., with the Mutual network already packed for a "This is Europe" series. Different shows will be directed into the various countries, with four now ready to roll—a Dutch, English, French and Norwegian program.

The major accent, however, is being directed at a documentary, "The European Recovery Program"—a country-by-country series spanning 13 weeks, telling the recovery story through the eyes of a single individual who best reflects the life and time of his country, such as a whaling fisherman from Norway, a coal miner from England, etc. Series is now in the initial stages of production under supervision of Ed Gruskin, ECA's radio head.

An experienced team of BBC reporters is currently touring the European countries finding the actual persons and living with them, recording the background noises of their home, the street where they live, the places where they work, the things they do—and making voluminous notes as to their way of life, problems since the war and the things they're doing now. Each of these stories will be written into a half-hour program by William Robeson and it's expected that the latter will return to Europe this week back in Hollywood; within the next few weeks to direct the series. The programs will be translated and produced in many different languages to permit for global distribution.

Also being lined up is a symphony orchestra project, an international women's show with perhaps Eve Currie as emcee, a "We the People" type of show utilizing tourists from all over the world who come to Paris, etc.

Sinatra, Kirsten Take Richmond, 20,000 Jam Festival at \$3.50 Per

Richmond, Va., Oct. 18.—First annual Tobacco Bowl Festival held here last week (12-15) almost developed into a jamboree for the American Tobacco Co. through the decision of the Lucky Strike Co. to import its air stars for its Bowl junket away from home base. American reportedly hosted the entire and sizable bill for transporting Frank Sinatra, Dawn Kirsten, Mark Wornow and his orchestra to Richmond, and Sinatra and Miss Kirsten practically took over the town. Wornow died in Polyclinic hospital N. Y. Monday (17) shortly after leaving Richmond.

Stars arrived early Friday morning and were put on a whirlwind schedule of personal appearances at department stores, radio interviews, a press party, visits to the cigar factories. They appeared Friday night at a Presentation Show for which only 1,000 showed up since there was a \$1.35 admission. Earlier, when tickets had been distributed free, the crowds were so great that executives had to gather up an extra batch of tickets, issued them for the rehearsal. Broadcast and rehearsals were held in the 4,200-seater Cavalier Arena roller-skating house.

Sinatra and Miss Kirsten ducked their appearance in the parade on Saturday because of threatened rain, but appeared at the City Stadium between halves of the football game between Virginia

Kintner Sounds Off on ABC's New Policy of 'Shirt-Sleeve Gabfests'

Good Neighbor Policy

San Antonio, Oct. 18.—Started listeners to KITE here shook their radios in momentary disbelief this week as the outlet urged its listeners to switch their dials to WOAI, the clear channel NBC outlet here for an evening of "continued" good listening.

Every night in the week as KITE, a daytime station, now sign off a similar suggestion is aired along with a brief lineup of NBC offerings for that particular evening over WOAI—(200 on every dial).

As far as the local outlet is concerned, it's not only the "neighborly thing to do" but "good business" as well. Time was purchased outright by the WOAI promotion department.

'Double Casting' Formula at F-C-B Answer to Future?

Chicago, Oct. 18.—"Profitable radio is here to stay" is the opinion of Hugh E. Davis, exec veepee of Foote, Cone & Belding. However, he cautioned that stations and talent must start reducing costs to advertisers.

Despite video inroads into the AM audience, radio will still be alive even when all but the remotest areas have television, Davis asserted. It stations make radio attractive. Attractive in this sense means trimming the rate card in face of mounting TV audience and diminishing radio listeners. Stations have Davies believes, boosted rates until profits are exorbitantly large.

Cited as an example of unreasonably high profits was a mid-south 30-kilowatt station with a capital investment of \$450,000 which could, with good management and present rates, show an annual profit of \$100,000. (Continued on page 41)

New ABC policy of holding a large number of district meetings with its affiliates instead of three annual regional confabs is working well and will be continued, according to Bob Kintner, exec veepee, who has covered 16,000 miles and 15 parties in the past few weeks.

In contrast to the other webs which stage affiliate meets with hundreds attending, the ABC strategy is to improve each party's understanding of the other's problems in small, shirt-sleeve gabfests where from 10 to 20 stations trade views with Kintner, station relations veepee Lee Jahncke, station relations manager Otto Brandt and other network boys.

In making the circuit, Kintner said, we found that there's a marked pickup in AM business, with September and October results showing a healthy uptrend over the poor summer season. And in talking to business leaders around the country I heard great optimism for all advertising in '49 and '50. Wherever there's increased competition, ad budgets are being boosted, particularly in food, auto and appliances.

Kintner added that there were many indications of radio's continued health as an important national medium and that AM hasn't been put out of business by TV. "And that's not a biased view," he explained, "because we're in video as well as AM."

Station morale is high, the web exec said, and affiliates are spending more coin for advertising and promotion. We heard less gripes than we expected, he said. (Continued on page 40)

Town Meeting Without a Hall

With the deadline for expiration of its ABC contract approaching, George Dennis' Town Meeting of the Air is still lacking a hall for its 1950 radio repudiation of the day's vital issues.

The ABC Town Meeting contract expires Dec. 31 and Dennis has until 30 days prior to the expiration date to pact a new deal. But for what? It costs the same \$3,000 a week, just as before. ABC is claiming that at that figure the web is losing \$2,000 a week on the weekly sponsored programs, and that Dennis' make a "more realistic assessment" and raise dues in his price. Even at the height of the current ABC argument, when additional sponsors come in it still is a \$700 a week losing proposition for the web.

ABC is still waiting to hear from Dennis, who recently returned from his worldwide tour. Prior to the junket, Dennis reportedly made overtures to NBC and CBS for a switchover of the program, but nothing came of it.

Town Meeting, regarded as radio's No. 1 forum, has been identified with ABC and the ex-Blue Network for the past 15 years.

TEXAS BAPTISTS TO PREEM 90KW OCT. 28

Dallas, Oct. 18.—KYBS will be on the air here on Friday, Oct. 28. It is the new 90,000-watt FM outlet owned by the Baptists' General Convention of Texas.

The Baptists' headquarters here say the outlet will be the most powerful FM outlet in North Texas at the time, with a four-foot base, 10,000 feet high, reportedly the highest alone sea level in the state.

A program of varied entertainment will make up the broadcast, including drama, music, sports and news included. Religious programs will be carried on Sundays.

KYBS will be the key outlet for a proposed network of Baptist broadcasting stations to be set up throughout the state.

Tele in Full-Blown Grip on Ohio Entertainment Pattern; Set Sale Rise

By SANFORD MARKEY

Cleveland, Oct. 18

Television is making a full-throated challenge to become the No. 1 evening entertainment medium in Northeastern Ohio's fall and winter season.

At least three major factors point up this challenge.

One, skyrocketing sales of TV sets with an estimated 100,000 sets expected to be in homes by Thanksgiving; second, the extension of programming hours, and finally, the opening of a third station by mid-December.

Probably one of the key features in rapidly rising set sales is the extended programming - hours of WEWS and WNRK. Both stations are now moving well into the early afternoon period with featured shows aimed for the housewife.

From its December, 1947, schedule of 17 hours a week, WEWS has pushed its operations where, at the end of last September, the Scripps Howard station was averaging 53 hours per week.

Now, Jim Hanrahan, head of the S-H outlet here, is eyeing additional hours.

"We're contemplating staying on the air until 1 a.m. Sunday," he declared, adding that "Friday is the next best night for after-midnight shows." Currently, network wrestling, boxing and roller derby keeps WEWS on air to about midnight six nights a week.

At the same time WEWS plans to open as early as 2 p.m. Monday through Friday, thus adding another two hours to its week-day

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WOR-TV to Gamble On Gambling, Kollmar In Program Reshuffle

On the heels of trade criticism of its first week's programming, WOR-TV, N. Y. has decided to give its schedule a reshuffling and revamping, as of Tues. (23). The new video outlet is bringing out of the bullpen two of WOR's radio personalities, Dick Kollmar and John B. Gambling. WOR has always relied heavily on the personal appeal of its artists and it feels they can provide a hypo to the TV operation.

Gambling, a veteran of 25 years with the station, will do a half-hour weekly audience participationer with Vincent Sorey, his arch leader. Kollmar, who is "Boston Blackie" and half of WOR's "Dorothy and Dick" breakfast team, will get a Thursday evening spot for his "Second Chance Club."

A number of stanzas are being dropped, including "Meet Your Match" and one or two others. The Joan Roberts cross-the-board strip is being cut to three times weekly, with Hazel Shermet being moved up to fill the other two quarter hours. "Handy Man," which observers felt didn't have enough meat for 30 minutes, is being given a transfusion of three guests and more material. On several programs, which have only a single piano for accompaniment, small instrumental groups are being added.

Station's announced policy has been to provide low-cost programs for advertisers and a large number of spot-carriers on which sponsors can buy participations. A number of shows created by indie packagers are used, with the packagers getting a percentage of the income (about 35%) from spots, in lieu of a regular fee.

KTLA Signs Deal For Aragon Ballroom Bands

Hollywood, Oct. 18

KTLA has signed a one-year deal with the Aragon Ballroom to televise bands playing there. Harry Owens in Aragon until May 14, on three-day weekend basis, will provide music until summer. Mary Kaye trio, current at Orpheum, guests on the initiative for \$150. Cost of televising band will be \$700 weekly, plus \$250 for guests.

KTLA seeks sponsor at \$2,000 per show, with station and ballroom splitting the net take. Until sponsor signs, commercials will be pitched to lure patrons to ballroom.

WBNS-TV DEDICATED BY TOP TRADE BRASS

Columbus, Oct. 18

WBNS-TV, owned by the Columbus Dispatch, formerly dedicated its \$1,000,000 television and transmitter building Saturday night (15), with Frank Stanton, CBS president, and other network and national ad biggies on hand for the sendoff.

The hour-long program presented Stanton, Herbert Akerberg, former Columbus man who is v.p. in charge of station relations for CBS, and Mayor James A. Rhodes of Columbus. Edgar T. Wolfe, co-publisher of the Dispatch, gave the dedication speech.

The Dispatch made the most of the opportunity with a 16-page television section in its Sunday (16) paper.

For entertainment during the program the station presented Willie Fischer and his Log Jammers, Three B's and a Honey and the Buzz Saw, championship barbershop quartet, Chet Long, newscaster, and Irwin Johnson, the "Early Worm" disk jockey, were treated as double encores.

Borge Vice 'Ruthie' For Philip Morris

Pianist-comedian Victor Borge is set to sign this week as replacement for CBS-TV's "Ruthie on the Telephone" video's first five-minute strip show aired Mondays, Tuesdays, Thursdays and Fridays in the 7:55 to 8 p.m. period. Show will continue to be bankrolled by Philip Morris, which is reportedly satisfied with the time slot but dissatisfied with "Ruthie," which features Ruth Gilbert and Philip Reed Agency for PM is Bios.

Borge series will be on film and the final pacting awaits only issuance of the American Federation of Musicians' new vidfilm scales. Borge is the latest in a string of performers who were handed their own video shows as a result of guesting on other programs. Among his guests were two appearances on Ed Sullivan's "Toast of the Town" on CBS-TV.

Pabst Wants To Pour Again For Coast BB Games

Hollywood, Oct. 18

Pabst beer will again take up the tab on telecasting the Hollywood and Los Angeles baseball games if it's all right with the coast leaguers. Brewer feels that the investment paid off but the baseballers aren't too sure they want any cameras in their ball yards next season. It'll all be decided at the winter meeting.

Home games of the Hollywood Stars and L. A. Angels on alternate nights cost Pabst around \$900 a copy. Both clubs admitted that TV cut down attendance but the video proponents believe that it's creating new fans and will pay off in the long run.

Frank Mullen May Buy Into Fairbanks Outfit

Hollywood, Oct. 18

Frank M. Mullen is broadening his activities with Jerry Fairbanks and is now acting as consultant on television pictures. Understand he may become financially interested in the company but is continuing to maintain his connection with WPIX, New York.

Mullen has bought a home in suburban Westwood.

TERRY'S NEW CROSLY POST

Cincinnati, Oct. 18

Switching from veepee in charge of television for the Crosley Broadcasting Corp., Marshall N. Terry will establish a merchandising operation in that division upon his return from a brief vacation.

Activities of the Crosley video stations in Cincinnati, Dayton and Columbus, O., will be coordinated through Robert E. Dunville.

DOWNEY TO EXIT MOHAWK TV SHOW

Morton Downey will exit the Mohawk carpet show sometime in December. Cross-the-board TV show, which has Downey on Mondays, Wednesdays and Fridays, and Roberta Quinlan the other two days, will be changed so that Miss Quinlan will go on three times weekly. Guests are likely to be used on Miss Quinlan's show. Agency is George R. Nelson, Inc., of Schenectady.

Downey may go on video for Coca Cola, which has long sponsored him in radio.

Strikes Putting Automotives In Video Reverse

Radio and television's stake in the huge automotive industry is jeopardized by the current strikes in steel, coal and aluminum. Several casualties are currently recorded and others may come if these stoppages are prolonged. First major cancellation came with Buick's bowout on the Olsen & Johnson show which goes off the air Oct. 27. Others were in the negotiating stages, with Pontiac dropping a tele deal with the William Morris agency as soon as the steel and coal strikes got under way, while Chrysler shied away from bankrolling CBS-TV's Ken Murray show with the advent of pickets around the mines and steel plants.

Reasons for the sudden cancellation by Buick of the NBC-TV O&J program were veiled in conflicting reports, but auto firm's fear that the strikes would cut off their supply of raw materials is said to be the primary reason for Buick's acquiescence to letting them out of a standard 39-week contract. Otherwise there might have been strong attempts by the sponsor to hold on to this show since it has had a consistently high Hoperatone, and has done a good job in selling the new Buick "Special."

Both talent and ad agencies had been optimistic that the auto industry could outlive the steel and coal strikes. However, with labor strife starting in the aluminum industry, all bets are off in this direction. This despite the fact that last week Ford dealers signed Kay Kyster to a CBS network tenure starting Nov. 15.

Another major tele advertiser in the auto field is Chevrolet plus others which use spots in both tele and radio.

The O&J cancellation leaves NBC with a gaping hole in its Thursday night schedule. for

(Continued on page 38)

'Broadway Revue' to Be Integrated Into 3-Hour Sat. Nite NBC Pattern

Mystery of how to dispose of its valuable "Broadway Revue" property was finally solved by NBC-TV this week. Web has decided to slot the hour-long show as part of its projected three-hour spread on Saturday nights. Exact starting time has not been determined, pending NBC's pacting of the 12 bankrollers it is seeking to sponsor a quarter-hour each of the entire evening.

"Revue" was bankrolled last season by Admiral Radio but that outfit dropped its option this year on the plea that the show, which carries a \$20,000 talent and production fee, was too expensive. Program is produced by Max Liebman in collaboration with the William Morris office. It is expected that Sid Caesar and Imogene Coca will again be co-starred. Mary McCarty, who also starred last year, is now featured in the Broadway production "Miss Liberty," and Marge and Gower Champion, who held down the dancing chores last season, are now doing film work in Hollywood.

NBC's Saturday night plans conceived by veepee Sylvester L. "Pat" Weaver, are to show what the average American family does on a Saturday night. "Revue" would fit into the format directly, since in this instance, the family could be taken to a Broadway revue.

CBS Kine-Happy, Plans More New Off-the-Tube Shows From H'wood

CBS TO ALTERNATE 'ROMANCE,' 'INSIDE USA'

"Romance," half-hour dramatic series starring Lilli Palmer, has been selected by CBS-TV to alternate each week with Arthur Schwartz' "Inside U.S.A. with Chevrolet" in the Thursday night 8:30 to 9 slot. First in the new series tees off Nov. 3 as a sustainer. It's one of the few house packages which CBS will have put on the air before wrapping up a sponsor, under the web's policy of keeping its top shows on ice until they are sold.

Show according to program chief Charles Underhill, will accent romance and will attempt to capitalize on the romantic idea inherent in filmed love stories which, he said, radio has never been able to capture. Tentatively set for the preem is a 1920 version of the classic "Camille." Show will be directed by Robert Stevens, who now produces and directs "Suspense" for CBS-TV.

Non-TVers For Rogers 'Showcase'

That old "sins of the fathers" axiom is taking an especially heavy toll of new and upcoming television variety shows. With producers of established vaudeo programs having already scraped the bottom of the talent barrel, the newer producers are finding it necessary to seek out fresh performers who have not yet worn out their TV welcome. Indicative of the new approach is the proposed format of the "Buddy Rogers Showcase," half-hour vaudeo presentation which tees off Nov. 2 via ABC-TV.

That show will seek to spotlight good, professional talent which has not yet hit the bigtime. As a result, Rogers' producer and personal manager, Mal Boyd, this week sent out letters to the major talent agents in N. Y. declaring the show would be "devoted to the discovery and buildup of promising new acts." Boyd promised that Rogers would give each act selected a "sendoff and buildup" that should go a long way towards their moving into national prominence.

Boyd has signed Gainsborough Associates, Indie N. Y. agency, to represent the package in the talent hunt. Working with Hal Friedman of the ABC talent department and Eddie Nugent, who is to direct the show, they plan to scout all the N. Y. niteries and vaude houses for the type of talent requested. For the maximum results, each performer is to be backgrounded as far as possible on the TV show by the same original color and atmosphere of his niter or vaude routine. Boyd will also audition acts picking up time.

Rogers himself has been confronted with the way TV eats up material so rapidly. After doing a whirlwind guestar ride of more than 10 TV shows before signing his current seven-year AM-TV contract with ABC, he has nixed all further video guest spots to save material for his own show.

Ohio Set Sales Zoom Far Ahead of '49 Estimates

Cincinnati, Oct. 18

Sales of TV sets in Cincy, Dayton and Columbus, O., are zooming and nearly three months ahead of figures estimated for all of 1949, according to researchers of the Crosley Broadcasting Corp., which has a video station in each of the three cities.

Recent inauguration of coastal service and improved quality of pictures are credited for the growing demand. Other contributing factors are the increased number of stations providing a wider choice of programs and the gradual reduction in prices of video sets.

It's predicted that the three-city area will have 100,000 sets by early spring.

CBS-TV, believing its kinescopes compare favorably with live television shows, will stick to the kine process on the Ed Wynn show. Program chief Charles Underhill this week scotched reports that the web would begin lensing the program on straight film, declaring the kine had worked out so satisfactorily that it is now planned to bring at least three other Hollywood-originated shows to the eastern and midwest webs via off-the-tube filming in the near future.

While most reaction to quality of the Wynn kine has been good, it had been rumored that both CBS and Spidel Watch Band, sponsors of the half-hour Thursday night show, were dissatisfied. With Wynn determined to remain on the Coast, that would have left straight filming as the only alternate method of keeping the show on a full network basis. But, according to Underhill, he and a group of other CBS brass and representatives of Cecil & Presbrey, Spidel's ad agency, watched the show off the air last Thursday night (13) and weren't even conscious that we were watching a recording.

Three shows tentatively planned to be added to the list of kine productions from the Coast are all TV adaptations of CBS-packaged radio programs. These include "Yours Truly, Johnny Dollar," now aired on AM Thursday night at 10:30, which is to get a test kine made Saturday (22). Others are "Philip Marlowe," now aired on CBS-AM Saturday nights at 8 and "Escape."

Philly TV Editors Berate Webs for Poor Ballyhoo In Free Space Available

Philadelphia, Oct. 18

Failure of television to exploit itself fully in the consumer press was brought out at a dinner meeting last night (17) in the Hotel Bellevue-Stratford sponsored by Jack Pacey, touring ABC press agent and the nets' local outlets, WFIL and WFIL-TV.

All four dailies in the Philadelphia area—the morning Inquirer, Evening Bulletin, Daily News and the Camden Courier-Post—carry television columns and are anxious for TV news, Pacey was told. "The dailies at the moment are happy to give television free space," said Merrill Panitt, of the Inquirer, "space they ordinarily should be paid for."

Complaint of the newsmen was that TV was following the publicity groove of AM and getting nowhere. Specifically, the reporters asked the chain to break up the advances of programs, by listing types of shows for the week—mysteries, dramas, sports, etc. "We would particularly like to know who is in what," Panitt said. "Television has a wide open field and is not using it. We would have no objection, for instance, to listing the guest stars on Milton Berle's program if we knew them in advance."

Elmer Cull, Bulletin TV columnist, said another serious omission was the title of the films to be telecast. Readers continually ask for advance info on the pix, Cull said. Other squawks were for the name of the stars in tele plays, and the fact that the TV editors had to go through reams of copy to find out routine info that could easily be supplied at the source.

Pacey, who has been making a tour of 12 cities, principally to plug and give background information on the ABC web, made notations of the complaints and said he'd submit them to the nets' publicity general staff.

Ruggles of Video

Hollywood, Oct. 18

Charlie Ruggles makes his television debut in "The Ruggles" situation-comedy, over KEC-A TV. Program is packaged by Robert Rainsbeck and sponsored by Dr. Ross Dog Food which is laying out \$5,000 weekly for beaming over seven western outlets.

In addition to Ruggles, cast includes Irene Tedrow, Margaret Kerry, Tommy Barnard, Judy Nugent and Jimmy Hawkins. Program will be kinescoped by KEC-A-TV each week for sustaining telecasting in the east. George Cahon will direct.

LO, THE POOR INDIE IN TELEVISION

19,100,000 TV Sets by '54?

Television set circulation is expected to hit 19,100,000 by Jan. 1, 1954, which will more than triple the number of receivers anticipated for the end of this year. Figures are based on the latest estimates of American Telephone & Telegraph, which predicts the 1954 total will reach 43,000,000 families, representing 44.4% of the total U. S. population.

That total will still be considerably less than the number of radio sets now in circulation. But, it is pointed out, TV has consistently proved itself able to outdraw radio in the number of people watching per set, so that the total video audience, not in number of families, might outnumber radio by 1954. If that occurs, it will apply mainly to the key cities, because a large part of the total population under present video channel allocations has as yet no TV in its future.

Following is a breakdown of the number of sets expected during the next five years, as estimated by A. T. & T.

	Cumulative Sets	Total Families	% of Total U. S. Families
Jan. 1, 1950	3,100,000	41,000,000	7.5
1951	6,200,000	41,000,000	14.9
1952	9,900,000	42,100,000	23.5
1953	14,200,000	42,600,000	33.3
1954	19,100,000	43,000,000	44.4

It's Gosch vs. CBS in Resolving 'Next Week on B'way' as Prods. Balk

Technical snafu on CBS-TV's "Tonight on Broadway" Oct. 9, which blanked out the picture on the first 20 minutes of the half-hour show, has producer Martin Gosch and CBS execs talking back to one another. Each side claims the other is responsible for the present difficulty in lining up future shows, which comprise capuled versions of current Broadway legions picked up directly from their theatres. Meanwhile, "Twelfth Night," which was interrupted when the link between the Empire theatre and the CBS-TV transmitter broke down, was repeated last Sunday night (16).

According to Gosch, the "defection" on the part of CBS threw the whole idea into trouble. Producers who had already consented to having their shows tele-trailered have backed out on the assumption that perhaps TV actually is not yet ready technically for them to gamble on. As a result, Gosch was forced for this Sunday (23) to pick up the show from the Latin Quarter, N. Y. city, but no legit shows have been inked yet for succeeding weeks. CBS, for its part, claimed that Gosch promised more than he could live up to when the show was first proposed. Web paid for the snafued

(Continued on page 38)

Jessel, CBS Near TV Deal

Hollywood, Oct. 18. George Jessel and CBS moved closer to a television deal last week after a series of "exploratory" conferences. Net's Harry Ackerman has for weeks been trying to induce the 20th-Fox producer to head up an intimate variety review similar to his stage show of a few years ago.

If terms are acceptable to Jessel, he'll emcee the series and appear with only two performers, a girl personality and a guest. It would be a weekly half-hour show telecast live here and kinescoped for the east. CBS is said to have a sponsor interested in the Jessel show and the country's foremost roadmaster is interested enough to continue the discussions.

Dailies Set TV on Ears

Columbus, Oct. 18. As soon as its station went on the air last month, the Columbus Dispatch posted the WNS-TV test pattern in the right hand "ear" on page one opposite its name.

Some weeks later, the Columbus Citizen snared an agreement with WLW-C for a five-minute newscast every night. To advertise the program, the Citizen began printing WLW-C's test pattern in its right hand "ear" on page one.

Thus, the Ohio State Journal is the only daily in town that doesn't have a test pattern in its ear.

Me, Too

Hollywood, Oct. 18. Another Berle is getting into the TV act. He's Milton's brother, Phil, who'll produce a video recording of the Three Stooges for eastern agency inspection.

ABC has acquired exclusive video rights to the knockabout team.

Winter 'Freeze' On Tele Sports; Prices Too High

N. Y. sports fans may be in for a long winter's famine this year on television, with nothing to sustain their TV fervor but boxing and wrestling. To date, none of the winter events from Madison Sq. Garden, N. Y., has been bought for video, reportedly because the Garden has set too high a price on them. In addition, there is no televising this year of the home football games of either the Brooklyn-S. Y. Yankees or N. Y. Giants.

Sports famine set in for the first time Sunday afternoon (16) when N. Y. video fans seeking some relaxing viewing could find nothing on their sets but test patterns. Sports had been sustained previously by baseball and the World Series which carried through the previous Sunday (9). But, with the exception of the college football games Saturday afternoon, there were no weekend sports events to be had on video.

Situation has already stirred up a demand in the trade that some of the larger TV set manufacturers dig for enough money to buy rights to the pro football games or Garden events. Sports, it has been pointed out, has always been the biggest impetus to set sales, and thus the manufacturers would have everything to win and little to lose.

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New Al Bernie Show, '54 St. Revue' to Fade

CBS-TV is building a new half-hour comedy show around Al Bernie, which will go tentatively into the Wednesday night at 9:30 slot as soon as the test kinescoping is made. Program's format will be basically domestic comedy, which will take Bernie out of vaudeo for the first time since he's been on TV.

"54th Street Revue," hour-long variety production on which Bernie is now emcee, will wind up in a few weeks. Program has been on the air several months without a sponsor and CBS is unwilling any longer to carry the sustaining tab.

RED FACES IN RED INK

The big question mark in video at the moment, and one which is assuming increasing importance, is how the independent station will eventually fit into the TV picture. Thus far, it's conceded, no one has yet come up with a programming pattern that even approximates a surefire technique calculated to win or influence viewers.

The premiere last week of WOR-TV in New York only served to spotlight anew the dilemma confronting the indie station which is left dangling on a cable-less limb without benefit of a network assist. While WOR is the prime basic affiliate of Mutual network in radio, a Mutual TV web is still something of the future, stripping WOR of a TV affiliate status.

The WOR-TV preem programming was generally taken over by the coals by the critical fraternity, who were inclined to criticize the station's failure to inject any single element into its programming not already found on the key network affiliates in Manhattan. Similarly, the point has been raised that trying to duplicate network programming without benefit of network programming facilities is not the answer to indie TV operation.

Looking for a Fourth

The matter takes on increasing importance as more and more channels open up throughout the country. At the moment it's considered unlikely that any city outside of New York will be capable of programming four TV stations. That's based on the assumption that the major two outlets will enjoy the benefits of NBC and CBS programming, with the third drawing the best from DuMont and ABC. That leaves the fourth strictly on its own, in an indie status.

Whereas in radio, the indie station has found its sphere of influence and affluence with a specialized format, it's accepted that the indie TV operation can only survive by achieving a form of specialization of its own, be it sports, foreign language programs, an excursion into cooperative production—or whatever techniques must still be solved.

WPIX, in New York, has been a notable example to date of trying to conquer the indie bugaboo and formulate a distinctive pattern that will establish it as something distinct from network programming. Some maintain that WPIX is on the way to finding its proper programming niche, others are less skeptical on the basis of what has paraded before the cameras.

'ARMED FORCES HOUR' SET AS NBC-TV SERIES

Washington, Oct. 18.

First video series of the Dept. of Defense will start on NBC Oct. 30. Program to be telecast each Sunday under the title of "Armed Forces Hour" will run from 5 to 5:30 p.m. It is the television successor to the "Armed Hour" which NBC broadcast during the war. Program will originate in Washington.

Theme of series is unification, with emphasis on acquainting public with various operations and key figures in the services. Film from a library of some 500,000,000 feet of wartime and training pictures will be drawn upon for action inserts.

Arrangements for the 39-week series were made by Carleton Smith, NBC video director, and Charles Dutton, chief of the Radio-TV branch Office of Public Information Dept. of Defense. Production is under Maj. Robert P. Keim, chief, and Lt. Benjamin Greenberg, USNR, of the TV section of the branch.

Announcers for the series will be Lt. Cass Bielecki, USAF, and Ensign Jack Siegal, USN. Charles Christensen of WNBW Washington will direct for NBC.

RCA Has Millions at Stake In FCC Decision on Color Video

The Lion Roars

Appearance of Celeste Holm as a guest on CBS-TV's "Inside U.S.A." with Chevrolet last Thursday night (13), created an undue stir at the Metro home offices. Someone had mistakenly informed M-G. execs that it was Betty Garrett who had done the guest stint and M-G. like all the major studios, has a definite nix on any of its contract players appearing on TV.

Staff did considerable scurrying until they checked and discovered the error. Miss Holm, incidentally, while formerly under contract to 20th-Fox, is now freelancing and so has no studio commitments. Same situation applied to Margaret O'Brien, who guested on the first "Inside" show. She was under contract at one time to Metro but that studio failed to pick up her option at the last renewal date.

Out of D.C. Maze Emerges a Fact: Color TV Ready

Washington, Oct. 18.

FCC Chairman Wayne Coy today (Tues.) requested RCA, CBS and Color Television, Inc. to supply color tele receivers for FCC testing by Oct. 28 or explain why they cannot. Coy's action was regarded as indication the Commission is eager to settle the color video issue quickly. He made the request during testimony by George E. Sleeper, Jr., engineering v.p. of CTI.

Sleeper said CTI has one receiver ready, but is building others. His company has been testing a projection color TV receiver for two weeks, he added, but thinks it should be field-tested for six months before the Commission issues a decision.

Washington, Oct. 18.

Now, after three weeks of hearings, that the FCC has lifted the curtain on color television, some of the black clouds are beginning to disappear. Emerging from the confusion of claims and counter-claims, compatibility and incompatibility, adaptation and conversion there is developing a growing realization that color is sufficiently advanced to make it available to

(Continued on page 38)

CBS Clearance Snag Clips Clipper Craft Coin In Polgar Cancellation

Television's chief bugaboo of multi-network affiliations crossed up CBS-TV again this week. Clipper Craft Clothes, sponsor of the 16-minute "Amazing Polgar" wanted to extend the show to a half-hour once weekly. Because CBS could not clear the necessary time with its affiliates the show is cancelling out after this week's stanza on Friday (21).

CBS is still trying to line up the time on some night during the week in an effort to hang onto the show. If it does not succeed, the program is expected to move to another web. In disclosing the cancellation, Norman E. Kersta, vice-president of the Weintraub ad agency which handles the account explained that the full impact of hypnosis Polgar could only be appreciated via a build-up explanation and interpretation of his demonstrations. All these Kersta said, are difficult to do in a 16-minute format.

RCA stands to lose millions of dollars annually in patent royalties if the FCC okays any competing color television system at the current hearings in Washington. That, according to trade observers, is the reason RCA is battling so hard in the present fight and has spent an estimated \$1,000,000 in the preparation and staging of its D.C. color demonstrations.

Corporation now controls most of the basic TV manufacturing patents, licensing one or more of them to every manufacturer in the business with the exception of DuMont. Outfit receives a 2% royalty on the manufacturer's sale of all products using its patents, which has accounted for a large share of its TV revenue to date. Exact amount derived by RCA from its patent royalties has long been a top corporation secret but it is estimated to be no lower than \$10,000,000 yearly.

If the FCC greenlights color video and it is not the RCA proposed system, consequently, RCA would lose a tremendous amount of yearly revenue from licensing its patents. While no one to date has predicted that an okay on color would swing all TV that way, it's believed that a majority of the sets manufactured once color comes in would be color sets. As a result, if set circulation hits the 20,000,000 or 30,000,000 figure in the next 10 or 15 years, RCA would be losing the patent royalties on that many sets. CBS, which is backing RCA once more in the color fight, has already testified before the FCC that it would license its patents as inexpensively as possible if its system receives the go-ahead signal.

Where the total CBS expenditures in demonstrating its color video in Washington has run about \$250,000, RCA is known to have almost quadrupled that amount. Latter corporation was forced to work its engineers 24 hours a day in getting its equipment ready in time and, in addition, built considerable new equipment which CBS already had on hand. Where CBS, for its top color program, imported the "Vanity Fair" show from N.Y. and aired it only locally, RCA brought the "Kukla, Fran and Ollie" show in from Chicago to D.C., which necessitated a shift in NBC's cable link. "Kukla" was aired on its regular number of stations in permit RCA to demonstrate the compatibility of its system.

Goldmark Bids FCC to 'Go CBS'

Washington, Oct. 18.

Adoption of the CBS color video system was urged upon the FCC yesterday (Mon.) by its inventor, Dr. Peter C. Goldmark, as the quickest means of bringing the art to the public and as an incentive to future development. Other systems, he said, are still in the "dream" stage. CBS color is ready now, he said, and its immediate authorization would be the best incentive for further refinements.

Goldmark, who also developed Columbia's long playing record, admitted his system is a compromise with theoretically ideal color. But his approach to the problem, he said, has been to make available a practical method within the

(Continued on page 38)

3 Stooges on TV

Hollywood, Oct. 18.

Kinescope recording of the Three Stooges was made by ABC-TV here Saturday (15). The web has exclusive TV sales rights for the film clones in a 30-minute situation comedy series. Each episode will stand alone and will spot the Stooges in different occupations.

Phil Berle, brother of Milton Berle, will direct with George M. Cahan handling the directorial assignment for ABC.



c-o-u-n-t t-h-e h-o-u-s-e

The measure of a hit is the length of the line at the box office — not the pre-opening claims of the producer.

Now that the season has started, a count of the house shows NBC with:

top network billings...most sponsored hours
...most nearly sold-out schedule in radio.

The pay-off is always at the box office — and here's why the obvious preference is for NBC: strongest station lineup in radio... largest audience in advertising.

NBC

America's No. 1 Network
a service of Radio Corporation of America

WOR-TV Unveiling Gets Critical Panning for Lack of Showmanship

WOR-TV finally plunged into television right up to its ankles last week. Trailing the three other major networks' entries into video by several years, the Mutual flag ship has come into the new medium if not too late, then with too little—too little coin, too little originality and too little showman-

ship. These shortcomings were glaringly evident when WOR-TV teed off with its regular two-hour daily broadcasting schedule last Tuesday night (11). As a debut, it was more like a debacle. The parlay of snafus and equipment and small-time programming added up to a virtually solid block of monotony. It was clear that this operation, far from learning from the video pioneers, was doomed to repeat and even magnify their mistakes.

The technical foul-up which cut off the sound for the first seven of eight minutes could have happened to anyone. But the general mishandling of the station's program could have been avoided with the exercise of some imagination. The playing of an Al Jolson recording

JOAN ROBERTS SHOW
APARTMENT 3C
JOHN REED KING SHOW
THE HANDY MAN
BARRY GRAY SHOW

of "April Showers" and John B. Campbell's opening comments (both of which, incidentally, were heard as an anticlimax before the station's sign-off) was a feeble try at showmanship. Where were the name stars, the political dignitaries, the honks and ballshoes which could have made this a send-off instead of a washout?

The drabness of the kickoff was accentuated by a stunt that would have been unpardonable even for a lankum station, much less a metropolitan one. On each of the programs a flock of congratulatory messages was read from equipment and building supply manufacturers involved in the construction of the WOR-TV transmitter and studios. Starting off with perfunctory felicitations to WOR-TV, each of the telegrams quickly switched into long-winded and dully-written plugs for the various companies. One of the messages had the misfortune of being read twice that night.

Lack of Top Programming

The programming was on the mediocre side without a first class offering in the lineup. Following is a critical rundown of the shows, all of which will be regular fare on WOR-TV.

Joan Roberts, spotted across the board at 7 p.m., delivered some fat soprano warbling with off-stage piano accompaniment. Miss Roberts marred her efforts with artificial gestures and self-conscious posturing. Any singer, however, would have had a tough time if faced with an unrelieved 15-minute chore on a miniature set with the cameras having no place else to go. Ed Revaux directed.

"Apartment 3C," a domestic comedy starring John and Barbara Gay twice weekly, was a poorly conceived and badly executed show. Aside from having to read a couple of those embarrassing congratulatory wires, the Gays were saddled with trite lines in a commonplace plot. Apparently anxious to get through as soon as possible, the Gays spoke as rapidly as when they weren't speaking in unison, that they were unintelligible for the most part. Harvey Marchant writes and directs the series.

The John Reed King Show, bankrolled by Flaxstaff Foods twice weekly, is a routine giveaway show. The giveaways aren't big enough to stir any independent excitement and the format, used here is of the most ordinary quiz and parlor game variety. King, as emcee, is typically over-enthusiastic. Donald Richards rendered a couple of show tunes with a first-rate voice but he was entirely irrelevant to the rest of the proceedings. Plugs for the sponsor were inserted with a liberality that bordered on license.

"The Handy Man," a 30-minute

one weekly show, featured Jack Creamer in the best show of the night by far. Creamer is a clever gadgeteer who demonstrates household tricks for the housewife. He has a natural pitch for TV with all his demonstrations having a visual peg. Creamer, however, could be better limited to a quarter-hour session where he could be more selective in his choice of material.

"The Barry Gray Show" concluded the night's lineup with a series of interviews from the roof studio of the New Amsterdam theatre. With its casual, unplanned format, this type of show, at best, is suitable for very late in the evening as a sort of relaxation from the more formal type of programming. Opposite Milton Berle on NBC or even lesser shows, it means nothing. On the opener, the ad libbing guests included Myron Cohen, Irving Caesar, Tony Canneri, Di Castro sisters and Hope Miller. Gray conducts the show with a chat and ingratiating manner.

TOON-A-VISION

With Artie Malvin, Marry Lutes, Tom Howell, cartoonist
Producers: Malvin, Howell
Director: Mende Brown
30 Mins., Fri., 7:30 p.m.
Sustaining
WOR-TV, New York

"Toon-a-Vision," like most of the shows on New York's newest twelve channel, is a low-budget operation. It won't stand up against high or medium-powered competition, but it's nevertheless a pleasant, moderately amusing program.

Title derives from a mock tele set which projects cartoons. Although these are stills, they are given a feeling of animation by various means, including moving shadows, balloons and overlays. Sketches serve two functions: as clues in a viewer quiz and as gag illustrations to background the stanza's singers.

Format of the game calls for the "toon-a-vision" screen to give several hints to the title of a popular song, while emcee Artie Malvin and femmecee Marry Lutes call listeners for their guesses. In addition one tougher poser serves as the jackpot question for a write-in contest. Prizes offered are unpretentious, but the drawings are fairly funny and the titles not too difficult to identify.

Between rounds of the quiz Malvin and Miss Lutes chirp several solos and do a couple of romantic duets. A personable young warbler, Malvin has a strong likeable voice and also handles his telephonic chores smoothly. Miss Lutes teases prettily and vocalizes huskily, but her gesturing is too broad for a camera closeup. With only a piano for accompaniment and no relief save for the cartoons and the phone calls, the pair have a hard assignment in holding a discriminating viewer's attention.

Productionwise the airer would be aided by a warmer set and lighting changes that could lend variations of mood.

AL SIEGEL'S SONG SHOP

With Siegel, Judy Tyler, Howard Marmor, Jimmy Dolan, Heather-Lones
Director: Ed Revaux
30 Mins., Wed., Fri., 8:30 p.m.
Sustaining
WOR-TV, New York

The idea of having a bunch of talented kids hanging around a studio to answer telephone requests and oblige with some on-the-spot vocals is perhaps a sound one, particularly if the aforementioned kids are talented and tele-gamous. It's the formula cooked up by Al Siegel for his "Song Shop" presentation on WOR-TV, with Siegel presiding at the keyboards and his sales staff of gals and boys hovering near the telephone like a bunch of dance hall hostesses waiting to see who'll be chosen next.

Unfortunately there's too much of an amateur quality about this one. As it stands now, the major accent is put on the telephone, rather than the performers. And when the phone does ring, everybody takes it as a cue for a Jack Eggen routine, no better, nor worse.

Some good solid renditions on a strictly professional level would, of course, compensate for the show's remaining deficiencies. But, as heard and seen last Friday, it just wasn't there.

CAPITOL CLOAKROOM
With Eric Sevareid, Willard Shadel, Griffing Bancroft, Sen. Kenneth S. Wherry, guest
Producer: Lewis Shallenberger
30 Mins., Fri., 10:30 p.m.
Sustaining
CBS-TV, from Washington

"Capitol Cloakroom" is another in the expanding series of talk shows getting the simultaneous AM-TV treatment, this one coming out of Washington on Friday nights at 10:30. Just how effective these sight-and-sound politico gab sessions can be is yet to be determined. As one facet of the behind-the-scenes D.C. manipulating going on, it perhaps can be credited as an interesting venture into a TV crisis course.

Otherwise, it amounts to focusing a camera on four men around a table in this instance CBS correspondents Eric Sevareid, Willard Shadel and Griffing Bancroft interviewing Sen. Kenneth S. Wherry from Nebraska, which invariably makes better audio programming.

On the "Capitol Cloakroom" premise it was a case of one guy—Wherry—practically converting the full half-hour into a filibuster and channeling the issue—the dispute between the armed services over unification—into a rousing paean for Republicanism, Americanism, free enterprise and the late lamented 80th Congress.

As a TV showcase that might have been captioned "Politician at Work" it had its moments, until the realization dawned that when it was all over, Wherry had said practically nothing on the issue on hand and had managed to prevent the others from talking.

As such, the program cried out for a moderator who can hold the talk reins in check. Occasionally the camera gave a fleeting view of Sevareid, Shadel and Bancroft, but for the most part they were rendered speechless.

YOU BE THE JURY

With Joseph Granby, Russell Hicks, Bayne Barron, Peter McCabe, others
Producers: Kenneth Heria, Russell Furse
Writers: Joel Kane, Robert Cohen, John Kahn
30 Mins., Mon., 9 p.m.
KLAC-TV, from Hollywood

Audience is made part of the show in "You Be the Jury"—viewer is asked to be just that, as he, one of 12 good men and true, listens to a murder trial and is instructed by the bench to bring in a verdict of guilty or not guilty. It's a slick idea for a dramatic courtroom program, and undoubtedly will get plenty of response. The spectator is requested to mail in his verdict with reasons for decision, in 50 words or less, and winner of best letter will get merchandise prizes.

Thirty-minuter devotes first couple of minutes to film, a man hauling a femme's body out of an auto at night and pitching it over a precipice. Spectator then is whisked to courtroom, where the accused now is standing trial for the murder of his wife. "Juryman" follows the case as witnesses are called, opposing counsel engage in verbal fireworks, defendant gives his testimony, and judge turns and gives you his instructions.

Action carries conviction, and if subsequent programs are of same quality show is bound to assay highly. Cast members enact their parts well—Joseph Granby, defendant, Russell Hicks, Judge, Bayne Barron, prosecuting attorney, Peter McCabe, defending attorney. Supporting players likewise contribute to general interest.

LATIN CRUISE

With Bobby Ramos and orch. Lita Baron, Great Roberto, Lolita and Ardo
Director: Klaus Landsberg
30 Mins., Monday, 8:30 p.m.
KTLA, from Hollywood

Melodic and engaging, "Latin Cruise" gets away to a promising start. It's a revue type of program with band music, singing, novelty numbers and dancing, all with a Latin motif. Action unfolds aboard a cruise ship, S. S. Amigo. Bobby Ramos and his orch breast the show and bring in such entertainers as Lita Baron, Great Roberto, and Lolita and Ardo.

After a slow-moving launching, with what seemed two poorly-selected band numbers, program hit a strong stride with appearance of the Great Roberto, Latin puppeteer.

Highlighting show was Lita Baron, Latin looker, with one solo chanting number and another with Ramos. She gave the proper verve and dash needed for video revues, and did it with charming ease. Miss Baron is from films. Balance of program was composed of dancers Lolita and Ardo, who step nimbly. Ramos does good job heading show.

Inside Television

"There will be no change in ownership or management of WRKB" was the statement issued by John Balaban, headman of Balaban & Katz, Chi theatre chain in response to declaration by Klaus Landsberg of KTLA, Los Angeles, that Paramount Pictures will put WRKB up for sale when the film company divests itself of the theatre chain under the terms of the divorce decree.

WRKB is licensed to Balaban & Katz, and under terms of the divorce decree remains the property of the theatre chain.

"Joan of Arc" set left on the sound stage at Hal Roach Coast studios by Sierra Pictures has certainly come in handy for television film producers. Single set has been used by four video pix makers along with two religious film groups. Ace Pictures, Teleplay Productions and Pyramid Productions have each used the layout, dressed differently each time by set designers, for pix made for Procter & Gamble sponsorship. Grant-Realm Productions also used the set when making pix for American Tobacco sponsorship.

Job possibilities, wage levels and qualifications in TV, radio and films will be discussed by representatives of the various unions in the fields tomorrow (Thurs.) at 6:30 p.m. in N.Y.'s President theatre. The open meeting is sponsored by the film department of the Dramatic Workshop and will be chaired by Nathan M. Rudich, secretary of the Independent Television Producers Assn.

Reps of 14 unions have been invited to participate.

Following the outlaying of part of RCA's renewal service contract for TV receivers under the N.Y. state insurance laws, the company has inaugurated a new plan to provide for the replacement of parts and tubes under the contract's one-year period. Plan includes an insurance policy issued by Massachusetts Bonding & Insurance, which may be applied to all renewal contracts purchased in the state.

Consolidated Edison of N.Y. and other public utilities are riding in on the television gravy train with added revenue far exceeding earlier estimates. Opinion sheet on Con-Edison issued by Townsend, Crad & Co., members of the N.Y. Stock Exchange, predicted the addition of 500,000 sets in N.Y. will add 100,000,000 kilowatt hours to the company's services. At present margins, according to the brokers, this would increase earnings by almost \$3,000,000, or 17¢ per share after allowing for income taxes.

Pointing out that TV has been a source of increased demand for Con-Edison, the statement estimated that installation of a receiver has boosted consumption 15 KWH per month. Increase has come largely in the evening hours when, according to the brokers, the company had previously faced difficulty in stimulating consumption.

Taking a breather from the current color television hearings before the FCC in Washington, Dr. Peter C. Goldmark, CBS director of research and engineering development, flies to England Oct. 23 to demonstrate both CBS color video and the long-playing record to British engineers and scientists.

Goldmark is making the trip at the invitation of the British Institute of Electrical Engineers and the British Electric Musical Industries. For his lecture on color TV before the BIEE in London Oct. 31, he'll use equipment made by the Pye Radio firm of England. Goldmark is scheduled to return to the U.S. Nov. 2 aboard the Mauritania, in time for the scheduled comparative demonstrations of CBS and RCA color video equipment before the FCC.

Story of the last night spent in the U.S. by the late Col. David Marcus, American casualty in the recent Arab-Jewish conflict in Israel, will be dramatized on the screen of NBC's "City at Midnight" first television show to be staged on location. Series kicks off next Tuesday night (25) in the 11 p.m. to midnight slot, airing only locally over WNET, NBC's N.Y. flagship.

Initiator will be titled "Colonel From Rivington Street" and will originate from Manhattan's lower east side, where Marcus was born. Allegedly true story, penned by David Sureck, will dramatize his return to his birthplace so that he could attend services in a neighborhood synagogue before shoving off for Israel. Scheck, Dahlman and Black, the indie package agency producing the series, plan to televise scenes from the synagogue's interior, utilizing several hundred extras, as well as from a nabe bar and side streets.

JOE GRAYDON SHOW

With Graydon, Anita Gordon, Ruth and Jimmy Dodd, Sonny Burke, the Crew Chiefs (4), Roe Hillman orch
Producer: Jack Creamer
Director: Luther Newby
30 Mins., Tues., 8:30 p.m.
KLAC-TV, Hollywood

Casualty staged music package is as delectable a tuneshow as has battled its way through the Los Angeles smog in weeks. Breezy staging is a tribute to Ruth Newby's directorial know-how and teeming off the pleasantly informal jam session was a bell-ringer for all others concerned.

Ten sock musical numbers were crammed into the swift-flying 30 minutes, paced by the Ring-mounding Joe Graydon, plus the Crew Chiefs (three guys and a gal), on "Amarillo." Ruth and Jimmy Dodd, who wrote the piece, followed with their own version. Anita Gordon definitely picture bait, thrashed "You Go to My Head" and segued into "How It Lies." Composer and Coast Decca recording chief Sonny Burke, who wrote it, added it with her for dear life. Same with his "You Was," in which Graydon joined the chanteuse in a choice duet backed by Roe Hillman's combo and, again, Burke.

Burke's "Black Coffee" gave the tunesmith and guitarist Williams really solid videmen a chance to showcase their art musicianship. Graydon, a good-looking kid with a fine knack for emcee routines, parried with "Someone to Watch Over Me." The Daddies were re-joined for another original, "Pussy Cat Polka." The Williams crew cut loose again with a free-wheeling boedown, and Graydon closed it big with "Circus."

Format of having a visitor each week from Hollywood's thickly populated tunesmith colony is a good one that should pay off, particularly in view of the top talent on hand to sell the guests' wares.

MEET YOUR MATCH

With Bill Cullen, guests
Producer: Sam Levine
Directors: Derek Leighton, Joe Keating
30 Mins., Thurs., 8:30 p.m.
Participating
WOR-TV, New York

There's little to commend this new quizer, outside of one format twist—contestants are permitted to pick their opponents. Fact that guests compete against each other, person remaining at the finish getting a crack at the jackpot, provides a fairly interesting flip. But this failed to compensate for an otherwise poor production on the debut.

Emcee Bill Cullen showed little video presence. His eyes roamed around the stage rather than concentrating on the players or the viewers. His cracks were not pointed, his attitude was occasionally condescending and his use of words such as "lousy" was offensive. Positioning of contestants was frequently inept, resulting in blocked vision or views of backs instead of faces. And Cullen's comments, "The veepee in charge tells me you'd better move over," were awkward.

Choice of guests (including a rainmaker, model, wig-maker, pilot, mortician and dentist) was fair, but no reason was given for keeping their names secret. Placards with the contestant's occupation were no substitute for the intimate feeling of knowing the participant.

Camera-work, which used too much panning, was haphazard and inept. Cutting was also bad with shifts from one camera to another taking place without reason. Several times direction fumbled with bad timing when a commercial film was picked up or a winner was made to "The Brain." The latter was a grotesquely made-up character, superimposed in a corner of the screen to deliver the jackpot riddle. It was an infantile trick.

Tele Follow-Up Comment

Ed Wynn is giving kinescoping its best forward-step yet. The awareness that his antics are filmed off the tube is almost negligible, even to the most supposedly initiate, and his brand of comedy is so effective that if he did his stuff on a Lindy's menu as background it couldn't miss. "The Perfect Fool" of Broadway musicomedy memory whammed the masses as "The Texaco Fire Chief" in another era, and Wynn has fair to complete the cycle under the TV evolution. If, for a time, his best claim to fame was as Keenan Wynn's father, the about-face is now here—that Metro comedian will soon have to hitchhike on to his father's greater stellar impact for reidentification. Such is the cycle of show biz.

Wynn brings to the telescreen a whimsy and a mimicry that is unique unto itself. His stuff is not all on the Rube Goldberg side although his "inventions" are now famed props. His style of spoofing is tongue-in-cheek without being obtrusive, offensive, or part of the current cycle of inside-trade gags which only 12 people, relatively, in the Brown Derby and Teets Shor orbit might relish, but which are wasted words and time to the vaster audience in between Radio City and Hollywood & Vine.

Milton Berle, the basically good showman that he is, undoubtedly has long since recognized that video format ideas must eclipse and eventually displace the bit-and-number vaudeo technique. He has been striving for that of recent weeks and this past Tuesday really rang the bell with the expert alliance of Will Mahoney, Hugh Herbert, and the younger but equally expert trouping of Janet Blair and the Blackburn Twins. Blending nostalgia with idea, the rousing S. S. Texaco for the world cruise topper permitted for atmospheric, versatile and variegated nonsense to give excellent conclusion to the basic ingredients.

On his own, the vet Mahoney, whose drunk and xylophone-dance routines have long since been "adapted" by other American hoofers—while he was away in England and latterly in Australia—scored resoundingly. Mahoney has been absent for some 16 years from the States but apparently lost none of his know-how. The phlegmatic Herbert, with less of his woo-woo nonsense and more the legitimate funster topped Berle's toppers. The big surprise was the versatility of the Hollywoodian Janet Blair who, with the Blackburn Twins, are currently at the Waldorf-Astoria's Wedgwood Room. They did more than the casual girl-and-two-boys song-and-danceology. Miss Blair is a comedienne to be reckoned with. Her qualifications for Broadway musicomedy are ample, expert and obvious. Same goes for the Blackburns who are graduating from a pair of personable juvenile filler-toppers into equally seasoned performers.

After a few weeks of floundering this season, Philco Television Playhouse finally got back into qualitative video production last Sunday (16) night with its presentation of F. Scott Fitzgerald's "The Last Tycoon," featuring Lewyn MacGrath and John Baragrey. Production-wise, it was a throwback to the compelling dramatics achieved on the Philco stanzas last season.

Here again was evidenced Fred Coe's ability to keep half a dozen threads going with perfect control, flashing from scene to scene with a continuity rarely achieved off the screen. Coe's treatment through the use of segmentary flashbacks heightened the tenseness and dramatic values, yet at no time disrupted the continuity.

Joe Lie's turned in a slick adaptation of Fitzgerald's story of the Hollywood production genius who comes to grief in a Rocky Mountain plane crash while trying to escape the furious tempo of studio life. The TV re-creation of the crashed plane, with its ill-fated victims, including the Reno-bound "Tycoon" and his girl, along with the gal who loved him in vain (the latter relating the flashback sequences) was expertly wrought in establishing the mood for the inevitable tragedy. Performances throughout were excellent.

Dave Garroway's "Garroway At Large" show from Chicago pulled a daring piece of business Sunday (16), which has caused some controversy in New York. Show let something like two minutes go by without a word or note of music, while cameras panned around the studio following the mugging-

progress of Cliff Norton behind trunks, boxes, bits of scenery, etc. Along the line Connie Russell joined him and the two finally sneaked into a room set with a printing press and scattered with counterfeit money. It all led into the song "Counterfeit Love" by the two. It was without a doubt the most imaginative buildup to a tune that tele, or even Garroway and that's going all the way, ever attempted. It was part of a show that was at least on a level with the best Garroway and his crew including Betty Chappert, the Honeydewers, and Jack Haskell, have done. Latterly incidentally was the peg for another piece of unusual production. Walking onto a set stocked with a fake tree, buckets, shovels, etc., to do a pop tune, Haskell and Garroway talked it over while grips removed the scenery piece by piece, one finally picking up the tree to leave a completely bare set as Haskell went into his stuff.

"Twelfth Night," as seen on "Tonight on Broadway" Sunday (16) on CBS-TV, was quite a hodge-podge, and a televiewer unfamiliar with Shakespeare, and especially this particular play, must have wondered what it was all about. The bits from the Broadway play that were presented were too sketchy and fragmentary to be a successful video show, having no plot continuity or point. As a tidbit to give audiences a glimpse at a glamorous Broadway show—maybe. But production and camera work were slipshod. Malvolio's letter-reading bit (as done by Arnold Moss, it's the best thing in the leglight) was cut off in the middle. The camera would pan directly from a closeup of Nina Foch's glamorous face to a closeup of John Mason Brown's lugubrious visage. The brief bits—to one who had seen the leglight—were entertaining or amusing, especially when done so well by the Broadway cast. But as tele—better bar the Bard.

VARIETY has now become a regular Wednesday night prop for the Fitzgeralds on their three-weekly WJZ-TV programming. It's a natural foil for any show, big guests, as occurred with Jack Gaver, the AP drama editor and author of "Curtain Calls" who guested. Gaver was a relaxed guest, and when he got too subjective about his book under Ed Fitzgerald's straightening, Peggen Fitzgerald with an awareness of sponsors and the time element, manifested good showmanship in segueing him into a broader, sponsor-suitable canvas. The Fitzgeralds have the same nice relaxed style on TV as on their AM breakfast palaver.

Renee Carroll, Sardi's w.k. hatchback chick, guested on "We the People," trailering her upcoming (second) book. She had written one, "In Your Hat," some time ago. Mixed signals and failure to cue Miss Carroll that she was on camera created an auditory faux pas as she was shown waving at somebody over the confereer's shoulder. It was obvious that her "script" was out of the lens eye, just in case, and occasionally she was seen glancing over the emcee's shoulder for assurance on her lines. Otherwise, her stint was good as was the general format which embraced those two "basket" cases, Eric Stanley Gardner, the prolific whodunit author, and most notably the well poised Mary Garden, marking her return to the U. S. for a lecture tour. The famed diva's years failed to belie her inherent beauty, and of course her innate showmanship and charm projected via the video like the Chrysler Bldg. Dan Seymour does a good emcee job.

"Chevrolet Tele-Theatre" presented one of the best one-act plays in its new season Monday night (17) via NBC-TV with "Operation Coral," original penned by Stewart Pierce Brown. With a top cast headed by film actor Dane Clark, Cameron Mitchell, now appearing in the Broadway legit clerk "Death of a Salesman" and Frank Albertson, the play was a tightly paced, sharp-hitting tale of two Navy officers at sea during the war who were in love with the same woman. Manner in which the author kept such a situation from becoming trite vindicated the faith of producer Vic McLeod in using original plays for the series.

Garry Simpson's direction kept the 30 minutes rolling fast and his camera work was surefire. Albert-

(Continued on page 36)

TRUAX FAMILY
With Ernest Truax, Sylvia Field, others
Director: Clay Yurdin
Writers: Searle Kramer, James Truax
30 Mins., Thurs., 7:30 p.m.
GIMBELS
WPIX, N. Y.

In "Truax Family," the N. Y. Daily News WPIX has come up with a show that can compete on favorable terms with any high-budgeted network production of a similar format. It's a unique domestic comedy, since the cast includes almost exclusively members of the Truax clan, and another Truax shares in the scripting. They obviously know each other's acting techniques and thus work well together. Ernest Truax and his wife, Sylvia Field are longtime thespians and the rest of the family were literally brought up on acting, which makes for a highly professional crew. This show should turn into a top rater for WPIX and a good selling medium for Gimbel's.

As with all domestic comedies, the proof will lie in the scripting. Idea of the show is to feature the family in typical home atmosphere with the furniture and decor, of course, brought in from Gimbel's. Initiator last Thursday night (9), while based on a timeworn premise of mistaken identity, was a smoothly-paced story and gave good promise for the future. Truax pere was reading a script from a new play, which was to have been angled by a wealthy industrialist, a la Anthony Farrell. Entire family, of course, wanted to get into the act and made a big pitch when the person they thought was the industrialist came to dinner. After they signed the "contracts," their visitor was revealed as an insurance salesman who had sold them policies.

Combination of script, thesping, direction—plus the family touch—built a pleasantly intimate atmosphere to the show. Cast on the prem, in addition to Truax and Miss Field, included Sally, their 17-year-old daughter, as a copywriting aspirant in Gimbel's ad department; her younger brother, Barry, son James and his wife, Vicki, and their neopet daughter. Only outsider was the insurance agent played well by Maurice Manson.

Gimbel plugs were integrated into the script as neatly as any have been done on TV. For the most part Sally would read her ad copy to the assembled family on a chair, a lamp, etc., while the rest of the clan audibly adored the merchandise. Unfortunately, she was the only one who fluffed a line, but that was probably due to opening night nerves. Cameras work was tops except for a bad miscue on the final plug. In all, the show represents a welcome addition to WPIX' programming efforts.

AMERICAN FAMILY JURY
With James O'Neill, Reese Taylor, William Bush, others
Producer-director: Brad Simpson
30 Mins., Friday, 8 p.m.
Sustaining
WOR-TV, N. Y.

This is another of the unfortunate group of programs which premed last week with the debut of WOR-TV. Carbonizing a number of other TV shows which take place in a courtroom, "American Family Jury" puts on trial intimate family problems for judging by a group of 12 members of the studio audience. As such, it has aspects of both John J. Anthony and "Famous Jury Trials" but has neither the interest or suspense of those two predecessors.

Prime weakness of the program, judging from the prem (14) was the almost complete lack of visual interest. It was another one of those on which viewers could have shut their eyes and got just as much or as little from the dialog. Camera work was uninspired, jumping with irregular monotony from the witness stand to the judge and the apparently bored jury. Also at fault was the weak story line. Any such show must engender some conflict if it's to maintain interest and this one, concerning a mother and invalid father at odds over what to do with their wayward son, did not make its point.

Thespian talent for the most part, was good but that was not enough for the show. WOR-TV, especially as a local operation which will have to back the well-heeled TV networks, will have to do better than this if it wants to hold any audience.

BAND OF AMERICA
With Paul Lavalle, Green and White Quartet, Ray Crisara, Ross Gorman, Chauncey Moorehouse, Ford Bond, announcer
Director: Herbert Bayard Swope, Jr.
30 Mins., Mon., 9:30 p.m.
CITIES SERVICE
NBC-TV, from New York
(Ellington & Co.)

Cities Service's "Band of America" is now getting a simultaneous AM-TV spread on NBC Monday nights, and for hand addicts the video version which premed this week adds up to a field day. For that matter, sufficient elements of showmanship are projected to give the 30-minute stanza an overall appeal.

In contrast to the usual orchestral simulcasts which suffer from a static quality—the result of merely panning the cameras on what essentially are audio-slanted performances—there is a movement and versatility about "Band of America" over and above the spirited content of the martial music.

Accent is on novelty and achieving unusual camera effects, as it should be. The superimposition of bandmaster Paul Lavalle's shadow over the uniformed 40-piece orchestra or sections thereof, the vocal gymnastics of the Green and White Quartet in a spirited version of "Shadrack," the "Trombolio" rendition by the trombone section the right-drum manipulation by Chauncey Moorehouse to accompany the bugle and fine corps-the round-robin performance on obsolete instruments by Ross Gorman, the supplementary film footage of cadets on the march to heighten the rendition of "West Point March"—were neatly dovetailed, the payoff being an engaging and showmanly half-hour of music.

Cities Service commercials both animated and film, were convincingly sold.

OLD KNICK MUSIC HALL
With Red Benson, others
Producer: Paul Killiam
Director: Nat Eisenberg
120 Mins., Fri., 9 p.m.
Sustaining
WOR-TV, from New York

Two hours seems to be a long chunk out of any video viewer's evening even under optimum conditions. That length of viewing time becomes especially difficult when there isn't much to sustain interest in the first place.

WOR-TV's "Old Knick Music Hall" is a compendium of many shows that have been standard on the networks. There are traces of amateur hours, quiz shows, community sings and vaudeo with Red Benson working valiantly to sustain interest, but the imitative quality of the show seems too much for him to overcome.

Benson tries his best to make use of the natural qualities of the Old Knick Music Hall. A nitery audience provides a natural habitat for an audience that's willing to pay to be entertained. Unlike other cafe crowds, this customer collection is more than willing to cooperate with the emcee since clientele is accustomed to being asked to perform even when there are no video cameras on hand. However, it's fairly evident that the show's ingredients aren't enough to provide consistent entertainment to either the cafe customers and the video viewers.

At only one point does the show have a semblance of the oldtime music hall. Rendition of the oldtime meller in which the hero and heroine are cheered and the villain hissed in the rapport between viewer and performer in evidence. Otherwise the show could conceivably be run off in a half hour. There just isn't enough material for more.

Winter 'Freeze'

(Continued from page 31)

by bankrolling enough during the winter months to keep the new customer list rolling. While the Giants have ruled out video this year, both the Yankees and the Garden are willing to sell rights but at a higher price than their events brought last year. ABC-TV is televising a full schedule of out-of-town pro football, but only three games will be piped into N. Y.

With no takers, that means there will be no TV pro or college basketball this year, no hockey, dog show, horse show, etc. Also at stake incidentally is weekend biz in the bars and taverns with operators of such emporiums also worried about the possible effects of a mostly sportsless TV during the month to come.

CHESTERFIELD SUPPER CLUB
With Perry Como, Fontaine Sisters, Milton Berle, Martin Block, Mitchell Ayres Orch.
Producer: Bob Moss
30 Mins., Sun., 8 p.m.
LIGGETT & MYERS
NBC-TV, from New York
(Newell Emmott)

Perry Como slipped into NBC-TV's Sunday evening schedule (16) opposite Ed Sullivan's "Toast of the Town" show (CBS, debuting a full half-hour separate and apart from his AM efforts Thursdays 10 p.m., NBC) for the same sponsor. While Como's initial broadcast bore many "first-show" traces, which must be corrected for maximum impact, overall it presented a pleasing 30 minutes of melody and entertainment.

Perhaps the primary source of dissatisfaction was that the half-hour meandered along at a too-relaxed pace, occasionally sagging as a result. This was entirely due to production, one of the main bits of business, involving a song-plugger routine, being much too long for the effect it generated, as an example. On the other hand, the skit which brought guest Milton Berle into the picture was smartly devised, it had the Fontaine trio, draped in oldtime dusters, aboard a prop jolly tuning up "Get Out and Get Under," while a grass-monkey waved his gains from beneath. The grass-monkey turned out to be Berle, appropriately encoined in a Texaco coverall. He then proceeded to get more ad-lib howls out of Como than out of the audience, present or viewing.

Vocal department of the new show was tops. Como set out with the new pop, "Fiddle Dee Dee," with the Fontaines in streamlined, attractive evening gowns, did living Berlin's "I Love You" a medley of standards (to be a request session) while supposedly playing piano. As part of the fade-out scene, done before a new-stand ostensibly after the show was over, he worked over a new rhythm pop with the excellent Fontaines, called "I Wanna Go Home," following with a neat fade-out bit with an old crane selling flowers. Mitch Ayres orchestra, incidentally supplied solid, smartly unobtrusive accompaniment.

Martin Block's commercials were sub-par. The guy seemed plenty nervous and as a result the usual smooth flow of his gab kept gulping from gear to gear. In one closeup, of a Chevy cartoon, he seemed to be bothered by autumn winds, or the cartoon was a prop. It shook like a leaf. Otherwise, the Chevy message was pounded home nicely.

AND EVERYTHING NICE
With Maxine Barratt, Lee Klein, Debra Ruess, Bert Barbach, guests
Producer-director-writer: Bob Lowel
Assistant producer: Barnaby Smith
30 Mins., Mon., 9 p.m.
AMERITEX FABRICS, A. S. BECK SHOES
WARD, DuMont N. Y.
(Dorland)

"And Everything Nice" is billed by DuMont as the answer to charges that television has not solved the problem of how to present fashion shows. But if the stanza caught Monday night (17) was any indication, this program sets fashions on TV at least 10 steps backward. Completely static, over-talky and uninspired, "Nice" might have trouble drawing a housewife audience during daytime hours. As an evening show which has to back the network presentations of competing woe, this one doesn't stand a chance.

Producer-director Bob Lowel must be given credit for trying a new format, which apparently was designed to incorporate certain vaudeo techniques into the fashion display, but it just didn't come off. His use of a talking mannequin to aid Maxine Barratt in commenting on the clothes was corny enough to be embarrassing. Miss Barratt, a one-time dancer, looked sufficiently videogene but she talked too much. Models were pretty and the styles they showed looked okay but their work still resolved itself into mere posing and posturing.

Only phase of the program with any sparkle were the two Brazilian folk tunes sung by Debra Ruess—and her work was partly negated by Lowel's camera work. Bert Barbach, fashion editor of "Apparel Arts," was on hand to show men how to pack a suitcase but his demonstration meant nothing. Plugs for Ameritex Fabrics and A. S. Beck shoes were tossed in profusely and at random. They irritated without selling.

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FCC May Saddle Clear Channels Via Weaker Outlets on Same Range

Washington, Oct. 18

Breaking down of some clear channels by the FCC is reported likely in the near future, according to responsible sources. Staff work on the clear channel issue has already been completed and is now in the hands of the Commission itself.

FCC decision. It's understood, will be to permit some of the 50kw clear channel outlets to keep their present freedom from possible interference by other broadcasters on the same frequency. Several, however, will find other less powerful stations on the same wavelength given the right to operate at night, as well as daytime. If directional antennas are used to protect the 50kw broadcasters from interference.

The clear channel concept was originally adopted to provide 20 stations which could cover the entire country and serve the rural areas. Today there are 23 clear channel kilowatters, although there are other smaller stations on the same frequencies during the daytime hours, when radio waves don't travel as far as at night.

Breakdown of the clear channel concept would have an adverse effect on the big stations, which would not be able to claim as many listeners in outlying districts, although their primary and secondary areas would not be affected. On the other hand, stations which

U. OF CINCY'S RADIO VERSION OF 'MR. CHIPS'

Cincinnati, Oct. 18

It really is "goodbye, Mr. Chips" for Robert M. Fleming in the University of Cincinnati Evening College. After nearly a quarter of a century of teaching at the college, Fleming has resigned to give all of his attention to radio work. In his long campus career, during the later years of which he won the "Mr. Chips" title, he taught hundreds of students in effective speaking, public relations and advertising classes.

But he won't be forgotten by those who sat under him or unknown to future students. As a parting gesture he has set up the \$1,000 Robert M. Fleming scholarship fund to provide a \$40 annual award to the male high school graduate who wants to follow a commerce program in the university's Evening College.

Since 1938 Fleming has devoted much of his time to radio work and for several years has been an executive with Station WCKY here.

now have to leave the airwaves at dark in order to protect the clear channel outlets would have a commercial windfall.

KLAC Drops Two

Hollywood, Oct. 18

"Adams Alley" and "Movie Title Quiz" have been dropped from KLAC-TV after brief runs. Fred Henry, station program director, informed Joe Adams, packager of the show, that layout is finished after he learned that none of the cast showed up for rehearsal and that star didn't even show for the program.

"Alley," therefore, will see its last telecast tomorrow (19) unless a sponsor happens to talk money. "Movie Quiz" was dropped after first telecasting. Henry said layout was just too weak to continue.

Mark Warnow, Hit Parade Maestro, Dead of Heart Attack in New York at 47

Mark Warnow, conductor of the Lucky Strike Hit Parade orchestra, died of a heart attack Monday (17) in New York. He was 47 and the attack that caused his death was the second he suffered within three years. The first, during a stay in Hollywood late in 1946, kept him out of action for almost six months.

Ironically, Warnow was at the Polytechnic Hospital, New York, undergoing a medical checkup when he was stricken. Doctors there could do nothing for him and he died within a few minutes. A short time before, he had talked on the phone with his assistant, Cal Kirby, who will take over the baton in front of the Hit Parade orchestra Saturday (22).

Warnow was a radio musical conductor for almost 20 years and during that time handled the baton on many of the outstanding commercial programs on the air, for American Tobacco, Ward Baking Co., Borden's, Heinz and many others, as well as experimenting with non-commercial broadcasts such as his "Blue Velvet Orchestra" series on CBS 10 or so years ago. Warnow began as a violinist with radio bands under the baton of Freddie Rich and maestros of that era, thereafter graduating to the podium. He came by his musical education, as a violinist, through his father, who gave him his first lesson. Warnow was born in Russia, brought here as a child. Warnow had only returned Sunday (16) from Richmond, Va., where he and Frank Sinatra, Dorothy Kirsten, and others connected with the Hit Parade and the night's "Light Up Time" show sponsored by American Tobacco on NBC did the Parade broadcast. Occasion was the first annual Tobacco Festival staged by the CBS at Richmond.

Warnow leaves five children, three by his first wife who died some 10 years ago and two by his second, from whom he was separated. Raymond Scott, bandleader who achieved similar prominence, is Warnow's only brother. Currently in Detroit with his band, Scott rushed east for the funeral to take place today (Wed.) in N. Y.

TOP FILM SCRIPTERS ON NEW 'WRITERS' PKGE.

First tele show which may show the old shoulder Hollywood has been giving video is being packaged by Don Sharpe, L. A. radio-television agent who reps 20 pic celebrities. Titled "Writers Theatre," the series of 13 video dramas has been scripted by four leading screen scribblers. The writers have formed an organization with Emanuel Lavery, pres.; John Larkin, vicepres.; Jerry Horwin, treasurer, and Allen Rivkin, secretary.

Stanza will star important Hollywood names in original half-hour dramas penned specially for video. The show has already been put on film, and eight others have been cast. Sharpe, who arrived last week in N. Y. from the Coast, produces "Screen Directors Playhouse" and "Richard Diamond Private Detective" for NBC, and assembled "My Favorite Husband" for CBS. His clients include Lucille Ball, Cary Grant and Rosalind Russell.

Houston—The South Texas National Bank has been granted to sponsor the M-G-M transcribed hour-long drama on the "Theatre of the Air" over KYYZ here. The weekly airings feature top names on the M-G-M payroll. Account was set through John Paul Good with agency.

Inside Stuff—Radio

Issue of the alleged "blacklist" against certain individuals in radio and television came up on the floor of the N. Y. American Federation of Radio Artists membership meeting Thursday (13) night. However, because a six-hour-long discussion on the proposed Television Authority kept the session going until 2:45 a.m., the matter was referred to the council. Sentiment was also expressed by some AFRA members that a special membership meeting be held to air the subject.

Question of the "blacklist" was raised when a board member cited the fact that a magazine, The Sign, recently carried an article tagging more than a score of actors and several writers and directors as "Communists or party-liners." The publication listed, along with photographs, some leading figures in the broadcast talent and creative field.

Charge that a "blacklist" exists was first made in July, when director Bill Sweets resigned "under pressure" from the Philips Lord organization.

Ed and Pegen Fitzgerald pulled an unusual audition one recent Saturday morning by doing a complete 30-minute new idea in music, song and chatter as part of their Mr. and Mrs. breakfast time over WJZ, New York. They have 45 minutes on Saturdays and disposed of all their commercials in the first quarter hour, devoting the remaining half-hour to an actual audition of what they plan to be a simulcast AM-TV program. Figuring that they work best when actually "on," they decided to do their stuff as part of their usual informal breakfast palaver. Excepting this time they had a six-piece band set. Todd Manners on vocals, etc.

They own their own package, but the Blue network (ABC) already has BBD&O interest, among others.

An "international radio festival" similar to the annual film event at Cannes which presents top pix of many nations is being milled by ABC. Public affairs veepee Bob Saudek is planning a series which would reprise the "world's best broadcasts" including notable and prize-winning programs of all four major webs, indie stations and foreign nets such as the British Broadcasting Corp. and Radiodiffusion Francaise.

Saudek has been approaching the various chains and program sources to see what material is available. He also will contact the broadcast unions and guilds for the necessary clearances.

CBS Preps TV Buildup For Robt. Q. Lewis; New 'Stock Co.' Show Auditioned

Refuting reports that Robert Q. Lewis would switch over to NBC for a television show, CBS this week revealed it was building a half-hour TV show for the comedian which would keep him before that web's cameras exclusively. Show will be given a closed-circuit audition within the near future and if it proves successful will be slotted in the Friday night 9 to 9:30 period on alternate weeks with the Ford TV Theatre. Kin-scoped version of "Yours Truly, Johnny Dollar" has been tentatively set to occupy the 9:30 to 10 period the weeks when Lewis is aired.

Lewis' program is being produced under the supervision of CBS-TV program chief Charles Underhill and his associate, Jerry Danzig. It will feature Howard Smith's arch, Art Carney, Pert Kelton and a girl singer, as yet unnamed. Cast will form a permanent "stock company" for the program similar to most radio shows. CBS will pitch the audition line to agencies and sponsors, hoping to sell it before it takes the air.

Lewis subbed during the summer for Arthur Godfrey on the latter's early-morning radio show and Wednesday night TV program, Chesterfield cigarettes, sponsors of the video show reportedly liked his work and wanted to sign him for the new Perry Como show, which took off Sunday night (16) on NBC-TV. CBS board chairman William S. Paley, however, turned down the Chesterfield bid.

TELE ACADEMY TO HOLD ANNUAL MEET

Hollywood, Oct. 18

Academy of Television Arts and Sciences Second Annual Conference will be held on Nov. 1 at the Hollywood Athletic Club. Speakers thus far set are Les Hoffman, speaking on behalf of the sponsor, Don Tatum, who will discuss legal problems in television, and Hal Evers, of Woodbury College, scheduled to talk about video surveys.

Other speakers will be set next week. Academy awards will be given out in January, contrary to last year when Awards dinner followed the Conference.

NUNN TO NUNN

Amarillo, Tex., Oct. 18

The FCC has granted the transfer of 200 shares of stock in the Amarillo Broadcasting Co., licensee of KFDA and KFDA-FM from J. Lindsay Nunn to his son, Gilmore H. Nunn.

The father and son in the deal will become equal partners. There was no monetary transaction.

WLW's Chase to Europe

Cincinnati, Oct. 18

Milton Chase, WLW commentator, hopped off today (Tues.) for a six-week survey of social and economic developments in England and Western Europe.

His reports will be heard on the station's "World Front" Sunday panel series in which he participates regularly.

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Early in 1948 the producers of the Bing Crosby show, officials of the American Broadcasting Company and Ampex engineers, recorded the Crosby show on an Ampex 300 magnetic tape recorder. The show has been reproduced on the air directly from the tape, and has been each week since that time.

The freedom and lack of pressure on the artists, combined with the quality, reliability, ease of editing and low cost of the Ampex recorded production, has started a steady parade of outstanding talent in the Ampex direction—all asking for their programs to be "Ampexed."

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*Nielsen Radio Index February-March, 1949

when you want
coverage you want

WLW

Color TV Ready

Continued from page 31

the public and that some way must be found to do it soon. The idea that government must wait for the "perfect" system seems to be going out the window.

That the FCC is deadly serious in its efforts to find a solution is indicated in its plans for further color hearings. These will continue with some interruptions for practically the rest of the year. They will include comparative side-by-side demonstrations of CBS and RCA color as well as black and white reception from color compared with Du Mont reception from monochrome transmissions. Late next month members of the Commission will fly to the West Coast to view a demonstration of a third-color system, developed by Color Television, Inc., of San Francisco.

The schedule precludes any likelihood that hearings on revised allocations of channels in the present television band and on proposed video expansion into UHF can get under way before 1950.

Freeze Lift in '49 Doomed

In other words, any possibility of the freeze being lifted this year is now definitely killed. The Commission is giving color right of way in an effort to dispose of the question before going ahead with opening up new video channels.

Prolongation of the freeze because of color may stir up some development which may ease the problem. With color getting more and more into the industry's hair, it is thought, stronger efforts may be made by manufacturers and others to get it out. As the hearings continue and public awareness of color video grows, competitive forces may be aroused, in self-defense, to support Commission action.

Commission hearings last week hinted at the direction of the determination of the issue. Questioning of the first non-industry witnesses brought testimony that (1) the public wants color, (2) CBS color is superior to RCA's and (3) there is no need for the Commission to wait long to act.

One of these witnesses was Dr. Charles W. Geer, a physicist at the University of Southern California, who has patented a three-color receiver tube to permit conversion of a video set regardless of what system may be adopted. He was kept on the stand for several hours while commissioners sought his views on various aspects of the problem. Geer would not support any of the systems which have been demonstrated, since he does not like "CBS mechanical converters" and thinks the RCA apparatus "de-

fective." Yet he favored an early decision on the ground that "color is definitely here."

Commissioner Frieda Hennock wanted to know what he thought of CBS color fidelity. Geer said it left little room for improvement.

'Paralysis of Analysis'

Commissioner Robert Jones asked how long he thought FCC should wait before going ahead. Geer thought the Commission should see the color tele demonstration in Princeton and act soon afterward. No he didn't see why it should have to collect more information. A government agency make its decision on the basis of its available knowledge, he said. "We've got to decide to go ahead now," he added, "if there's ever to be action."

"To avoid paralysis of analysis," said Jones.

"Yes," said Geer.

Considerable attention was also given Dean Brewster Judd, eminent authority on optics of the National Bureau of Standards. Judd was presented as a witness for CBS with the permission of Dr. Edward L. Condon who heads a non-industry committee investigating the color situation for Sen. Edwin C. Johnson, chairman of the Senate Commerce Committee.

"Why have color?" Judd was asked.

"It is natural for people to see in color," he replied.

Judd had seen both the RCA and CBS demonstrations. The CBS color was much better, he said. Its fidelity, he thought, was comparable to Technicolor motion pictures.

Under Commission questioning he delivered a lecture on colorimetry. Normal vision, he explained, requires the three primary colors. The two-color lowest price sets of RCA, he testified, do not permit color fidelity.

From this and other testimony, it appeared, the Commission has become disposed to decide affirmatively on color. From the demonstrations so far and corroborative data, it seems to have abandoned, at least temporarily, any thought of adopting the RCA system. That leaves only the CBS system, lacking though it is in full compatibility, for the Commission to consider at this stage of the hearings.

Baltimore—Appointment of John T. Wilner as engineering director of WBAL and WBAL-TV has been announced. Wilner, former engineer in charge of CBS television transmitter development, is one of the pioneer television engineers in the country.

L'ville Sales Skyrocket

Louisville, Oct. 18

Past six weeks has seen a skyrocketing in TV set sales in the Louisville area. As of Oct. 1, there were 10,557 television sets in the area, an increase of 1,360 since Sept. 1.

Interesting to note that the figure of Oct. 1 does not include sets sold as a result of the WAVE-TV coverage of the World Series, which had not been resolved at that time. Local dealers and distributors report a sellout of sets during the Series, many of whom have large back orders, making last week the top week in TV set sales in the Louisville territory.

Cleve. TV

Continued from page 30

schedule. For his midnight extension, Hanrahan considers a show built around a small musical combination with an alert emcee as his best bet. In the expanded afternoon period, programming will be aimed for housewives.

Over at NBC's WNBK, the response to "Through the Kitchen Window," a half-hour cooking show on Tuesday and Thursday has been so inspiring that the sponsor, East Ohio Gas Co., is now considering making the show a five-week presentation.

Manager Joseph A. Jenkins declared that his program department is now working out details to fill the gap between the 2:30 and 5 p.m. return-to-air-time with a series of afternoon shows. Several prospective advertisers already are reported to have opened negotiations for air time.

Many distributors in this area maintain that WEWS pioneering action in presenting complete afternoon shows beginning at 2 p.m. has helped them "sell sets when prospective sellers come down town to see sets. We have something to show them," is their attitude.

WXEL Sets Dec. Freeze

This spurt in set sales is expected to be hyped even more in mid-December when WXEL goes on the air. The station will take the DuMont net leaving CBS and ABC with WEWS, NBC, of course, is with WNBK. WXEL has secondary claim to CBS and ABC.

Sports has played its role in building audiences although bringing athletics to viewers has been a costly proposition to WEWS which took the lead in telecasting the Indians as well as basketball and hockey.

Because of the cancellation of regular business, the Scripps-Howard station chalked up a \$75,000 loss in telecasting baseball this past season and an estimated loss of \$41,000 in basketball and hockey during the 1948-49 season. During the baseball season, the station contracted for an estimated \$150,000 to deliver the baseball games and sold only half the games for a \$75,000 billing.

For the moment there appears little action materializing as to the telecasting of next year's baseball games. WEWS, however, has signed with P.O.C. to televise the final period of 19 Saturday night games and one Sunday afternoon game from the Arena.

Special events also are on the agenda of both stations but high costs and subsequent cancelling out of sponsored shows virtually prohibits such luxuries.

In pushing local drama groups, WEWS has already staged one performance by the Gilpin players of the Karamu House and several other plays are being considered.

WXEL's program has not been announced although station officials say that "we'll be on the air with many Christmas features."

Strikes

Continued from page 30

which the web has not yet decided on a replacement.

Outsiders reason for the O&J bowout, according to Kudner agency execs, which handles the Buick account, is that the two comics asked their sponsor to relieve them of their contract after the first 13 weeks because they need a rest.

It has been reported also, however, both that Buick has found the show too expensive and also that it was dissatisfied with the results, feeling that the type of comedy dished up by O&J was not

suitable for selling its product. Show carries an estimated talent and production cost of \$20,000 weekly and is aired either live or via kinescope, on practically every NBC-TV outlet. Total cost to Buick, consequently, runs somewhere about \$50,000 a week. Cancellation will reportedly cost Buick \$4,000 which goes to director Edward F. Cline. Latter took over the show on a 13-week contract, which will have eight weeks to go at \$500 per week when the show leaves the air.

That O&J have had a full year's work is not doubted. Duo signed for the series last spring during a midwestern tour and worked the first eight weeks while playing Madison Sq. Garden N. Y. Then took a five-week hiatus to stage their presentation at the Canadian National Exposition at Toronto, returning immediately after that to TV. Only last Sunday (16) they took their entire company to Flint, Mich. (Buick headquarters) to kick off the Community Fund drive in that city. Cast rehearsed fulltime both to and from N. Y. on the train for the TV show tomorrow night (Thurs.).

Gosch

Continued from page 31

pick-up, indicating it accepted the blame for the technical miscue but claims that had nothing to do with future shows.

Gosch this week reaffirmed his faith in the venture, pointing out it is the only show ever attempted in which all the legit talent and craft guilds combined to boost their medium to the public. "It is the only television show now on the air," he said, "which can bring the theatre directly to the public." Original blackout on "Twelfth Night" cost CBS an estimated \$16,000 which includes \$8,500 for talent and production, \$4,000 for time and the balance for commercials, technical personnel and agency commissions. Show is bankrolled by Esso through Marschall & Pratt.

Repeat of "Twelfth Night" created almost as much trouble as the first production. Play had regularly-scheduled matinee and evening performances Sunday, necessitating Gosch and the CBS-TV crew to move into the Empire at 8 a.m. so rehearsals for the show could take place immediately before and after the matinee. Operation was especially tough on the cast, since because of the condensed version they had to rehearse that first, then do their regular matinee, then another rehearsal and the air show, and then the regular evening performance. Actors worked almost steadily from noon through 11 p.m.

Goldmark

Continued from page 31

reach of the mass of TV set owners and future set buyers. Called to the stand to elaborate on his earlier testimony last week, Goldmark agreed it may be possible to make his system compatible so that adapters would not be needed in present receivers to bring in color transmissions in monochrome. But to do so without losing considerable color fidelity would also be in the "dream" category, he said.

Under questioning, he said he wished RCA had been able to produce a better color than it had demonstrated to the commission recently. RCA's color projection sets, he said, made him "less ashamed" than he had been of a projection system he developed but considered unsatisfactory.

Goldmark discounted the need for extensive surveys to determine public interest in color or the adequacy of his system. He had no doubt the public would favor CBS tint and would not want to wait indefinitely for a "perfect" system. Observation by the commission and its staff should be sufficient to determine whether a system is acceptable, he said.

Brockway Sees Spots, Participation as TV Answer to High Costs

Chicago, Oct. 18

Network TV programs may become too cost-high for the national sponsor in short time, according to Young & Rubicam veepee Louis Brockway, but there's an answer in split sponsorship, spot commercials and participations.

Brockway told the Central Council of the American Assn. of Ad Agencies here that as early as 1951, when he figures on a national TV market, costs will probably become too high for the national advertiser, amounting to \$2,000,000 or \$3,000,000 per year just for tele advertising.

He suggested that sponsors could put more thought into plunging their budgets into spot commercials, cooperative and participation programs, or split segments of a regular length show. Still another method is dual bankrolling for same show, used by "Stop the Music," which has two sponsors, and "Kukla Fran and Ollie" which is multi-sponsored.

Brockway predicted that comedy, variety and drama would have top audience appeal for some years, since they contain the "basic elements of show business." Documentaries, such as "Crusade in Europe," were pointed up as typical of TV's great capacity to handle important events in timely fashion.

Brockway criticized many of the present TV commercials, because they relied too much on "devices" to get their message across. He called for the Fuller Brush man's approach to salesmanship, which is "direct and simple."

1st High-School Station In N. Carolina Goes on Air

Greensboro, N. C., Oct. 18

WHPS-FM, the first high-school radio station in North Carolina, is on the air. There was little fanfare as the little 10-watter sent out a "live" 45-minute program from the auditorium of High Point Senior High School last week. On the program were an address by City Schools Supt. Charles F. Carroll, a message from Mrs. Robert Bain, president of the local parent-teacher association which helped finance installation of the station, and music by a male octet of high-school students.

Speakers envisioned a statewide network of high-school frequency modulation stations under the supervision of the state department of education. Ralph Vance and Julian Helms of the school faculty are in charge of the station. Regular broadcasts are expected to begin soon.



THE BEST BUY
OF THE WEEK
IN Birmingham

An S. I. Hooper rating at 8:15-8:30 in the morning (Mon.-Fri., average, May-Sept. 1948). The show is "Call for Music" on WAFB, and it's first in its period—by 42%. Emcee is Maury Farrell, major league sportscaster. Now available—call Radio Sales.



M-G-M—

"On an Island with You"
THE CAMEL SHOW
Every Friday, 8:30 P.M. E.T. NBC
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WE DELIVER WHAT WE ADVERTISE

DAVID BROEKMAN

Tele Follow-Ups

Continued from page 35

son, as the third officer in the cabin, provided neat relief to the action with his comedy. McLeod's use of film clips of Navy ships at sea helped establish the play's atmosphere.

Boris Karloff's "Mad Illusion," done a day apart on AM and TV, last Wednesday and Thursday respectively, pointed up the contrasting techniques. The more imaginative sound broadcasting medium permitted the illusion of his escape from Devil's Island through a shark-infested sea, turning the tables on the doublecrossing French Guinea seaman and his equally treacherous wife. In the TV version the escape was more simply scripted to take the form of the bosomy Adelaide Klein helping the now pardoned Karloff. The AM version of the dance macabre — done in the romantic darkness of the night—with the woman who is the subject of Karloff's 20 years of smoldering hate, is a more romantic interlude, because of its imaginative conception. For the visual medium, with Margaret Bannerman as the hateful Mme. Louver, who sent the Englishman (Karloff) to Devil's Island, the lights are up, naturally. And as the woman who refuses to grow old meets her bete noire, after his 20 years of solitary in the French penal colony, it's done with a scarf and domino to preserve the masquerade. A weaker denouement is in the TV variation, whereby it all winds up as a bad dream. AM or TV, Karloff did a capital job with excellent cast assist by Miss Klein in both versions, plus Miss Bannerman, Elliott Sullivan, Guy Aubrey, Harry Bellaber, Roberta Haines, Lou Polan and Nicholas Saunders in the video presentation.

Alex Segal stage- and camera-directed, under Charles Holden's production supervision, with George Weber as technical director and Sylvia Friedlander credited as associate producer. On the AM version, Clark Andrews directed and used Leon Janney, Peggy Allenby, Jackson Beck and Guy Repp in the cast. While television uses an organ, Bernie Green orch handles the radio assignment.

Second stanza of Arthur Schwartz's "Inside U. S. A. with Chevrolet" Thursday night (13) on CBS-TV indicated this series will be among the best on TV once the producer gets the experience of a couple more shows under his belt. Writing, direction, staging, production—practically every facet was better than the initialer, mostly because the program was played for video and not for the legit stage. Writing in particular was standout, as Schwartz reprised skits penned originally by Franklin P. Adams, George Oppenheimer and George S. Kaufman.

Sole exception to the overall improvement was the camera work on the chorus (four girls and four boys). As staged by choreographer Paul Godkin, the dances might have been okay for the studio audience but their impact was almost completely lost on setside viewers. Perhaps eight terpers and a couple of leads are too many to get into a single camera shot, but the routines could be better staged to take advantage of the cameras' mobility.

Principals, too, showed considerable improvement and Celeste Holm, in the guest slot, socked across both her comedy and singing. Opening skit with Peter Lind Hayes was the Kaufman-Oppenheimer routine about a near-sighted private eye. It suffered through some corny lines but

otherwise satirized neatly the rough 'n' tough detective sad Miss Holm and Hayes gave a fine nostalgic treatment to "Hammock on the Porch," new tune by Schwartz and Howard Dietz, and a good one. Godkin, Mary Healy and the chorus rambled acceptably through "When There's a Shine on Your Shoes," which was marked mainly by Miss Healy's animated thrashing. Hayes returned with Miss Holm for FPA's funny sketch about a gabby hausfrau phoning a friend for a lunch date and then, in a quick-change, finale with Miss Healy and the chorus in a New Orleans "French Quarter" number.

Songs, with Dietz back to handle the lyrics for Schwartz's music, were up to Broadway show tune par. Scripters Sam Taylor and Russell Beggs rate nods for their adaptations and continuity and director Sherman Marks, outside of the terp numbers, was on the ball camerawise. Chevrolet commercials once more were integrated cleverly into the show, and since they're entertaining, can be counted on to do a good selling job.

TWIN CITIES TV BOUT NIX MAY BE HURDLED

Minneapolis, Oct. 18.

With award of St. Paul boxing club franchise to B. B. Kaplan and Murray Maclean, prospects are that some bouts may be put on TV. Pair are reported to have tieup with WTCN, and it already has been announced when and if any cards are televised that station will have them.

Previous St. Paul franchise owner refused to permit any televising of bouts. Tony Stecher, who operates the local fight club and stages wrestling in both Minneapolis and St. Paul, also refused to do business with televising.

Stecher turned down some "attractive offers," he says, for the TV rights for the featherweight fight between Jackie Graves and Glen Flanagan, Twin City rivals. The fight last week drew practically a capacity house of 8,200 and grossed \$25,823.

Trenton, N. J.—Carl Mark vice-president general manager of WTTM, elected president of the New Jersey Broadcasters Assn. succeeding James L. Howe, of WTCN, New Brunswick.

CIRCLING THE KILOCYCLES

Kansas City, Mo.—John McDonald, WSM farm director, was honored at the 22nd National Convention of the Future Farmers of America. He was given one of the highest FFA awards when he received the Honorary American Farmer degree. McDonald is widely known for his work throughout the Central South, and his WSM public service farm show "Noontime Neighbors."

San Antonio — Charles Lutz, manager of KTSA and KTSA-FM, recently purchased by the Express Publishing Co., has announced that the call letters of KYFM, San Antonio's first FM outlet have been deleted. With the purchase of KTSA the KTSA-FM outlet was also purchased. The physical property of KTSA-FM has been silenced and KYFM has been renamed KTSA-FM.

Pittsburgh — Franklin Snyder has been named commercial manager for Cleveland's newest TV station, WEXL. He used to be married to actress Polly Rowles. Duquesne Brewing Co. has put

Pittsburghers, national barber shop quartet winners, on KDKA every Tuesday night at 6:30 as The Silver Toppers. Jack Casey and Bill Wylie, of ABC, were in town for conferences with Leonard Kapner, general manager, and Cliff Daniel, manager, of network's local outlet, WCAE. Stan Norman doing FM accounts of high school football games over WPIT while Nick Perry is recovering from an operation.

Boston — John G. Still, Jr. formerly of KYW, has been appointed advertising and promotion manager of WBZ and WBZA and affiliated FM and TV stations. For the past two years he has been producing video shows at WPIT. He will replace Lynn Morrow who is taking up permanent residence in Florida.

Dallas — WFAA's oldest religious program, the Temple Emanu-El broadcasts begin its 20th year on the air Sunday (23) over WFAA and WFAA-FM and will be heard for a half hour starting at 8:30 a.m.

WCAU

"The Philadelphia Bulletin Station"

announces the appointment of

RADIO SALES

Radio and Television Stations Representative... CBS

as its representative

in New York

effective October 17, 1949

(WCAU is already represented by Radio Sales

in all other markets.)

So. Pacific Telepix

Hollywood, Oct. 18.

Ted Robinson's New World Productions will shoot a feature and enough footage for 52 telepix in the South Pacific just after the first of the year. Robinson is sending two yachts into South Pacific waters just after the first of January with complete camera crew and cast. It will be a six-month trip.

Footage for vidfilms will take in the black pearl strike, fire walk scenes from native islands and rituals and customs performed on islands not touched by the war or tourists. NBC and CBS have put in bids for the telepix.

WCAU

50,000 watts

a CBS affiliate

Philadelphia

Schwerin

Continued from page 38

ing in untried characters in the front part of programs seriously affected liking for what followed. Pretesting new characters, or at any rate testing them as soon as possible after they are first written into a show, is highly desirable. If they don't give promise of winning audience liking, it's important to find this out quickly.

Aside from that, there are often kinks that should be worked out. For instance, one relatively new comedy had a promising supporting player whose characterization hadn't been definitely settled. This character was given four or five different occupations and identities in the program's early scripts. Testing revealed that some of these were well liked, while others were definitely disliked. In a comparatively short time, the writers knew the best characterization and identity to stick with and build up.

Main Characters

While supporting characters are very important, a comedy show must of course depend for success upon the effectiveness of its star or stars. Schwerin has invariably found that, in really top comedies, the main character or team must be as well liked as, or better liked than, any of the "heavy duty" supporting characters. The only exception is that a top show may sometimes have one supporting character, confined to a set spot in the show, who is especially well liked but would lose his effectiveness if his activity were extended throughout more of the program.

On one outstanding comedy tested, Schwerin found that if the lead comedy pair were on scene too short a time alone, liking invariably suffered. On the same show, it was discovered that situations created much more interest when they centered on the affairs of the main team than when an attempt was made to take supporting characters and "run them through" an entire situation.

Plot Troubles?

Of all general rules to be ad- duced from his tests of hundreds of comedies, Schwerin feels that perhaps the soundest and most vital one in regard to situations is this: State your situation as early as possible, state it clearly without dragging it in by the heels, and state it in the form of a problem.

That phrase "in the form of a problem" is particularly important. Thus, a program that opens with the comedian finding he's broke and proceeds in a leisurely way to the complication this causes him will usually not be as effective as one that starts right out with the premise that unless the comic gets \$25 right away the tough guy to whom he owes the money is going to beat him up.

By the way, it seems to be usually the case, the Schwerin tests

show that merely having the announcer give the situation at the outset of Act I is not enough. The "we find him now" technique in other words, is no substitute for the characters bringing in the situation in their own early dialog.

Another rule worth observing is that the characters should not be given long, indigestible hunks of explanatory material regarding the situation during the course of the program. In the hustle of radio writing, a prevalent tendency is to throw in such lines rather carelessly. They should be gone over with just as much care as is put into the show's gags, the writer who makes every effort to make plot explanations as short and pungent as possible will be amply repaid in terms of high liking and more listening.

A further fault of poorly-received comedy shows as opposed to top examples is an offshoot of the condition just mentioned. It is the habit of ending scenes with chunks of material designed to advance the plot, or with contrived explanations by the characters as to why they are going somewhere else. On some of the weaker comedies Schwerin has tested, this has been done so invariably that the end of each scene reveals a drop in liking, so that the scene that follows necessarily starts under a handicap.

In conclusion, it is worth noting that the situations which have regularly won highest liking in tests of comedy programs can readily be summed up intelligibly in a single sentence. Contrastingly, summaries of situations that aren't liked are far more apt to sound like parodies of serial drama recaps, with intricate sub-plots and copious use of "meanwhiles."

Oct. Hoopers

Continued from page 35

"Lux Radio Theatre" (19.9); "Inner Sanctum's" 14.8; Arthur Godfrey "Talent Scouts" 18.0 and "My Friend Irma's" 13.5. On the other hand, Tuesday belongs to NBC, with Bob Hope's 18.4 and Fibber & Molly's 16.7 getting practically the entire play.

It's the Wednesday battle that's bound to provoke the most comment. On the basis of the current ratings, the tides can shift either way. Here's how the 8 to 10:30 scores read: CBS' "Mr. Chameleon" gets 10.2, as against NBC's "This Is Your Life" (7.4); "Dr. Christian" has 9.2, against NBC's "Great Gildersleeve" (11.0); Groucho Marx has 10.5 with "Break the Bank" on NBC 10.4 for Bing Crosby it's all 11.8, with his competition, "Mr. District Attorney," 11.1.

Burns & Allen have 9.3, topped by NBC's "Big Story" (11.0).

Thursday finds the CBS crime-suspense lineup still riding high, topping right down the line every competing stanza.

Saturday night finds NBC in top-dog position, with "Truth or Consequences," "Hit Parade," Dennis Day and Judy Canova calling the Hooper turns and CBS's "Sing It Again" falling off to a 6.8 average in line with the current downward trend of giveaways.

Sunday afternoon is Mutual's, with NBC and CBS ratings polling when stacked up against MBS' "House of Mystery," "Martin Kane," "True Detective Mysteries" and "The Shadow."

Kintner

Continued from page 39

though there was the usual appeal for stronger programming. Affiliates, however, were pleased by our "Doris and Harriet," "Date With Judy" and Walter Winchell sales. And they were enthusiastic about our pitch for new bankrollers, smaller advertisers, and shows with lower talent costs.

Two more affiliates parleys are to be held this month, in Pinehurst, N. C. and New York City. Confabs have already been staged in Birmingham, Harrisburg, Boston, New Orleans, Chi. Des Moines, Dayton, Detroit, Fort Worth, L. A., Denver and Cheyenne.

'Over the Hump by End of '34'

Detroit, Oct. 18

By the end of 1930 the television industry will be over the financial hump and operating in the black, it was predicted by Robert E. Kintner, exec veepee of ABC.

Kintner also was optimistic about the future of AM radio, the web's court battle over giveaways, and improving the clarity of video pix carried over coaxial cable.

Kintner visited WXYZ, ABC-owned local station, last week during his nationwide tour of ABC affiliates.

He said that television losses of his chain were less than had been expected and that the end of such losses was in sight. "Advertising budgets are being increased," Kintner declared. "This means increased revenue for all advertising media, including television."

He said that WXYZ would increase its television sports coverage. "ABC is particularly interested in getting the national rights to University of Michigan football games," he added.

Kintner reported that when the coaxial cable between New York and Chicago first went into operation there was about 25% "depreciation" in the pix. It's down to 5% now, he said.

Mutual's Peak

Continued from page 39

games, which tends to cut down interest.

Additionally, the Crossley study was made in 33 cities, of which half have video. Fact that AM set a high mark despite the fact that TV was available in these large metropolitan centers is a demonstration of radio's effective coverage, data evaluators feel. Because the survey was home-based and limited to 33 cities, it does not include the large number of persons who heard the games in offices and restaurants and those who tuned in to rural outlets as part of the augmented 520-station hookup.

In '37 and '38, when all webs took the series, the Crossley rating averaged a 33. In '39, when Mutual began airing the classic as an exclusive, it dropped to 21.3, although in a few years it again hit the 30's. During the war it again slumped to 23.25 but since then it has been rising.

Mini-Film Shakeup

Hollywood, Oct. 18

Mini-Film television firm will undergo complete staff reorganization. Charles A. Hubbard, chairman of the board of tele-company, will take an active part in its operation.

Sol Dolgin and Benny Ross, prey and v-p of Mini-Film, are currently in N.Y. Dolgin and Ross will maintain their stock in the firm, but may relinquish their active positions. Bill Barr, public relations director and assistant director, and Wyatt E. Dunkelberger, sales manager, have been severed from the firm.

Station Reps

Continued from page 39

is to take advantage of spot radio's flexibility.

Advocates Rate Adjustment

Speaking to the Alabama Broadcasters Assn. in Birmingham Oct. 7, Frank Headley of Headley-Reed said he found innumerable instances of stations having lower local rates than their national spot and network rates, despite the fact that to do the local bit the broadcasters have to pay agency commissions, salesmen's salaries and overhead for program and promotion departments. The corrective, he said, is that the local rate should be the same as the national rate, a trend which is manifest in the newspaper field.

Headley also advocated adjustment between spot and network rates, pointing out that affiliates make more money from spot business than they do from web stanzas, in spite of the fact that the networks use their cream commercial time. "We understand that the networks have high administrative and research costs," the NARSR pres declared, "which the advertiser should pay for if he wants the benefit of network facilities."

"If you would like to encourage national spot business," Headley asserted, "which returns to you a larger number of dollars than your network business, then it is perfectly easy to see that you should make that national spot rate more attractive to the advertiser. To do this, he suggested that either the spot rate be lowered or the network rate raised.

If the affiliates press for higher network rates, the move would undoubtedly be fought by the chains, which would find it more difficult to sell national programs. If the other course is followed, that of lowering spot rates, it would also hit the webs. Advertisers, trying to get the longest ride from their budgets, might tend to move away from the net shows and go more heavily into the "selective" field, in effect setting up their own webs for their specific needs and markets.

Same Figures

Continued from page 37

attributed to the breakup of his Wednesday block, and Phil Harris' slump from a 49.4 to a 31.6 was caused by a new Sunday lineup that pitted him against heavier competition. In short, Thrower declared, it was program reshuffling which accounted for the lower shares, not teevee.

"TV does not exist for 47% of all U. S. radio families," Thrower pointed out earlier, "because they reside outside the area of TV signals. Of the 53% who can get TV signals, 7% will have sets by the end of the year. At the beginning of '51, only 13% of all radio homes will have tele. Which means that for 85% of all radio homes, radio must be the first medium."

In addition, the ABC exec said that over 3,000,000 new radio homes were added by the U. S. between Jan. '46, and Jan. '49, and that the actual level of evening radio listening today is higher than a year ago.

Detroit—WXYZ inaugurated its "Weekend at the Statler" quiz program Monday (17).

Wheeler's 'Stay' Move in NBC Bid To Buy KMPC

Washington, Oct. 18

Confirmation of the fact that NBC has finalized negotiations to buy KMPC, G. A. Richards' 50kw station in Los Angeles, came here today (Tues.) when Richards' counsel, former Sen. Burton K. Wheeler, petitioned the FCC for 30 days more time to file changes in the issues of the Government's proceedings against the Richards stations.

Wheeler told the FCC he was advised for the first time yesterday (17) that an agreement has been reached for sale of controlling interests in KMPC to NBC. This new development, he said, requires separation of amendments to documents now before the Commission and re-examination of the question.

Hearings were ordered by the FCC on the charges that Richards' KMPC, WJR, Detroit, and WGAR, Cleveland, slanted newscasts and to look into a proposal to transfer voting control of the three stations to a group of trustees.

It's known that NBC for many years has been interested in getting its own AM station in L.A. Its present affiliate is KFI, also a 50kw outlet. NBC has its own tele station in Hollywood, KNBH, because of which KFI-TV has operated as an independent.

WAVE's 'Educ. in Radio' Spreads Its Wings; Ties In With Univ. of Ind. Project

Louisville, Oct. 18

WAVE, following up is award-winning project in "Radio In Education," last week started an Indiana U. course in "American Federal Government," a radio home study course in that subject with lectures by Dr. John Edgar Stoner, Indiana U. Dept. of Government. Lectures will be recorded direct from his classroom at Indiana University, and aired over WRXW, WAVE's FM station. Three semester hours of credit will be given for the course, and a certificate of completion to those students who do not wish credit.

Beginning Oct. 14, Appreciation of Drama will be presented every week from Indiana University, conducted by Profs. Ralph Collins and Horst Frenz, both of the English Dept. of Indiana U. Scenes to be given are from "Antigone," "Julius Caesar," "The Miser," Goldsmith's "She Stoops To Conquer," "Faust," "Hedda Gabler," "The Father," and plays by Chekov, Eugene O'Neill, Synge, Shaw, and Paul Green. Two semester hours are given for this course.

Project is also under way to air educational material from the University of Kentucky.

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Radio Reviews

Continued from page 39

tionally. "The Story of Dr. Kildare" has been adapted from the popular film series on life and loves of a young medic. It's a crackerjack show, heightened in appeal by the fact that the central characters are played by those film regulars, Lionel Barrymore and Lew Ayres.

Production ingredients have been welded together adroitly for solid dramatic impact along a rising line of tension. Script, of course, banks on that "scalpel, sponge, anesthetic" routine for climatic punch, but Barrymore and Ayres know how to make a cliché credible. As Dr. Gillespie, Barrymore plays with his usual eloquent grunts and other w.k. thespian mannerisms. Ayres, as Dr. Kildare, is effective in a quieter and more sincere way.

Opener platter of the series unfolded a yarn about a concert pianist who was progressively deteriorating into insanity. In the hands of Lurene Tuttle, this role projected like an electric shock. Story wound up happily with Ayres performing a critical brain operation, accompanied by all the surgical fol-de-rol. Minor characters and a strong musical background by Joey Herron's orch rounded off a polished job. *Herm.*

HIS HONOR, THE MAYOR

With Raymond Edward Johnson, Jim Boles, Tom Heaphy, Dave Kerman; Ted Brown, announcer; Ray Reed, organist. Producer: Ted Cott. Director: Jack Grogan. Writer: Stan Rhodes. 15 Mins.; Thurs., 9 p.m. Sustaining. WNEW, New York. This series of historical vignettes on New York's mayors demonstrates WNEW's ability to get a long extra-base ride out of a hit.

Through the Board of Education the show gets a guaranteed audience in school kids. A tieup with the N. Y. Journal-American, which plugs the venture in a daily pictorial history feature, provides an additional listener hypo. Also co-operating are the N. Y. Historical Society, City History Club and Greater N. Y. Civic Center Assn. which add a prestige factor. And the airer will also be transcribed by WNYC, WNYC-FM and WNYE, Board of Ed station.

Productionwise, the show makes the most of its material, with deft integration of disks and an organ latter adding flexibility. Prem 131 dealt with Gotham's uphill struggle to get a city hall, from 1803-12. Script, which brought in Mayors Edward Livingston and DeWitt Clinton, combined drama, narrative and a bit of the CBS "you were there" technique. Beside the history there was good use of humor and colorful new-yorkana and it added up to a fairly effective vehicle for building civic spirit. However, for the opener a more stirring story than that of the City Hall could have been chosen.

Raymond Edward Johnson made a good Mayor Clinton and Tom Heaphy a capable Mayor Livingston. Rest of the small cast also played well. *Bril.*

CANADIAN CAVALCADE

With Mart Kenney orch; Norma Locke and Wally Koster, vocalists; Herb May, m.c.; Elwood Glover, announcer; guest stars: Producer: Esae Ljungh. Writer: Bob Kesten. 30 Mins.; Wed., 8:30 p.m. BORDEN'S MILK/PRODUCTS. CBC, from Toronto. (Young & Rubicam.)

Embarking on his seventh season for Borden's, Mart Kenney and his orchestra is sticking to the tried-and-true formula that has made his hand the top favorite among listeners in this country. This time, he's stressing sweet and low more than ever before. On this trans-Canada network airing, there are some changes, but not in format. Norma Locke is still in as femme vocalist, Wally Koster has replaced Roy Roberts; there has been a switch in producers from Ral Purdy to Esae Ljungh. Bob Kesten has commendably hyped the scripting. But it is Mart Kenney and his style the customers want.

His guest star on opener was Margaret Lynn Munn, "Miss Canada of '49" and the first place winner in the talent division of the "Miss America" contest. The soprano sang "Sempere" from "Traviata" and followed with "One Kiss," both showing dramatic range and discipline. She was later interviewed by Herb May and Elwood Glover, read stiltily from what was obviously a prepared script. Mart Kenney and his hand, however, were in top form throughout with Norma Locke and Wally Koster selling solidly on solos or duets. It is a pleasant, listenable half-hour stanza, sparked by Kesten's writing, but the Old Maestro still is the lure that makes the listeners dial to that trans-Canada network. *McStay.*

Transcription Review

MYSTERY IS MY HOBBY

With Glenn Langan, Norman Field, others. Producer-Director: Wally Ramsay. Writer: Richard H. Wilkinson. 30 Mins. LAWRENCE PRODUCTIONS.

This opener-ender whodunit is a moderately budgeted war series with fair commercial possibilities. (In New York it's sponsored by Knox Pharmaceuticals over WOR.) Series stars Glenn Langan as a freelance investigator who works with a police inspector, played by Norman Field. On the first show the pair team up to solve the murder of a middle-aged engineer whose young wife is in love with an attorney. Denouement finds the bride exposed as the killer while her lawyer sweetie recoils at her cold-blooded crime.

Piece got off to a fast start and worked up some suspense with the shadow of guilt falling on the lawyer. Script, however, included some corny dialog and had a weak ending, because the murderer's attempts to ally suspicion were so transparent. Acting was competent, although in a couple of spots on the hysterical side. Musical background is provided by an organ. *Bril.*

Beaumont, Tex., Seeking TV Outlet; 112G Outlay

Beaumont, Tex., Oct. 18

Application has been made for a new TV outlet here to be owned and operated to Louisa Mae Harrison and A. W. Smith as the Beaumont Television Co. Mrs. Harrison has varied off-interests and will have 60% interest in the plant while Smith, head of a Boston investment company, has the remaining 20%. The duo seek facilities on channel No. 8 to be operated with 2.8 kw visual and 1.4 kw aural.

They state they will spend \$112,000 on construction and expect to have an operating net set at \$70,000 with a similar amount as expected revenue.

H'wood Will Be U.S. Video Centre if Kine Problem Is Beaten: Bud Barry

If the kinescoping problem is beaten, Hollywood will be the television centre of the U. S., according to Bud Barry, ABC program veepee, who recently returned from a month on the Coast. The New York web exec feels that the film capital has the spare, top creative talent, trained craftsmen and the existing facilities and organizations of the pic studios, all of which give Hollywood a tremendous potential for video success.

"As kine technique improves and viewers learn to accept it," Barry said, "Hollywood's importance in the TV picture will boom. Key web tele personnel will have to divide their time between N. Y. and the Coast, and practically run their departments on the Super Chief."

In addition, he pointed out, several "exciting improvements are around the corner" in the use of film cameras to record programs. "There's no rhyme or reason to put all our hopes on kine," Barry told VARIETY. "I've seen several promising methods of adapting tele techniques to the film camera. And if these click, L. A.'s superiority is assured."

Vidpic production will also center on the Coast, the ABC veepee feels. He cited the "Lone Ranger" series as a successful film series, economically produced and planned for the limitations of tele, with even the long shots geared to the small video screen. Given good properties, he predicts vidpics will play an important role in the new medium.

Hollywood is now going through the TV-conscious stage which N. Y. experienced last year," Barry said. "A constant stream of film personnel—actors, designers, producers, writers, etc.—is eager to get into TV. The studios are on the defensive about video, and largely because of their people's interest in it. I spoke to a score of major pic personalities who would come into tele if they weren't bound by long-term contracts."

Coast division of ABC-TV is in an excellent position, he stressed, because of its 23-acre former Pathe studio. East and midwest section of the chain will soon see a number of new Hollywood originated shows, including "Let There Be Stars," an Arch Oboler comedy, and a 15-minute cross-the-board kid strip.

CBS Open Time

Continued from page 37

status is that which usually prevails through the season. While CBS has a few nibbles outstanding, there are no definite uprooting commitments to ease the 12 open-half-hours situation. Columbia hasn't been confronted with so many mid-season vacancies in years.

Here are the CBS "trouble spots": Sunday, 10:30 to 11 open; Monday is sold out; Tuesday, 9 to 9:30 and 10:30 to 11 open; Wednesday, 10:30 to 11 open; Thursday, 10:30 to 11 open; Friday, from 9:30 on is open; Saturday 8 to 9:30, 9:30 to 10 and 10:30 to 11 open; Sunday afternoon everything from 3 Philharmonic time to 5:30 is open.

Dallas—Personality Puzzle," a new TV program, has made its debut here over KFTV with Robert Stanford as m.c. Serving on the first panel were: Carl Hansson, Dallas police chief; Claude Stroud, talent studio head and former comedian, and Nathan Wyl, member of the amusement staff of the Dallas Morning News.

Double Casting

Continued from page 39

tween \$400,000 and \$500,000. Davis maintains that an equitable profit on this investment would be in the \$60,000 to \$100,000 figure. He also cautioned advocates to super power to start worrying about trimming costs to advertisers instead of worrying about getting increased coverage.

Programming-wise, the agency exec thinks FCB's "double casting" is one answer in the face of expanding TV programming and shrinking radio budgets. The agency is now experimenting with double casting—upon completion of filming a video episode, the same cast members tape record the same show, using a slightly revised script. Recorded and filmed versions probably will be aired on a day-and-date basis.

Advantage of this plan, which can be adapted for live video as well, is that upon completion of the TV segment, the cast is well rehearsed and could tape the radio version in an hour or so.

There's a hoped-for money-saving aspect, too. Under present union regulations, both the film-d and recorded versions have to be paid as separate performances. Under the double casting plan of both shows in one day, the talent would get full scale for the video or film, with a suggested 20% of scale for the recorded episode. Writers and producers would be expected to take similar deals.

While this might seem a hardship at first glance, Davis said actually it would be "found money" for the tele talent since radio pro-

gramming is eventually destined to a secondary role. Davis believes not only with the actors unions agree to this plan, but even AFM czar James C. Petrillo is expected to go along for the musicians.

How Tradey

Continued from page 39

competitor to be seriously reckoned with in terms of audience pull and bankroller coin pouring into the network and station coffers. Even as of now, video's one-third-of-a-nation penetration is already saturating practically every major market in the country, and it's a cinch that 12 months from now—with even the likelihood of color TV—radio and its video counterpart will be slugging it out on almost equal terms.

In the face of such a realization that bigtime radio had better "come across" this year and whet the appetite of the AM dialer for a continuing grip on the client and the audience, the past two weeks witnessed what, to keen observers, has been a "sad state of affairs."

Almost right down the line, from the Benny's, Bergens, Skeltons, Croshys, Hopes, Fibber & Mollys, etc.—upon them still rests the future of radio—to the round of dramatic ailers and whodunits, the "here-we-go-again" overtones and undertones were all too conspicuous with these same comics resorting to the "tradey" facets to garner their laughs.

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Associate Television Station: W J T V

The Texas Rangers

"AMERICA'S FINEST WESTERN ACT"



The Texas Rangers, stars of stage, screen, radio and television, early this summer made a personal appearance tour in the Midwest. They are pictured here in Oklahoma City, when they were commissioned honorary Colonels of the State of Oklahoma by Governor Roy J. Turner.

The Texas Rangers transcriptions, used on scores of stations from coast to coast, have achieved Hooperatings as high as 27.4.

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Victor Gets Back Into Original Cast

Swim, Taking Score Is Yet Unwritten

Competition among major recording companies for the original-cast diskings to Broadway shows is becoming so stiff that a new twist has come into the picture. RCA-Victor is entering into an agreement with songsmith Kurt Weill which will give that company the rights to his next show score—which isn't even in the planning stage. Papers are being prepared for signature later this week.

Victor hasn't done much original-cast recording in the recent past. Decca had the field to itself for quite a while taking the most outstanding shows such as "Oklahoma," "Carousel," etc. Then Columbia got into the picture and snatched "South Pacific," "Kiss Me, Kate" and "Miss Liberty," most outstanding scores of the past two years.

Two weeks ago Decca made a deal for the Weill-Maxwell Anderson score of "Lost in the Stars," signing contracts before the company's executives heard one note of the show's music. Last week, Columbia Records grabbed rights to the Julie Styne-Leo Robin show, "Gentlemen Prefer Blondes." Now Victor has flagged down a score not even written.

Petrillo Named In

Chi Muzak Action

Chicago, Oct. 18

In a second attack on James C. Petrillo and the American Federation of Musicians and Chi Federation of Musicians here on charges of violation of the Taft Hartley Act, the Boom Electric & Amplifier Co. yesterday (17) filed an action with the National Labor Relations Board several years ago. Station WAAP filed civil action in Chi Federal court on similar charges involving record turners and a music librarian, but union won.

Unfair labor practices laid at Petrillo's door grew out of his threat to pull orcs out of 10 leading hotels and restaurants last July 22 unless they stopped using Muzak service handled by Local 134, AFL, Electrical Workers. Instead of Chi AFM Local 10 men, Boom has franchise for Chi and surrounding counties for Muzak.

Ten locations dropped Muzak. Suit, filed by Barnabas F. Sears, attorney for Boom, lists three counts: first, engaging in jurisdictional dispute with Local 134, EW, and having musicians and officials of union acting to force spots to transfer handling of "wires" to Local 10. Second count is that Petrillo tried to force Boom to discriminate against seven disabled platter turners and thirdly, engaged in a secondary boycott by inducing orch leaders not to play unless locations refused to use Muzak supplied by Boom.

Ross Madsen, regional NLRB examiner, has assigned case to examiners Raymond Jacobson and Richard Swander for investigation. Recommendations will be sent to Robert Denham, NLRB general counsel, for action. Boom claims financial loss as result of union methods.

Hotels involved are Palmer House, Edgewater Beach, LaSalle, Gramercy, Bismarck, Stevens and Blackstone. Heidelberg, Martinique and Blackhawk are the restaurants involved. Officials of AFM when reached were surprised by action, with several commenting that "Boom matter is all settled."

Petrillo could not be reached for comment. Counsel for Chi local was unaware of charges until queried by VARIETY.

Maxwell Anderson,

Weill Form Pub Co.

Kurt Weill and Maxwell Anderson have gone into the music publishing business. In association with their wives, Weill and Anderson have formed the High Tor Music Corp., which will operate in conjunction with Chappell Music. Initial publication will be the score from their legit musical, "Lost in the Stars," which is scheduled to open the end of this month on Broadway.

Firm, which bears the same title as an Anderson play of some years ago is capitalized at \$10,000.

Dorr-Potter Sue On

Song Contract Breach

Songwriters Eddie Dorsey and Harold Potter have filed a breach-of-contract suit in N. Y. supreme court against Edwards Music Co., Jack Edwards and Ben Edwards. Plaintiffs seek to recover commissions and royalties allegedly due them on some 20 songs which they wrote in collaboration with Jack Edwards and assigned to the music firm.

Action came to light last week when Supreme Court Justice Samuel Hofstadter denied Dorsey and Potter's motion for summary judgment. Jurist ruled that the case has triable issues. Defendants have a \$10,000 counterclaim.

Morris, Cahn-Styne

To Split Copyrights

In May, Per Old Pact

Edwin H. (Buddy) Morris and songwriters Sammy Cahn and Julie Styne will divide next May the copyrights that the two writers have contributed to Morris' various publishing firms. At that time the five-year publishing deal made between the writers and Morris will expire. It isn't likely to be renewed. Deal calls for a split of copyrights at its expiration.

Method of splitting them up is simple. Morris prepares two lists of tunes. Cahn-Styne have a choice of either. In this way, it is incumbent on Morris to make up lists that balance according to copyright worth. Among the tunes involved are "Let It Snow, Let It Snow" and "It's Been a Long, Long Time." Morris has the same sort of arrangement with songwriters Jimmy Van Heusen and Johnny Burke.

Morris' original deal with Cahn and Styne was cancelled last January, but the terms under which all copyrights were to be held by Morris for five years were allowed to stand. That's what expires in May.

Tops of the Tops

Retail Disk Best Seller
"That Lucky Old Sun"
Retail Sheet Music Seller
"You're Breaking My Heart"
"Most Requested" Disk
"That Lucky Old Sun"
Seller on Coin Machines
"That Lucky Old Sun"
Best British Seller
"Riders in the Sky"

RCA 45s Supply

Music in Balto

For Bally Dance

Baltimore, Oct. 18

D. & H. Distributors, which handle RCA-Victor records in this area, and Fred Walker's Music House, retail disk mart, are sponsoring a dance at the Famous Ballroom here Friday (21) evening as part of the campaign to plug RCA's 45 rpm platters. Some 3,000 people will be invited to dance to music provided by RCA's 45s only, getting their invitations through Baltimore disk jockeys, who will participate in the affair by taking charge of spinning the platters.

RCA is rounding up a passel of its disk names to appear at the shindig, starting with Tony Martin, who's flying up from New Orleans, Mindy Carson, Ralph Flanagan and Harry Prime, who vocals with Flanagan's RCA band. They'll be introduced by disk jocks Al Stevens, Gil Knigel, Hugh Wenke and Jack Wells, all of WTHI, and Gene Klaven, of WAAM.

The spinners are going all out in promoting the affair. Victor is sending a large group of executives and promotion men down from N. Y. to help run the party, along with a group of guests. At first, the disk company was planning to run a special train from N. Y. to here, but dropped the idea when the travelling party wasn't large enough.

'Melissa' Takeover

Coral Records has taken over the master of Alan Holmes' recording of "Melissa," originally marketed by Metro label, an indie company. Platter has been getting unusual reaction via disk jockey spins from New York platter-spinners.

Jocks, Jukes and Disks

By BERNIE WOODS

Frank Sinatra—"On the Island of Stromboli"—"Mad About You" (Columbia). While there's no apparent tieup, "Stromboli" is the melody suggested by the Ingrid Bergman-Rosellini "Idyll" on the island. Tune and lyric are good, and Sinatra gives it a warm, understanding performance. Hence, the chances of success are good. "Mad," a pop, is fair. Jeff Alexander bats the lackluster accompaniment.

Ralph Flanagan—"My Hero"—"Tell Me Why" (Bluebird). RCA-Victor knocked out eight sides by the new Ralph Flanagan orchestra, due to heavy acceptance to the first four, issued six weeks ago. All based on an identical dance beat, these are even superior to the initial batch and fine stuff for jocks, who haven't had a new band to talk about in years. Included in the group are the two above, excellent sides, particularly "Why," plus "Don't Cry Joe"—"Swing to 45," a good instrumental; "Penthouse Serenade"—"Whispering Hope" and "White Xmas"—"She Wore a Yellow Ribbon." Harry Prime handles the vocals solidly, abetting a band that will receive wide recognition if it continues making such disks.

Ella Fitzgerald—"A Man Wrote a Song"—"Foolish Tears" (Decca). Unique disk in that it puts Miss Fitzgerald up to a good new pop and a hillbilly type. "Man," a strong melody, is a click possibility and it's fine fare for the singer (Kitty Kallen, Mercury, has an excellent disk, too). "Tears" is smartly sold also, backed by a chorus. It'll be used often by jocks and jukes.

Ray Anthony—"Dreamer's Holiday"—"Bye Bye Baby" (Capitol). Anthony's is another band that could work out well on records. This pairing, probably his first pops, is good. Arrangements are tasteful, commercial and well played. "Holiday" is smoothly cut in dance beat. Dick Noel on the vocal, "Bye Bye" bounces lightly from the coming new musical, "Gentlemen Prefer Blondes." It is much more impressive melodically under Anthony's way of music. Pat Baldwin vocals.

Eddy Howard—"Everything They Said Came True"—"Crocodile Tears" (Mercury). Certain tunes look better on Howard; "Everything" is one. A new ballad, he

gives it a punchful ballad workout that adds up to fine jock fare. If the tune moves (and he should help it start) Howard's disk will be up front. Flip over . . . 45 up a hillbilly tune with a socko title. Melodically it's good, and so is Howard's workout up to where the disk disintegrates into a "crying jag."

Rosemary Clooney—"Chicago—There's a Broken Heart for Every Light on Broadway"—"Don't Cry Joe"—"Oh, You Beautiful Doll" (Harmony). Miss Clooney packs a vocal wallop that figures eventually to punch her through to big things. All these sides are exemplary, including the one pop, "Joe." "Chicago" is a rhythm arrangement with a chorus. "Broken Heart" is in ballad tempo, spotlighting her unusually clear diction. "Joe" and "Doll" are the same, the former ballad and the latter rhythm. They're fine stuff for jocks.

Dinah Shore—"Dear Hearts and Gentle People"—"Speak a Word of Love" (Columbia). Now it's Dinah Shore with the hillbilly-type. Her "Dear Hearts" is a solid side, reminiscent of the performance that made "Buttons and Bows," and it has equally strong possibilities. If it doesn't hit it won't be for lack of spinning. Harry Zimmerman and a chorus accomp. "Speak a ballad, is impressive in many ways. It's the type that spins for years, but doesn't hit hard."

Eddie Fisher—"My Bolero"—"Foolish Tears" (Bluebird). Fisher is Eddie Cantor's protégé. This, his first disk, indicates a bright future for the youngster. "Bolero" won't knock off prior platters, but in itself is good work and can be used by jocks looking for very presentable new voices. Same goes for "Tears," on which Fisher does an even superior job, considering the difference in tune styles.

Benny Strong—"Dear Hearts and Gentle People"—"You're the One" (Capitol). Strong's recording of "Dear Hearts" also shows the b.o. strength of the tune. Such melodies seem to be his forte and, backed by a chorus and a solid beat, he grooves a side that differs with Miss Shore's only in name value. His "You're the One" is a well-done standard.

Platter Pointers

Guy Lombardo turned out a square dance disk for Decca that gathers six melodies "without calls" under the titles "Sourwood Mountain Square Dance" and "Chicken Reel Square Dance." They're good . . . Paul Weston's "Thousand Violins," with a large chorus and lush strings, gets closer to the "atmosphere" of the tune than anything prior . . . Chuck Foster orchestra making commercially tasty platters for Decca Vocalion label, his "You're So Understanding" being particularly good . . . Bob Hannon and Johnny Ryan old-timey harmonizing stands out sharply on "Game of Broken Hearts" . . . Gordon MacRae still not averaging out on singles (Capitol) his "Sunshine of Your Smile"—"The Prairie Is Still" being particularly wooden . . . Johnny Long full-band chorusing is again wonderful while on "We'll Build a Bungalow" (King) . . . "Bye Bye Baby" fits the style of Art Lund (M-G-M), and his dishing is good . . . Al Grant and Barbara Cameron work well together on King disks, their "Lovebirds" being much better than many duets . . . "Creole Love Call" by Duke Ellington, with Day Davis voicelining, is perhaps the most unique platter Ellington ever cut.

Benny Goodman's "Why Don't We Do This More Often," first Capitol disk in some time, points up his consistently strong sense of rhythm, but otherwise it's just fair. Eddie Cantor's initial Bluebird platter of "I Never See Maggie Alone"—"Old Piano Roll Blues" lacks his usual vocal exuberance, apparently due to concentration on the cutting . . . Variety records reissued some of the best disks ever made by Phil Spector—"If I Had My Way"—"Cuddle Up a Little Closer" . . . Same label also came up with Jan Peerce on "Because"—"Mattiata" . . . Capitol's Starlighters group does a better job on Cornell, U. of Pennsylvania, and Dartmouth school tunes than the UCLA and Notre Dame glee clubs do on their own melodies, also issued by Cap.

Standout western, hillbilly, race, polka, jazz, waltz, etc.: Babe Wagner's Dutchmen, "Oneta Polka" (Columbia). Red Sorine, "I'll Worry You Out of My Mind" (M-G-M). Bill Gale, "Hot Pretzels" (Columbia). "Whoopie" John Wilfahrt, "Prune Dumping Polka" (Decca). Owen Bradley, "Blues Stay Away From Me" (Decca).

VARIETY

10 Best Sellers on Coin-Machines

Week of Oct. 15

1. THAT LUCKY OLD SUN (7) (Robbins)
2. YOU'RE BREAKING MY HEART (10) (Algonquin)
3. I CAN DREAM CAN'T I (3) (Chappell)
4. SOMEDAY (8) (Duchess)
5. ROOM FULL OF ROSES (13) (Hill & Range)
6. MAYBE IT'S BECAUSE (8) (Triangle)
7. JEALOUS HEART (6) (Aruff-Rose)
8. I NEVER SEE MAGGIE ALONE (1) (Bourne)
9. MY BOLERO (1) (Shapiro)
10. YOU'RE SO UNDERSTANDING (3) (Barron-Pemora)

Second Group

- SLIPPIN AROUND (Peer-Int.)
- DON'T CRY JOE (Whitmark)
- SOME ENCHANTED EVENING (21) (Williamson)
- LET'S TAKE OLD FASHIONED WALK (4) (Berlin)
- HOP SCOTCH POLKA (Cromwell)
- DREAMER'S HOLIDAY (Shapiro-B)
- NOW THAT I NEED YOU (Famous)
- LAST MILE HOME (Leeds)
- CIRCUS (Massey)
- WEDDING LILLI MARLENE (Leeds)
- HOMEWORK (Berlin)
- YES YES IN YOUR EYES (Remick)
- 24 HOURS OF SUNSHINE (Advanced)
- GIVE ME YOUR HAND (Lovel)
- HOW IT LIES (Morris)
- THAT'S MY WEAKNESS NOW (Shapiro-B)
- SOMEHOW (Algonquin)

- Whitney Wakely . . . Capitol
- Ernest Tubbs . . . Decca
- Frank Sinatra . . . Columbia
- Gordon Jenkins . . . Decca
- Perry Como . . . Victor
- Frank Sinatra . . . Columbia
- Sinatra Day . . . Columbia
- Perry Como . . . Victor
- Art Mooney . . . M-G-M
- Guy Lombardo . . . Decca
- Perry Como . . . Victor
- E. Wilson Jenkins . . . Decca
- Doris Day . . . Columbia
- Frankie Laine . . . Mercury
- Bing Crosby . . . Decca
- Jo Stafford . . . Capitol
- Tony Martin . . . Victor
- Bill Farrell . . . M-G-M
- Gordon MacRae . . . Capitol
- Steve Conway . . . Harmony
- Frank Warren . . . Victor
- Dinah Shore . . . Columbia
- Blue Barron . . . M-G-M
- Carmen Cavallaro . . . Decca
- Art Mooney . . . M-G-M
- Dick Jurgens . . . Columbia
- Perry Como . . . Victor
- Bing Crosby . . . Decca
- Kay Starr . . . Capitol
- Russ Morgan . . . Decca
- Billy Eckstine . . . M-G-M

(Figures in parentheses indicate number of weeks song has been in the Top 10.)

RCA to Market With New Bluebird Series on Unbreakable 45s at 46c

RCA-Victor will put an unbreakable record selling at 46c (plus tax) on the market for the first time this week, when it begins issuing the recently revived Bluebird series on its new 45 rpm disks. Though the shellac 78 rpm Bluebirds, Columbia's Harmony and Decca's Vocalion all retail at 49c, and the Varsity and Hi-Tone disks go at 35c, none is unbreakable, which RCA figured as a boost for the 45 rpm platters when it made the decision.

Initial Bluebird material, to be marketed on 45s and shellac simultaneously, consists of the label's third release since its revival, including four platters by the new Ralph Flanagan orchestra, one by Eddie Cantor, one by Eddie Fisher, Cantor's protégé, another by Cab Calloway, and one by the Main Street String Band, carrying "Music Goes Round and Round" and "Charlie, My Boy," a pair of revivals.

Victor doesn't figure to profit by the advent of Bluebird on 45 rpm platters since it is likely to cost too much to produce them, combined with artist salaries, publisher royalties, etc. However, Victor bowed to the insistence of dealers that Bluebird become available on 45s, if the company's campaign to put the smaller disks over with the public was to be given every possible aid.

Dealers and distributors will receive the same discounts and return privileges on the 45c Bluebird on 45 as they do on all other Victor output.

Camels Bans 'Lucky Old Sun'

Hollywood, Oct. 18.—"That Lucky Old Sun" will not shine on the four radio programs sponsored by Camel cigarettes, R. J. Reynolds Co., which makes Camels, has put the clamp on tune because of the word "Lucky" which it believes calls to mind a competitive cigarette firm.

Vaughn Monroe, sponsored by Camels on a once-weekly airer over CBS, waved "Sun" for RCA-Victor. Monroe, however, will not be able to sing song hereafter on the show. Bob Hawk show, Jimmy Durante show and Screen Guild Players have also been requested not to use tune, made into an overnight hit by Frankie Laine on his Mercury Record release.

Reynolds' nix on "Sun" is causing what appears rather some confusion on Monroe's air show format. On this program, "Camel Caravan," the top tunes rendered are picked off Variety's disk-jockey poll of most requested tunes. Just now, Laine's version of "Lucky" tops the listing. It is presumed Monroe will just skip the topper and show will concentrate on present runnup.

IRV FIELDS' CONCERT DEBUT IMPRESSIVE

Making his concert bow at Carnegie Hall, N. Y., Saturday (15), pianist-composer Irving Fields, in addition to presenting a program of popular music introduced his first symphonic composition. Titled "An American Forest" and done in five movements, the work is forceful and impressive. Broken up into Down—The Awakening, Life Begins, Afternoon Tranquility, Forest Fire and Twilight, the concerto has feeling and is vividly descriptive.

Fields soloed on "Forest" and a few other tunes, among which was the "Pepet-Cola Jingle." Labeled a Concert Caricature, the parody, written by him, was an amusing musical takeoff on that stinging commercial. The drummer and bass fiddler, who together with the flier make up the Irving Fields Trio, also appeared on the bill. The three-man combo carbonized a number of the scintillating arrangements currently being offered by them at the Hotel Warwick's Raleigh Room, N. Y.

Charlie Ross has started up the Harvey Music Co. He was at various times with Paramount, Barton and Republic music firms.

Coast Songpluggers To Hold Benefit Feb. 6

Hollywood, Oct. 18.—Due to widespread unemployment among songpluggers, Coast members of the Music Publishers' Contact Employees are planning a benefit at the Palladium Feb. 6. Show and dance will be used to raise funds for a depleted treasury.

MPCE nationally has paid out \$34,000 in sick claims and unemployment assistance during the past 16 months. Unemployment has been particularly severe in N. Y. since last winter. Coast members have drawn but \$2,000 of the total paid out, and the Chicago members have drawn a similar amount.

Coral Shatters Jock Resistance For 'Maggie' Hit

As a rule, the vast majority of song hits today are made by the voluntary plugging of the nation's hundreds of important disk jockeys. Things have reached the point where top disk-jockeys want first crack as often as possible at top tunes deemed to be hit possibilities, and many are constantly busy plugging disks of their own selection, hoping to launch a "sleeper" as a national hit.

Kenny Roberts' Coral platter of "I Never Saw Maggie Alone" is therefore unique. It became a hit through the most powerful jocks in various key cities actually shied away from putting it on the air. Many were induced to play it only after being shown that the platter was successful in other cities, and that if they used it they could take credit locally for starting a hit. That went all along the line.

Dick Brice, WDSU, New Orleans, jockey started it all. He "accidentally" played the platter and got a flock of requests. He repeated, and the calls grew to the point where he began referring callers to Coral's N. O. distrib. Word got to N. Y. and Coral execs there decided to try the disk in Philadelphia. They couldn't find a pop music-spinner willing to play the side and had to go to Harrisburg to start it, after which Philly spinners were forced to pick it up by requests. Coral next went to Boston, ran into heavy resistance from Bob Clayton but finally through him got the disk started there.

Everywhere along the line Coral disks got the same rejections. Gil Newhouse, St. Louis spinner, who bases his shows on retail best-seller lists made up by local stores, plays the platter but constantly prefaces the spinning by saying "Maggie" is the worst side I ever heard—Yet it's a national hit.

Disks Cue College Bid For Flanagan Date

Boston College last week put in a bid for Ralph Flanagan's orchestra to play a prom next April 29, which again proves the power of recordings. Flanagan hasn't even a band, and never has been a band-leader, aside from bawling two recording dates for RCA-Victor's Bluebird label.

Flanagan an arranger was selected by Victor artists and repertoire personnel to spearhead an experiment. It secured him to arrange and conduct recording dates with an orchestra composed of crack radio studio musicians. He'll eventually form his own band if the record response is heavy enough. On the basis of returns so far he will organize within six months or so.

6 for Austin Symph. Austin, Oct. 18.—Ezra Rachlin, new musical director of the Austin Symph., has announced six concerts for the orchestra's 12th season beginning Oct. 23.

Philly Jock Outfit Gets Members Jobs

Recently organized Metropolitan Assn. of Disk Jockeys of Philadelphia stepped right out and got 12 of its members jobs—in a group—outside their platter-spinning sphere. The 12 are to be used two at a time for one-week dates to m.c. the floor shows at Philly's Little Rathskeller nitery.

Initial pairing, Eddie Newman, W.P.N., and Joe McCauley, WIP, opened on fairly short notice Monday (17). Jocks are said to be drawing \$250 a week apiece.

Int'l Royalty Deal Sought by AFM On Mechanical Rights

American Federation of Musicians will seek to establish the principle of royalty payments in all phases of industry where recording or soundtracks are used. Herman D. Kenin, of the AFM international executive board, one of the two labor members of a six-man delegation to the Committee on Salaried Employees and Professional Workers of the International Labor Organization, which meets in Geneva starting Oct. 24, declared that to be the solution to displacement by performers through mechanical means.

AFM has long been in favor of the royalty system, having adopted it in records and transcriptions, and is seeking to institute royalties in television. Kenin declared that the AFM will attempt to establish on an international basis the right of the performer in his work. AFM would seek to control the unbridled use of mechanical music he declared, in order to provide a greater incentive to perform and to give the musician a proprietary right in his interpretation. Latter basis has long been the contention of the National Assn. of Performing Artists, which several years ago sought to amend the 1908 copyright act, and failing that sought to have performing rights written into laws of various states.

Kenin declared that the AFM cannot fight technical progress, but at the same time must maintain the livelihood of its members. He pointed out that 27,000 jobs were wiped out overnight with the advent of sound films. Today he declared only 3,000 of Hollywood's 14,000 membership roll is working. He also disclosed that AFM is seeking to take a national poll of the unemployed in its ranks. Indications point to no more than 25% being gainfully employed as musicians.

Kenin conceded that while the I.L.O. has no power to institute legislation in various countries, many of its recommendations have found their way into the statutes of various nations. The child labor laws, for example, were first recommended by I.L.O. Thus the AFM hopes to establish the right of the musician in the reuse of his work on an international scale and then work for its adoption in various countries. Kenin declared that Italy and Poland already have laws establishing this right while England, Australia and Canada have regulations restricting the amount of mechanical music that can be used over radio stations in those countries.

SATCHMO TO DO FILM IN ITALY; DOING BIG BIZ

Louis Armstrong will make a film in Italy when he reaches that country on the concert tour he and his band is now making on the Continent. He'll take part in a musical fantasy entitled "Botta e Risposta" for an Italian indie producer. It'll take only three days out of his concert schedule.

Armstrong has been doing exceptionally well since his opening date in Stockholm two weeks ago, according to cables to the U. S. Most of the band's concerts are on guaranteed without percentages. Amortized Booking Corp. set Satchmo on the dates.

ASCAP, Tele Negotiations Seen Cleaned Up by End of the Week

Rey Curtails Cleve. Date For Return to Coast

Cleveland, Oct. 18.—Alvino Rey, who is pulling out of Hotel Hollenden's Vogue Room tomorrow (19), cutting four-week sked in half because of "urgent business" that forced them to return to Coast.

That was the explanation handed out by Merle Jacobs, entertainment director for the Epstein hotel chain, who rushed in Al Trace's unit as replacement. Rey broke the ice for the nitery's experimental policy of playing small-name combos with Raymond Scott quintet linked to follow Trace Nov. 3.

Jacobs also setting the Mill Herth trio, Joe Venuti, Joe Mooney, Ish Kabibble and Phil Napoleon's Memphis Five for winter dates at the Vogue Room.

Pubs Checked By Songwriters On Lyric-Sheet Coin

Accountants representing Eddie Traubner, who holds authorization from some 110 songwriters, will soon begin checking the books of a goodly portion of music publishers. While a majority of major pubs don't like the idea of opening up their financial affairs to an independent auditor, they have no choice since terms of the Songwriters Protective Assn. basic contract, to which all excepting two major firms are signatories, provide for such auditing.

Traubner is admittedly looking into revenue received by publishers for the right to print lyrics in various accredited "songsheets." This is supposed to be split 50-50 with songwriters from whom a publisher accepts pop melodies, and it's Traubner's contention on the basis of preliminary investigation that this has not always been done. Situation is one he's been interested in as a financial adviser to such writers as Sammy Cahn, and others, and for several years he had been planning the move.

Months back, Traubner contacted some 150 songwriters advising them of his plan to audit, and if they chose to be represented to give him a letter of authorization. Job is being done on a contingency basis, of 25% of the coin recovered for individual writers.

Recently Traubner's aims were the source of friction among writers who are members of the SPA. Some top songsmiths were in favor of the audit, others flatly were not. Subject was to have been discussed at an SPA council meet, but never came up, apparently on the theory that the SPA as an organization did not want to be involved in any way.

Satchmo Sock in Sweden; Italian Tour Mapped

Stockholm, Oct. 12.—The last two concerts given here by Louis "Satchmo" Armstrong and arch last week at the 4,500-seat Kungliga Hallen drew a capacity house both performances. Judging by the reception, they could have filled the house for at least five more shows.

Armstrong continues his European tour until Nov. 6, when he's slated to return to the U. S.

16-Day Holo Tour

Genoa, Oct. 11.—Louis Armstrong and his jazz combo, made up of Earl Hines, Barney Bigard, Jack Teagarden, Cecil Shab, Tony Cole and singer Weema Middleton, are scheduled for a series of jazz concerts in several Italian cities, with details being worked out. Dates set so far are two-advts in Milan Oct. 22 and 23, and Genoa, Nov. 1, latter at a 35 top.

With 16 days set aside for the Italian tour, Rome, Turin and Trieste are other probabilities on Armstrong's itinerary.

All phases of negotiations between the American Society of Composers, Authors and Publishers and television might be cleaned up by the end of this week. Society and video reps formally signed, at long last, the five-year blanket license with reps of three networks, NBC, CBS and ABC, Monday (17) evening in New York, after weeks of hassling among attorneys over phrasing of the agreement.

Only thing remaining to be cleared up is the per-program contract, on which a group headed by Clair McCollough, of Lancaster, Pa., met in Philadelphia Monday. This agreement will be for three years as against the five-year span of the blanket agreement, on the insistence of ASCAP, which seeks to determine the effect of per-program payment for its licensed music over a shorter period of time. It was the television negotiators who insisted on a five-year deal for the blanket pact, though ASCAP has assignment of tele rights from member publishers and writers for only two years, as of Jan. 1 last. ASCAP will now have to seek extension of the assignment for another three years, a factor with which the Society doesn't anticipate any trouble.

Main item which delayed the blanket signing was the interpretation of a paragraph covering the definition of "dramatic rights" for both show and film tunes, and pops. It was agreed that any use of a tune from a film or musical which in any way bordered on the original use would be a "dramatic" (Continued on page 61)

3d Qtr. ASCAP Divvy Off 11%

Third quarter of the American Society of Composers, Authors and Publishers, ended Sept. 30, gave up a distributable revenue of only about \$1,725,000. That's roughly 11% lower than the second quarter's \$1,940,000 cut up among the Society's writer and publisher members, accounted for partly by the usual slump in revenue during July, August and September, when nitery business is off and radio spending is low.

A fair amount of the drop, however, is attributable to the inability of ASCAP to collect film theatre performance fees due to the decision of N. Y. Federal Court Judge Vincent L. Leibel, who last winter decreed that ASCAP could not collect seat taxes from theatres while at the same time its publisher members were collecting fees for the synchronization of film music at its Hollywood source.

MPHC SEEN MAKING NEW BRITISH TIEUP

Music Publishers Holding Corp., parent firm of the Warner Bros. music publishing group, apparently intends making a single tieup with a British publishing house. A new deal is being arranged which will be completed within the next couple weeks by Vic Blau, WB copyright expert who leaves New York for England aboard the Queen Elizabeth tomorrow (Thursday). At the moment, WB songs are handled in England by either Feldman or Chappell, the major portion going to the former.

Blau will spend more than three months in England and on the Continent, visiting WB agents in Holland, Belgium, Italy, France, Sweden and possibly Germany and Austria. He'll work out of London, returning there after each side trip. Blau was last in Europe on a similar trek in 1947.

Reg Connelly Due in U.S.

London, Oct. 18.—Reg Connelly, head of Campbell Connelly Music, originally scheduled to leave for the U. S. Friday (14) aboard the Queen Elizabeth, has put back his departure until Saturday (22). Connelly will sail on the Queen Mary and expects to remain in the States about two months.

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

**WEEK
ENDING
OCT. 15**

[illegible]

Another "TEMPTATION"? FRAN WARREN'S ENVY

is
coming
up
fast!

RCA Victor 20-3551
(47-3044")



TONY MARTIN

First came "CIRCUS"...

Then "TOOT TOOT TOOTSIE GOODBYE"...

NOW - this big pair!

THERE'S NO
TOMORROW
and
A THOUSAND
VIOLINS

RCA Victor 20-3582
(47-3078")



THIS WEEK'S RELEASE!

(Both 45 rpm and 78 rpm. Numbers marked * are 45 rpm.)

POPULAR

The Jolly Old Man in The Bright Red Suit	VAUGHN MONROE 20-3574 (47-3079")
Auld Lang Syne	
Here Comes Santa Claus	SAMMY KAYS 20-3575 (47-3071")
I Want To Wish You A Merry Christmas	
Merry Christmas Polka	FREDDY MARTIN 20-3576 (47-3072")
Your Kiss	
Our Christmas Wishes	LARRY GREEN 20-3578 (47-3074")
Follow The Swallow To Hide-A-Way Hollow	
My Two Front Teeth	SPICE JONES 20-3177 (47-3063")
Happy New Year	

COUNTRY AND WESTERN

Christmas	EDDY ARNOLD 21-0134 (48-0137")
Will Santa Come To Shanty Town	
Christmas On The Plains	ROY ROGERS 21-0135 (48-0138")
Wonderful Christmas Night	
Jingle Bells	BILL BOYD 21-0136 (48-0139")
Up On The House Top	

"PERRY COMO SINGS MERRY CHRISTMAS MUSIC"

P-161 (WP-161")

That Christmas Feeling	20-1968 (47-2969")
Winter Wonderland	
I'll Be Home For Christmas	20-1969 (47-2970")
Santa Claus Is Comin' To Town	
Silent Night	20-1970 (47-2971")
White Christmas	
O Come, All Ye Faithful	20-1971 (47-2972")
Jingle Bells	

"THE THREE SUNS PRESENT YOUR CHRISTMAS FAVORITES"

P-250 (WP-250")

Santa Claus Is Comin' To Town	20-3567 (47-3057")
Adeline Pidelas	
White Christmas	20-3568 (47-3058")
Winter Wonderland	
Silent Night	20-3569 (47-3059")
Jingle Bells	

DEALERS! Are you ringing up extra profits with RCA Victor's new Multi-Play Needle? Counter displays, Cap-o-matic, and national advertising add up to extra sales.

THE CERTAIN SEVEN

(Best-sellers that no dealer
can afford to be without)

SOMEDAY	Vaughn Monroe 20-3510 (47-2966")
THAT LUCKY OLD SUN	Vaughn Monroe 20-3531 (47-3018")
HEARTS HEART	Bill Lawrence 20-3539 (47-3039")
POOM PAU OF ROSES	Sammy Kaye 20-3441 (47-2968")
SOME ENCHANTED EVENING	Perry Como 20-3407 (47-2994")
I'M THROWING RICE	Eddy Arnold 21-0083 (48-0080")
CLARE DE LUNE	JOSE (TUBB) 21-0051 (48-0174")

The stars who make
the hits are on...

RCA VICTOR RECORDS

RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N. J.



This amazing price will bring the "45" system into many thousands more homes! "45" records will follow in a hurry! Load up with ALL the RCA Victor hits on "45" disks!

Lowest price ever
for a completely
automatic changer!

\$12.95



VARIETY SONG CAVALCADE

(Musical-Historical Review: 1800-1948)

Compiled for **VARIETY**
By **JULIUS MATTFELD**

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Legends and other basic background information, attendant to the compilation and presentation, appeared in the Oct. 4, 1948, issue when the Variety Song Cavalcade started publication serially. It is suggested that these installments be clipped and filed for future reference.

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1933—Continued

Maria Elena, Spanish words and music, Lorenzo Barcelata, English words, S. K. Russell, Southern Music Publishing Co., Ltd., cop. 1933, assigned 1941 to Peer International Corp.

Mine (Let 'em Eat Cake), w. Ira Gershwin, m. George Gershwin, New World Music Corp., cop. 1933.

Moonlight and Pretzels (Moonlight and Pretzels), w. E. Y. Harburg, m. Jay Gorney, Harms, Inc., cop. 1933.

Music Makes Me (Film: Flying Down to Rio), w. Gus Kahn and Edward Eliscu, m. Vincent Youmans, T. B. Harms Co., cop. 1933 by Metro-Goldwyn-Mayer Corp. assigned 1933 to Robbins Music Corp.

My Hat's On the Side of My Head (Film: Jack Abony), w. m. Harry Woods and Claude Hurlibert, Shapiro, Bernstein & Co., Inc., cop. 1933 by The Cinephonic Music Co., Ltd., London.

My Moonlight Madonna, w. Paul Francis Webster, m. adapted from Zdenko Fibich's "Pocm" by William Scott, Carl Fischer, Inc., cop. 1933.

Not for All the Rice in China (As Thousands Cheer), w. m. Irving Berlin, Irving Berlin, Inc., cop. 1933.

The Old Spinning Wheel, w. m. Billy Hill, Shapiro, Bernstein & Co., Inc., cop. 1933.

On the Trail to Grand Canyon Suite, Orch. composition, m. Ferde Grofe, Robbins Music Corp., cop. 1933.

Once in a Blue Moon (The Stepping Stones), w. Anne Caldwell, m. Jerome Kern, T. B. Harms Co., cop. 1933.

Orchids in the Moonlight (Film: Flying Down to Rio), w. Gus Kahn and Edward Eliscu, m. Vincent Youmans, T. B. Harms Co., cop. 1933 by Max Dreyfus and Vincent Youmans.

Shadow Waltz (Film: Gold Diggers of 1933), w. Al Dubin, m. Harry Warren, Remick Music Corp., cop. 1933 by M. Witmark & Sons.

Shanghai Lil (Film: Footlight Parade), w. Al Dubin, m. Harry Warren, M. Witmark & Sons, cop. 1933.

Smoke Gets in Your Eyes (Roberta), w. Otto Harbach, m. Jerome Kern, T. B. Harms Co., cop. 1933 by Jerome Kern.

Stormy Weather—Keeps Rainin' All the Time, w. Ted Koehler, m. Harold Arlen, Mills Music, Inc., cop. 1933.

Sweet Madonnas (Murder at the Vantiles), w. Ned Washington, m.

Victory Young, Harms, Inc., cop. 1933.

Temptation (Film: Going Hollywood), w. Arthur Freed, m. Nacio Herb Brown, Robbins Music Corp., cop. 1933 by Metro-Goldwyn-Mayer Corp. assigned 1933 to Robbins Music Corp.

The Touch of Your Hand (Roberta), w. Otto Harbach, m. Jerome Kern, T. B. Harms Co., cop. 1933 by Jerome Kern.

Two Tickets to Georgia, w. m. Joe Young, m. Charles Tobias and J. Fred Coots, Irving Berlin Inc., cop. 1933, Successor Pub. Bourne, Inc.

Underneath the Arches, w. m. Bud Flanagan, Additional American lyric, Joseph McCarthy, Robbins Music Corp., cop. 1932 by Campbell, Connolly & Co., Ltd., London, assigned 1933 to Robbins Music Corp.

We'll Make Hay While the Sun Shines (Film: Going Hollywood), w. Arthur Freed, m. Nacio Herb Brown, Robbins Music Corp., cop. 1933 by Metro-Goldwyn-Mayer Corp. assigned 1933 to Robbins Music Corp.

Who's Afraid of the Big Bad Wolf? (Film: The Three Little Pigs), w. m. Frank E. Churchill, additional lyric, Ann Ronell, Irving Berlin Inc., cop. 1933, Successor Pub. Bourne, Inc.

Without That Certain Thing, w. m. Max and Harry Nesbitt, T. B. Harms Co., cop. 1933 by Irwin Dash Music Co., Ltd., London.

Yesterday (Roberta), w. Otto Harbach, m. Jerome Kern, T. B. Harms Co., cop. 1933 by Jerome Kern.

You're Devastating (Roberta), w. Otto Harbach, m. Jerome Kern, T. B. Harms Co., cop. 1933 by Jerome Kern.

You're My Past, Present and Future (Film: Broadway Thru a Keyhole), w. Mack Gordon, m. Harry Revel, DeSylva, Brown & Henderson, Inc., cop. 1933, Successor Pub. Crawford Music.

You Have Taken My Heart, w. John Mercer, m. Gordon Jenkins, Santly Bros. Inc., cop. 1933, Successor Pub. Santly-Jos.

Headline sensation for a few weeks, Howard Scott and "Technocracy."

Franklin Delano Roosevelt and John Nance Garner were inaugurated as president and vice-president.

In February bank holidays were generally declared throughout the nation, following the example of Michigan, where Gov. W. A. C. Comstock had ordered all banks closed for eight days in a month most of the nation's banks had reopened.

"Hoarded gold" was ferreted out and a ban on gold exports imposed. The U. S. recognized Russia.

NRA under Gen. Hugh Johnson was set up.

Beer—3.2%—became legal following revisions of the Volstead Act, and in December prohibition was over following adoption of the 21st Amendment repealing the 18th by 37 states.

Primo Carnera knocked out Jack Sharkey in six rounds in New York to become world's heavyweight champion. The gate was less than \$200,000.

Wiley Post again circumnavigated the globe in his monoplane "Winnetta Mae." This time he did it alone in 7 days, 18 hrs., 49½ mins.

In Chicago, the Century of Progress opened. "Sally Rand" fan dancing, and the "Streets of Paris" got a lot of newspaper (and audience) attention.

During a thunderstorm the U. S. Navy dirigible "Akron" crashed off Barnegat Light, N. J. 73 lives were lost.

Kidnappings were in the headlines continuously.

In December "Tobacco Road" was put on the stage in New York where it still remains after almost five years.

Money-making films of the year included "She Done Him Wrong" (Mae West), "Tugboat Annie" (Marie Dressler) and Wallace Berry's "Goldiggers" (Dick Powell, Ruby Keeler, Joan Blondell and Warren William, "42nd St." Warner, Baxter, Bebe Daniels, George Brent and Ruby Keeler, "Little Women" Katharine Hepburn, and "State Fair" Janet Gaynor, Will Rogers and Lew Ayres).

All I Do Is Dream of You (Film: Sadie McKee), w. Arthur Freed, m. Nacio Herb Brown, Robbins Music Corp., cop. 1934 by Metro-Goldwyn-Mayer, assigned 1934 to Robbins Music Corp.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending
Oct. 15

National
Rating

This Last
wk. wk.

Artist, Label Title

			New York—(Davega Stores)	Chicago—(Hudson Ross)	Los Angeles—(Denel's Mus. Shop)	Boston—(Boston Music Co.)	St. Louis—(S. S. Kresge Co.)	Indianapolis—(Pearson)	San Francisco—(Sherman-Clay)	Omaha—(A. Hooper Co.)	Kansas City—(Jenkins Music Co.)	Cleveland—(Record Center)	Minneapolis—(Don Leary)	Seattle—(Sherman-Clay)	TOTAL POINTS
1	1	FRANKIE LAINE (Mercury)	1	1	1	5	3	2	2	1	2				90
		"That Lucky Old Sun"													
2	5	M. WHITING-J. WAKELY (Cap)	9	4		1	4		1	5	3	3			58
		"Slippin' Around"													
3	2	VIC DAMONE (Mercury)	8	2	4	9	4		1		1		4		55
		"You're Breaking My Heart"													
4	5	AL MORGAN (London)	7	3	3	8	6					10	1	6	44
		"Jealous Heart"													
5	8	ANDREWS SIS (Decca)	6	5	2	3	8					2	10		41
		"I Can Dream, Can't I"													
6	3	J. STAFFORD-G. MARRAE (Cap)	4	9	8	9	3	8				5		4	40
		"Whispering Hope"													
7	4	VAUGHN MONROE (Victor)	5	7		7			5	3	6		5	39	
		"Someday"													
8	6	GORDON JENKINS (Decca)	3		4	2			10		3				33
		"Don't Cry, Joe"													
9	13	BUDDY CLARK (Columbia)						1	2					2	29
		"You're Breaking My Heart"													
10	7	FRANKIE LAINE (Mercury)	2					6	7				10	19	
		"New That I Need You"													
11		KENNY ROBERTS (Coral)					5	8					4		16
		"I Never See Maggie Alone"													
12A	12	DICK HAYMES (Decca)							5			7	9	12	
		"Room Full of Roses"													
12B	15	SAMMY KAYE (Victor)							4	6					12
		"Room Full of Roses"													
13A	14	D. HAYMES-TATTLERS (Decca)						7				7	8	11	
		"Maybe It's Because"													
13B	16	PERRY COMO (Victor)							4					7	11
		"Some Enchanted Evening"													
13C	9	EDDIE HOWARD (Mercury)							7	4					11
		"Maybe It's Because"													
14A		FREDDIE MARTIN (Victor)					1								10
		"A Lovely Bunch of Cossacks"													
14B	14	L. ARMSTRONG-G. JENKINS (D)												1	10
		"That Lucky Old Sun"													
15A	14	EZIO PINZA (Columbia)					6	7							9
		"Some Enchanted Evening"													
15B		PEGGY LEE (Capitol)					7	6							9
		"A Long and Sleepless Night"													
15C		JACK TETER (London)					2								9
		"Johnson Rag"													
15D		BILL LAWRENCE (Victor)													9
		"Jealous Heart"													
16	10	MILLS BROS. (Decca)							3	10					8
		"Someday"													
17	15	GUY LOMBARDO (Decca)							7	8					7
		"Hop Scotch Polka"													

FIVE TOP ALBUMS

	1	2	3	4	5
	SOUTH PACIFIC	JOHNSON SINGS AGAIN	KISS ME KATE	MISS LIBERTY	DICK CONTINO ALBUM
	Broadway Cast	Al Johnson	Broadway Cast	Broadway Cast	Dick Contino
	Columbia	Decca	Columbia	Columbia	Magnolia

Disk Best Sellers by Companies

(Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Mercury	4	175	London	2	53
Decca	7	127	Columbia	2	37
Capitol	3	107	Coral	1	16
Victor	5	81			

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1934

All I Do Is Dream of You (Film: Sadie McKee), w. Arthur Freed, m. Nacio Herb Brown, Robbins Music Corp., cop. 1934 by Metro-Goldwyn-Mayer, assigned 1934 to Robbins Music Corp.

All Through the Night (Anything Goes), w. m. Cole Porter, Harms, Inc., cop. 1934.

Anything Goes (Anything Goes), w. m. Cole Porter, Harms, Inc., cop. 1934.

Baby, Take a Bow (Film: Stand Up and Cheer), w. m. Lew Brown and Jay Gorney, Cleveland Sam Fox Pub. Co., cop. 1934 by Movie-tone Music Corp.

Be Still My Heart, w. m. Allan Flynn and Jack Egan, Broadway Music Corp., cop. 1934.

The Beat of My Heart, w. Johnny Burke, m. Harold Spina, Irving Berlin, Inc., cop. 1934, Successor Pub. Bourne, Inc.

Blow, Gabriel, Blow (Anything Goes), w. m. Cole Porter, Harms, Inc., cop. 1934.

Blue Moon, w. Lorenz Hart, m. Richard Rodgers, Robbins Music Corp., cop. 1934 by Metro-Goldwyn-Mayer, assigned 1934 to Robbins Music Corp.

Carry Me Back to the Lone Prairie, w. m. Carson Robinson, Mills Music, Inc., cop. 1934.

The Champagne Waltz, w. m. Con Conrad, Ben Oakland and Milton Drake, Famous Music Corp., cop. 1934.

The Continental (Film: Gay Divorcee), w. Herb Magidson, m. Con Conrad, Harms, Inc., cop. 1934.

(Continued Next Week)

ANNOUNCING!

The HIT Song

From 19th Century Fox's
"THE VOICE OF THE MOUNTAIN"

I WANT YOU TO WANT ME

(To Want You)

100% Recorded!

MILLS MUSIC, INC.

440 Broadway, New York 19, N. Y.

LOUIS ARMSTRONG

and His ALL STARS

CONTINUING LIMITED EUROPEAN TOUR

Oct. 13—Antwerp Oct. 15—Lyon Oct. 16—Geneva
13—Brussels 17—Basle
14—Brussels 18—Zurich

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Chicago

Hollywood

440 Broadway, New York 19, N. Y. 127 New York 19, N. Y. 5131 Sunset Blvd.

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recorded and featured by

BOB HOUSTON M-G-M
FRANKIE LAINE Mercury
DEAN JAGGER Capitol
VAUGHN MONROE Victor
SARAH VAUGHAN Columbia

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ARTIE SHAW

(Robbins Music)

No. 1 Performance Song All Over America

As Reported in PEATMAN and RH Sheets

THE LAST MILE HOME

By WALTER KENT and WALTON FARRAR

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ALKA SELTZER SHOW: Curt Massey and Martha Tilton
CAMPBELL SOUP: Club 15
CHESTERFIELD SHOW: Bing Crosby
CHRYSLER MOTOR: Sammy Kaye Show
COCA COLA: Morton Downey Show
COLGATE: Day in the Life of Dennis Day
COLGATE: Judy Canova Show
JELLO: Meredith Willson Show
KIX, SWIFT'S, PHILCO: Breakfast Club
LUCKY STRIKE: Light Up Time

LUDENS, ARRID: Sing It Again
MILLER HIGH LIFE: Lawrence Welk Show
MINUTE MAID: Bing Crosby
OLD GOLD, SMITH BROS., SPEIDEL: Stop The Music
PET MILK
PRUDENTIAL: Jack Berch Show
SOLITAIRE: Bob Houston Show
SPRAY A WAY, WILDROOT, NABISCO, GOLD SEAL, GLASS
WAX, CHESTERFIELD, LIPTON TEA: Arthur Godfrey Show
SWAN SOAP: Bob Hope Show
OXYDOL: Jack Smith Show

Performed by

(IN ALPHABETICAL ORDER)

Buzz Adlum
The Andrews Sisters
Roy Anthony
Key Armae & Harry Salter
Harry Babbitt
Two-Ton Baker
Jack Berch
Bob Berkey
Whitey Berquist
Billy Bishop
Ted Block
Jimmy Blade
Johnny Bothwell
Phil Bovero
Johnny Bradford & Tony Romano
Norman Brakenshire
Harlow Burgess
Judy Canova
Chuck Cavalle
Bruce Chase
Bob Chester
Dave Coleman
Bing Crosby
Bob Crosby
Alan Dale & Roy Blom
Dootie
Ken Dorby

Dardenella
Cee Davidson
Dennis Day
Doris Day
Dell Trio
Johnny Desmond
Stee Dougherty
Morton Downey
Galen Drake
Eddie Duchin
Bert Parker
Jack Finn
Eddie Fitzpatrick
Chuck Foster
Larry Fotine
Tony Freeman
Al Gayle
Jerry Glidden
Lud Gluskin
Dolph Gobel
Borrie Gray
Ray Hockett
Sherman Hayes
Dick Haymes
Heinie
Lenny Herman
Hits and Misses
Alco Holmes
Bob Houston

Wayne Howell
Sammy Kaye
Henry King
Rex Koury
King's Jesters
The King's Men
Dorothy Kirsten
Billy Leach
Paul LeVale
Dave Le Winter
Vincent Lopez
The Mariners
Jay Marlowe
Martin and Lewis
Curt Massey & Martha Tilton
Frankie Masters
Rex Moupin
Bill McCune
Midnight Music Shop
Bob Mitchell
Nero Morales
Eddie Oliver
Eddie O'Neal
Dick Page
Bill Ponnell
Bobby Peters
Caesar Petrillo
Teddy Phillips
Alon Prescott

Dick Reinhart
Carroll Richards
Jimmy Richards
Tommy Ryan
Preston Sellers
Herb Sheldon
Dinah Shore
Milton Shrednick
Frank Sinatra
Beasley Smith
Norwood Smith
Bob Smith
Kate Smith
Bill Snyder
Southernaires
Dave Stephens
Vicki Stevens
Three Suns
Johnny Thompson
George Towne
Art Woner
Ted Weems
Lawrence Welk
Margaret Whiting
Griff Williams
Meredith Willson
Eileen Woods
Frank Worth
Michael Zarin

Recorded by

BING CROSBY (Decca)
SAMMY KAYE (RCA-Victor)
JOHNNY DESMOND (M-G-M)

GRACIE FIELDS (London)
LARRY DOUGLAS (Signature Hi-Tone)
DORIS DAY (Columbia)

JO STAFFORD (Capitol)
MILT HERTH TRIO (Coral)
BOB CROSBY (Harmony)

LEEDS MUSIC CORPORATION

LOU LEVY, President

Songs With Largest Radio Audience

The top 30 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

Survey Week of October 7-13, 1949

A Dreamer's Holiday	Shapiro-B
A Wonderful Guy—"South Pacific"	Williamson
Ain't She Sweet	Advanced
Be Goody Good Good To Me	United
Don't Cry, Joe	Harms
Fiddle Dee Dee—"It's a Great Feeling"	Harms
Georgia On My Mind	Peer
Give Me a Song—"It's a Great Feeling"	Witmark
I Can Dream Can't I	Chappell
If You Ever Fall In Love Again	J. J. Robbins
It's a Great Feeling—"It's a Great Feeling"	Remick
Just One Way To Say I Love You—"Miss Liberty"	Berlin
Last Mile Home	Leeds
Let's Take An Old-Fashioned Walk—"Miss Liberty"	Berlin
Make Believe You Are Glad When You're Sorry	BVC
Maybe It's Because—"Along Fifth Avenue"	RVC
Meadows Of Heaven	Laurel
Now That I Need You—"Red Hot and Blue"	Famous
Room Full of Roses	Hill & Range
Rudolph the Red-Nosed Reindeer	St. Nicholas
Some Enchanted Evening—"South Pacific"	Williamson
Someday You'll Want Me to Want You	Duchess
That Lucky Old Sun	Robbins
There's A Yes Yes In Your Eyes	Witmark
Through Sleepless Night—"Come to the Stable"	Miller
Toot Toot Tootsie Goodbye—"Julius Sings Again"	Feist
Twenty-Four Hours of Sunshine	Advanced
You Told a Lie	Bourne
Younger Than Springtime—"South Pacific"	Williamson
You're Breaking My Heart	Melin

The remaining 20 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

Ball Ha!—"South Pacific"	Williamson
Ballin' The Jack	E. B. Marks
Dime a Dozen	Morris
Hollywood Square Dance	Santly-Joy
Hop Scotch Polka	Cromwell
How It Lies, How It Lies, How It Lies	Morris
Hucklebuck	United
I Never Heard You Say	Kramer-W.
I Only Have Eyes For You	Remick
In Santiago By the Sea	Life Music
Jealous Heart	Aruff & Rose
Katrina—"Lehahod and Mr. Toad"	Morris
Let's Harmonize	Santly-Joy
Love Is a Beautiful Thing	Porgie
My Bolero	Shapiro-B
Over the Hillside	Dreyer
She Wore Yellow Ribbon—"Wore Yellow Ribbon"	Regent
Song Of Surrender—"Song Of Surrender"	Paramount
Why Don't You Haul Off and Love Me	Lots Music
Why Fall In Love With a Stranger	Campbell
Wishing Star	BMI

† Filmmusical. * Legit musical.

Gallico's 'Too Whit'

At Gallico's new Gallico Music has secured U. S. rights to Billy Reid's "Too Whit, Too Whoo" Reid publishes it himself in England. Melody is among Britain's best sellers.



FRANKIE LAINE
"LUCKY OLD SUN"
ON MERCURY RECORDS
CURRENTLY
THE BOWERY
DETROIT

The American Love Song
I CAN'T GIVE YOU
ANYTHING BUT
LOVE, BABY
Music by...
JIMMY McHUGH
MILLS MUSIC

\$500 Theft for Heidi Alde

San Antonio, Oct. 18. Frank Cheek, member of the Horace Heidt troupe which played here last week reported loss of \$500 in personal belongings when a promoter forced open his car parked near the Municipal Auditorium where the show was playing.

Best British Sheet Sellers

(Week ending Oct. 8)

London, Oct. 11.

Riders in the Sky	Morris
I Don't See Me	Connelly
Forever and Ever	F. D. & H.
Again	F. D. & H.
Angelus Ringing	Southern
Careless Hands	Morris
Buy Killarney	P. Maurice
Wedding Sambo	Leeds
Echo Told Me Lie	Chappell
Confidentially	New World
Too-Whit Too-Whoo	Reid
Wedding Lull March	B. & C.

Second 12

"A" You're Adorable	Connelly
Our Love Story	Carolyn
Leicester Square Rag	Norris
Breaking My Heart	Chappell
Red Roses	L. Wright
Rose in Garden Weeds	B. & C.
Shawl Gaiway Grey	Connelly
Blue Ribbon Gal	Dash
12th Street Rag	Chappell
Lavender Blue	Sun
Four Winds	New World
Kiss in Your Eyes	Bosworth

PETRILLO INSISTS ON AGVA MEMBER INFO

Impatient at delays in notifying him as to whether they or musicians under them are members of the American Guild of Variety Artists, James C. Petrillo, head of the American Federation of Musicians, wired a string of handleaders last week insisting on the information. Petrillo, on Sept. 14, had sent letters to individual leaders informing them of the AFM's rule against their belonging to another union, and requesting that he be informed as to who held AGVA cards.

Apparently a good many leaders were on the road in such cases the letters were sent to agencies that represented them. As a result Petrillo didn't get the dope he wanted.

Barnet Will Break Up Band to Be Agent

Hollywood, Oct. 18. Charlie Barnet has bought a piece of Carlos Gastel's managerial operations and will turn agent when he completes his current stand at the Deshler Wallack hotel, Columbus, Oct. 27. He breaks up his band at that time and comes here.

Arthur Michaud has torn up, a managerial deal with Barnet which has three years to run, and the arch leader is trying to work out a release from his MCA booking part.

Dallas—Isadore Gralnisk has the Dallas Symphony Orchestra and has arrived here to take over his new duties.

Chappell Music acquired American rights to "Orpheus in Town" by Swedish composer Hilding Rosenberg.

Bands at Hotel B.O.'s

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Eddy Duchin*	Waldorf (400; \$2)	2	2,300	6,275
Guy Lombardo	Roosevelt (400; \$1.50-\$2)	3	2,250	6,250
Claude Thornhill	Statler (450; \$1.50-\$2)	1	1,600	1,600
Don McCrane*	New Yorker (400; \$1-\$1.50)	3	1,000	3,850

*New Yorker has "Salute to Cole Porter Show," Waldorf, Janet Blair and Blackburn Twins.

Location Jobs, Not in Hotels

(Chicago)

Cee Davidson (Chez Paree, 500; \$3.50 min-\$1 cover). Danny Thomas; capacity, 6,000 covers.

Jack Flin (Aragon, \$1-\$1.15 admission). Second week up over first; 10,500 admissions.

Buddy Moreno (Blackhawk, 500; \$2.50 min-\$30c cover). "Whiffenpoof Revue" holding at 2,300 covers.

Orrin Tucker (Trianon, \$1-\$1.15 adm). Levelled off at 11,000 admissions.

(Los Angeles)

Ray Robbins-Harry Owens (Aragon, Santa Monica). Eleventh week for Robbins, fifth weekend for Owens. Big 11,000 admissions.

Lawrence Welk (Palladium B, Hollywood, sixth week). Fading 9,800 admissions.

Chicago

Bill Bennett (Swiss Chalet, Blumark, \$2 min-\$1 cover). Sara Ann McCabe, fine at 1,900 covers.

Henry Brandon (Marine Room, Edgewater, 700; \$1.20 cover). Upped over last week to 3,400 covers.

Frankie Masters (Boulevard Room, Stevens, 720; \$3.50 min-\$1 cover). Masters and Ice Show down again, but still okay at 3,375 tabs.

Eddie O'Neal (Empire Room, Palmer House, 500; \$2.50 min-\$1 cover). Hank Ladd, Imogene Coca and Julie Wilson. Slight drop to 3,050 covers.

Bill Snyder (College Inn, Sherman, 500; \$3.50 min). "Salute to Rodgers and Hammerstein" still garnering kudos, 3,900 covers.

Los Angeles

Eddie Fitzgerald (Ambassador, 900; \$1.50). With Dick Haymes, the Four Hits and a Miss, Estelle Sloan. Second week, 3,050 covers.

Henry King (Biltmore, 900; \$1.50). Fifth week, 2,800 covers.

Eddie Oliver (Beverly Hills, 300; \$4 min). Holding at 975 covers.

Dennis Day Draws

SRO at Hub Charity

Boston, Oct. 18

Appearance of Dennis Day at a charity show at Boston Garden last week (12) pulled a capacity crowd of 13,000 and netted a sock \$30,000 for the Archbishop Cushing Diocesan Charities and the Holy Ghost hospital.

Day was flanked with seven other acts, among them the Acromaniacs, Clark Brothers, Gloria Carroll and Hum and Strum.

Thornhill to ABC

Claude Thornhill's orchestra has contracted with Associated Booking Corp. Two weeks or so ago he shifted from Willard Alexander's agency after Phil Brown, who directs the band's activities, left Alexander to move to Cleveland and set up a booking office of his own.

Thornhill is now playing the Statler hotel, New York.

Barbaro to Promote

Det. Contact With Laine

Detroit, Oct. 18.

Frankie Laine will concert in Masonic Auditorium Sunday (23) under auspices of Frank Barbaro, nightclub operator, who is branching out into the concert field.

Barbaro owns the Bowers, local niter.

Josefovits-Razaf Tune

Terl Josefovits and Andy Razaf, the team responsible for Southern Music's "A New Day Prayer," which was endorsed by the National Conference of Christians and Jews, have collaborated on another song, "My Faith." It will also be published by Southern.

THE EVER POPULAR
STANDARD

DEED I DO

LAUREL MUSIC CORP.
1619 Broadway, N. Y. 19

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BOURNE
TO LIVE



I NEVER SEE
MAGGIE ALONE
KENNY ROBERTS
Cord No. 64912

BOURNE, Inc.

PROGRAM SUGGESTIONS

CARMEN LOMBARDO'S

ADDRESS UNKNOWN

LEEDS

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales ratings for this and last week.

Week Ending
Oct. 15

National
Rating

This Last
wk. wk.

Title and Publisher

1	1	"Breaking My Heart" (Algonquin)	1	4	2	1	1	1	2	1	1	2	1	104
2	2	"Lucky Old Sun" (Robbins)	2	1	1	2	5	5	1	2	1	1	6	34
3	3	"Room Full of Roses" (Hill-Range)	10	2	3	4	3	2	4	4	4	4	4	84
4	5	"Someday" (Duchess)	5	5	3	2	3	7	10	3	3	7	5	68
5	6	"Maybe It's Because" (BVC)	3	6	6	4	7	2	5	8	9	2	58	
6	4	"Enchanted Evening" (Williamson)	4	4	6	4	5	6	10	2	3	48		
7	7	"Old Fashioned Walk" (Berlin)	8	8	5	6	8	7	9	8	7	30		
8	8	"Hop Scotch Polka" (Cromwell)	3	7	7	6	6	6	6	6	6	31		
9		"Slippin' Around" (Peer Inter)	6	7	8	3	8	5	3	2	2	22		
10	11	"Jealous Heart" (Aruff-Rose)	5	10	9	10	10	7	5	5	21			
11		"I Can Dream, Can't I" (Chappell)	4	7	9	10	10	7	5	5	21			
12		"Don't Cry, Joe" (Harms, Inc.)	8	9	8	8	10	6	7	17				
13A		"Dreamer's Holiday" (Shapiro-B)	7	6	8	8	10	6	13					
13B	12	"Fiddle Dee Dee" (Harms, Inc.)	10	9	10	10	6	9						
14A	9	"Long, Sleepless Night" (Miller)	10	9	10	10	6	9						
14B		"Ball Ha!" (Williamson)	10	9	10	10	6	9						

N.Y. Bonifaces Veering Away From Costly Operations to Intime Spots

Major nightclub activity currently is centered on opening of small entertainment rooms. During the past few weeks several such spots have opened, including Sherburne Lounge, the Byline Room, Thamar, Nightcap and others. Meanwhile, there's less activity in the opening of larger operations. In fact, the trend seems to be veering away from the larger spots, probably for economic reasons. The Carnival, for example, will not open under Harold Minsky again this season. He'll confine his activity to the Colonial Inn, Haledale, Fla., and his nitery unit currently on tour.

There are two reasons for this turn of events. Primarily, there's a lack of backers for big operations. Nitery business, being, almost as hazardous as legit show angeling, the heavy bankrollers aren't rushing into that field as rapidly as in former years.

Picture is different for the smaller rooms. The cost of opening an intimerie is comparatively small, and the talent in these rooms doesn't command too much outlay. However, the greater incentive is the more profitable type of business done. The small bistros generally do 90's liquor business upon which every boniface depends to put him on the black side of the ledger.

Some restaurant owners are adding talent during the late hours in order to entice supper business. In most straight eateries late trade is at its lowest. Some bonifaces feel that modestly budgeted shows might be the answer.

Model for these smaller operations are the Blue Angel and Le Ruban Bleu, which, having gotten in on the ground floor of the supper room format, continue to do better than most intimeries.

Hawaiians Press

Claims on Kinney

Hollywood, Oct. 18.

Although he is now in Pittsburgh for an engagement Ray Kinney is in trouble in California—both the State Labor Commission and American Guild of Variety Artists office here. The orch leader is accused of underpaying Leilana Namahoe dancer, and leaving her stranded here. She claims Kinney owes her \$540 in back salary over the past six months.

Minimum weekly salary Kinney should have paid boomer under AGVA rules was \$60. Irving Mazur, assistant to Eddie Rio, Coast AGVA chief, has filed the charges here with the state and has wired AGVA's Pittsburgh office to slap an attachment on Kinney. Before the head of the Hawaiian troupe left here AGVA collected a claim of \$571 brought against him by another chorine, Leonetta Osorio.

Buff Dept. Store Tie-In

Hypos Hildegarde's B.O.

Buffalo, Oct. 18.

Heavy exploitation based upon photostated reviews of Hildegarde's performances in cities previously played and commercial tie-ins, including her guest fashion-editing for the Buffalo Courier Express and a tieup with Hengeler's Dept. Store, is adding the chantonney in establishing one of the largest gates registered at the Terrace Room of the Statler.

The legitimacy of photostated reviews is a certain audience builder. The tieup with the dept store has been instrumental in having the emporium run full page ads with a lavish display of the chantonney's pictures.

Another Vauder for Det.

Detroit, Oct. 18.

The Grand theatre, Highland Park, will begin a test week of vaude the week beginning Friday (21).

It is the second house in suburban Detroit to jump on the vaude bandwagon in a month. The other theatre is the Harbor in Ecorse.

Initial show has Ted Adams cowboy film star, Betty Dunnington, magician, Senorita Robina de-Valera, dancer, Travers and Jor-joe, dancers, Candy Renee, posing act, Godfrey and Johnson, tumblers, and Paul Leash's five-piece band.

National, Louisville, Set As Negro Vaude House

Louisville, Oct. 18.

National theatre, 2,400 seater, which re-opens in mid-November, will definitely operate for Negro patrons. It was disclosed by Jack Powell, manager of the Grand, another Negro house. Grand is operated by Allan Moritz, Cincinnati, who recently leased the National following its purchase by Ted and Frances Chanock of California.

Several Negro name bands have been lined up for appearances at the house which will cater exclusively to Negro patrons.

Vaude Revival Doesn't Mean A Thing in Jamaica

Use of Palace-type vaude show at the Alden, Jamaica, L. I., last week was such a financial flop that RKO is proceeding with extreme caution in launching vaudeville elsewhere in the N. Y. metropolitan area. It is not that New Yorkers, outside of regular Palace patrons, don't go for vaude. Test in Jamaica rather proved that certain areas would go for bargains first and Palace-type acts second.

The RKO Alden hit unbelievably low figures the week acts were added as show of month test. While Series games hurt probably a little, the opposition of Skouras' Jamaica house was mostly blamed. Skouras' theatre has been using nine acts of vaude with second-run dual bill for some time, getting 10c. less admission than the Alden. Fact that the former had its regular vaudeville clientele and offering a bargain setup hurt the Alden, only seven blocks away. Just how the bargain angle enters into setup is shown by the fact that the Alden currently, with two features and no stagershow, is running well ahead of when vaude was used.

While there is no intention of using vaude again at this house, feeling of RKO execs is that it is an isolated instance of the public not responding and possibly a tip-off that Palace-type shows don't mean so much in all N. Y. situations. Vaudeville policy has been clicking elsewhere, according to company officials, being particularly strong in the middlewest, where stage fare is largely a novelty.

NVA Protests 40-50 Age Limit on Overseas Units

National Variety Artists is protesting the Army's regulation barring female performers over 40 years of age and males over 50 from working in the variety units being organized to play Army installations in Japan and the Far East. Louis Handin, NVA president, last week forwarded complaint to Gen. Douglas MacArthur in Tokyo, claiming the discrimination against older performers was unwarranted.

Handin stated that under such regulations performers like Sophie Tucker, Al Jolson, Jack Benny and Eddie Cantor would be prohibited from playing these installations. He also pointed out that many entertainers, in older age brackets passed the rigid USO-Camp Shows physical requirements and still have sufficient stamina for overseas tours.

Spend It on Talent, Not Advertising, Sez Detroit Mgr. of Vaude Formula

Detroit, Oct. 18.

Kay Thompson and 1 Wms.

Bro. Both Have New Acts

New Orleans, Oct. 18.

Kay Thompson, who recently split from the Williams Bros. and reorganized a new act under direction of Metro choreographer Robert Alton, makes her first major cafe bow at the Beverly Club here Thursday (20) and will follow at the Blackstone hotel, Chicago, Nov. 11. One of her former partners, Andy Williams, now breaking in at a minor Los Angeles cafe, makes his N. Y. bow at the Blue Angel on Nov. 4.

Both acts are being handled by Barron Polan.

British Circus Owners

Want Foreign Quota

London, Oct. 11.

The Circus Proprietors Assn. has made the first move to establish a foreign quota on entertainments for which the existing quota does not apply.

They have asked for a meeting with the Variety Artists Federation who were responsible with the managers for setting up the existing vaude quota, with its varying percentages for London and the provinces.

The Fox theatre, Detroit's 3,000-seater, is stepping up the tempo of its variety-stage shows, and manager Dave Ideal reveals the thinking behind the theatre's vaude-success formula. Ideal has some strong things to say regarding what he terms the "Rep of vaudeville's return in some cities because of the use of has-beens."

"Some theatre owners buy \$3,000 to \$4,000 worth of talent—mostly has-beens—and spend \$10,000 in advertising. The show is lopsided with nostalgia, not entertainment," Ideal stresses.

"The youngsters in the audience just see out-of-date stars who have lost their touch and have nothing in common with their audience. Ideal also says that exhibs make the mistake of running a second or third-rate film, thinking that the stage show will bring 'em in. He reveals his success formula consists of "spending \$10,000 for talent and \$3,000 for advertising. We give 'em leading Hollywood and radio personalities with talent who are up and coming and haven't shot their bolt 30 years ago."

Ideal also makes sure that the film accompanying the stage show is proven and current.

Guy Martin has joined the Herbert Marks talent agency's nitery dept. He was formerly with Clifford Fischer.

Billy Bishop

MEMO:

If Brinkman, Morgan, or Lohr were alive today THEY WOULD BE PROUD of their music in the Broadway Music House, Vienna (New Broadway).

Not with strings, cover like a piece of paper—but for a change of pace to comedy entertainment—there's Billy Bishop.

Regards,
BILLY BISHOP

P.S. Met. Leon Newman.
Mark Luddy

BOB MORRIS

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HARRY ALTMAN NARRY WALLENS

AGVA MEMBERS

Life Insurance

Now Available to All AGVA Members at No Charge

All members paid up to November 1, 1949, or beyond, will be insured for \$500.00 as of November 1, 1949, and will continue to be insured as long as they remain in good standing.

Delinquent members are urged to put themselves in good standing immediately in order to benefit. Contact the nearest AGVA branch office for further information.

American Guild of Variety Artists

Dewey Barte
National Administrative Secretary

Atlantic City Mulls Mid-Winter Mardi Gras to Hypo Tourism

Atlantic City, Oct. 18

Seeking a mid-winter hypo for out of season business, the Boardwalk Assn. is mulling the possibility of a week-long Mardi Gras and has named a committee to handle arrangements.

As a climax of the week a preview of the Philadelphia New Year's day Mummer's parade would be staged, as suggested on Wednesday (12) at a luncheon meeting of the group.

The matter was brought up after Albert H. Skean, manager of the resort's convention bureau, which promotes convention business here, appeared and assured the businessmen that there would be more conventions here in 1950 than in 1949.

Skean pointed out some of the resort's shortcomings, stressing one of them was the lack of entertainment during the off-season. He said that most big conventions were forced to bring their own entertainment to town with them.

The businessmen are concerned with the sharp slump following

the regular season, which has hit them despite the number of conventions booked.

Suggestions have been made that the huge ice rink in the auditorium, where the Sea Gulls ice hockey team plays its Eastern league matches this year, be utilized and a winter ice carnival be promoted, the dates coinciding with those of a big mid-winter convention whose delegates would boost the gate.

Brit. Percenters Still Comb U.S.

British talent agents are expected to visit the U. S. more frequently in an effort to line up attractions for next season's vaudeville shows. Latest to arrive in America is Harry Foster, head of the Foster agency, London. Lew Grade, of the Law & Leslie Grade office, has returned to England following a few weeks visit here. Val Parnell, managing director of the Moss Empire circuit, which controls the Palladium, London, and other important British vaude holdings, is expected next month.

Major problem for the English percenters is the lining up of headliners. Until that's accomplished, they will not set American supporting acts. The Britons, generally, are optimistic that they can get sufficient American names to round out the season despite the pound's devaluation to \$2.80. They feel that they cannot afford to fully make up the difference in the pound's value, but think that the two-shows-a-day and avoid reception of American acts by British audiences, will provide a sufficient lure for U. S. performers.

The Britons also point out that the monetary difference will not mean much to top American acts. Either they want to tour England or not, and if they can't no inducement will get them over, and if they do, differences can be adjusted. Only difference to American acts, the percenters feel, will be in the take-home pay. Living expenses in Britain will be about the same as before devaluation.

Baby Elephant, Yet

Paris, Oct. 18

Claiming his character has been wronged by his dismissal for inefficiency from the Pinder Circus, Austrian lion tamer Walter Steinman is seeking redress and claims abusive breach of contract.

This happened when the lion tamer allegedly refused to lead a baby elephant out of his cage, the reason given being "sullying his honor." The court decided that this honor can be refurbished when, in the presence of a bailiff who will remain outside the cage, the lion tamer will enter the cage of a black panther, said to be a rather more dangerous animal than the baby elephant.

Hylton Inks Tess & Bill For Victoria Palace

London, Oct. 13

Understood that Jack Hylton's "Together Again," at the Victoria Palace, folds Oct. 22, and is being replaced by "Tess and Bill," revue currently touring and starring Tessie O'Shea and Billy Cotton and band. Show will be strengthened with the inclusion of Reg Dixon, radio comic, who made a big hit at the London Palladium recently and is included in the Royal Coliseum show at the London Coliseum Nov. 7.

Hylton's original intention was to bring in Henry Hall's revue, "Buttons and Bows," which just finished a long run at the Grand, Blackpool. But owing to the illness of Donald Peers, who is starring, it has been postponed till end of this year or early next year.

Carroll's, H'wood, Closes; Walters, Loew May Reopen If Court Okays Transfer

Hollywood, Oct. 18

Earl Carroll's Theatre restaurant closed Saturday but will reopen if court approves cafe's sale to Lou Walters and E. M. Lowe, operators of the Latin Quarter, N. Y., and transfer of the liquor license.

If the court sanctions the transfer, first show will be staged by Mme. Natalie Kamarova, who for many years staged the displays in Walters' N. Y. spot.

Walters has assured the Carroll employees that as many as possible will be retained when he opens the spot.

Negotiations have been on for sometime between Walters and the Carroll estate. Business in that spot has been on the decline since the death of the late showman and sale was undertaken to preserve the assets of Carroll's estate.

Bertell-Schubert Split, Former an Indie Again

Jack Bertell has reopened as an indie talent agency following split with Bernard S. Schubert. Decision to break up came when Schubert merged with the A. & S. Lyons agency. Bertell states that he doesn't wish to work into a large organization again, having been an MCA veepee.

Bertell will divide his time between video and the personal appearance fields. He's working on the Clifford C. Fischer International Revue for television and is handling a number of personalities including Russell Swann, Betty Jane Watson and Jerry Austin, Maxine Sullivan, Mimi Bannell and Felix Knight.

Rosalind Courtright at the Ritz-Carlton hotel, Montreal, in the first all-French program she has ever done. From Montreal she goes to the Persian Room at the Plaza, N. Y.

Midwest Vaude Dates

Chicago, Oct. 18

Acting balancing act at the Oriental are the Carlsons instead of the Culetons as erratumed... Clifford Guest and Cabot & Dresden replace Hank Ladd and Imogene Cova at the Palmer House, Oct. 20. Stratford theatre resumes weekend vaude Nov. 5, with Marcus Glaser of the Charlie Hogan office handling Celeste Holm, Rudy Cardenas, Vagabonds, and the Pickards comprise Chicago theatre stagings, Nov. 11.

Leo Salkin is handling Glenn's Rendezvous, Newport, Ky. as well as the Bellville hotel, Bellville, Ill. and the Broadview, East St. Louis. Palace, Rockford, Ill., resumes weekend shows Oct. 22 with the Sam Roberts office booking "High Button Shoes" tab moves into the Oriental Nov. 10 for three weeks. Loni Lynn repeating at the Bismarck hotel for five weeks starting Dec. 7. Lind Bros. into the Prince George, Toronto, Oct. 19. Jacques Cardon, juggler and unicyclist, set for the El Rancho, Las Vegas, Nov. 17. Lou Holtz goes into Glenn's Rendezvous, Nov. 18.

Huge Arena Grosses Interfere With Vauders' Attempts to Get Top Talent

Toplin vaudeuries are feeling the pinch of competition from the terrific grosses that can be chalked up in arena and auditorium shows. Attractions such as Bob Hope feel they can gross more with less work by playing the outside showshops. Roxy theatre has been attempting to get Hope to do a stand at this house, but so far Hope has turned down the proposition, since he can gross approximately \$10,000 for

one show in the large showshops, while he would have to do four to six shows in a vaudehouse for less coin.

It's figured that Hope can get a date at the Roxy for \$40,000 plus percentages, the same that was given Jack Benny at that house several years ago. Hope's vaude agent, Charlie Yates, of the Associated Booking Agency, has been trying to get him to settle down in one spot for a few weeks, but Hope hasn't yet been convinced of the desirability of staying put.

Milton Berle, heading the tele edition of the Texaco Star Theatre, has stated that he's been offered \$40,000 plus percentages for a stand at that house. However, Berle is currently concentrating on his video show and won't play vaudestands for some time.

Hope's 46th Net

Bob Hope realized approximately \$46,000 as his end of four one-nighters in Canada last week on (Continued on page 54)

Warners Expands Stageshow Policy

Warner Bros. will have more vaudeville activity during week starting Friday (21) than they've had in many years. Circuit will have four stageshow running during that semester. Latest to be booked is the Danny Kaye show which will play the Stanley theatre, Pittsburgh, Friday. On the same day the Warner (nee Earle) Washington will reight for stageshow for the first time in three years with the condensed version of "High Button Shoes."

Other houses with live talent during that week will be as usual, the Strand, N. Y. with tab version of "Make Mine Manhattan" and the Earle, Philadelphia, with Dizzy Gillespie Orch and the Ravens.

A few days previous, the first stageshow in sometime, will play Warner's Ritz theatre, Elizabeth, N. J. which had a two-day break in "Manhattan" prior to the Strand unveiling.

Henie's 'H'wood Revue' Preems in Mpls. Nov. 17

Indianapolis, Oct. 18

Sonja Henie's 1950 "Hollywood Ice Revue" will preem here Nov. 17. Dick Miller, manager of Coliseum, announces. Run here will extend through Dec. 5, with only Nov. 21 card. Revue then is ticketed for St. Louis, Chicago, New York and Detroit in order named. No other spots will be played this year, Miller says.

Ice clown Freddy Trenkler will head Henie supporting cast again. New additions include Herman Marichik and Ronnie Paugh, Pacific Coast skating champs, and Paul Castle.

William H. Burke again heads production setup, with Catherine Littlefield back on choreography and staging.

Vaude-Nitery Dates

Jean Sablon, slated for a tour of British vaudeurs, is expected to return to the U. S. in March.

Will Mahoney set for the Capitol Washington Nov. 3.

Billie Holiday packed for the Fox, Detroit, Oct. 24.

Federico Rey and Pilar Gomes opened yesterday (Tues.) at the Monte Carlo, N. Y.

Jackie Kannon?

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Night Club Reviews

Terrace Room, Buff.

(HOTEL STAYLER)

Buffalo, Oct. 14
Hildegard, Salvatore, Gise, Jack
N. Y. Orch. (8), no minimum.

The current two weeks' showing of the widely imitated but truly incomparable Hildegard at this senior flagship of the Stayler fleet marks her first Buffalo appearance. In prospect, it looked like a big bite for the house and for the town but from all indications they're going to make it with flying colors, and the word is out even this early that upper bookings are solid for the entire engagement. The premier chanteuse's name is lending the kind of super-charged atmosphere to the hotel's Terrace Room which only the presence of a topliner could engender. That's Hildegard and all in all she's strictly nonpareil.

The 60-minute and better arm of the Milwaukee Parisienne is an exciting and exciting show. For all of her poise and sophistication she radiates the kind of physical and emotional tenderness that surrounds and possesses all great stage performers. Throughout the evening she has the patrons eating out of her hand by the sheer force of her encompassing histrionic personality.

Utilizing "Wonderful World" as an intro, she delivers next her familiar French patois "Darling I Love You" theme song, followed

by a snappy rendition of "Nanna" and a hard hitting "Be Good To Yourself—No Business Like Show Business" is right up the Hildegard alley. It is segued by a "Cas Nineties" bit at the piano and a choked-up "Curse of an Aching Heart." Next, with Gise and an assist from half a dozen of the customers, she does her rose distribution routine for the high spot of the act. From the crowd, she draws a plumbing supplier for some rather intimate patter, an oil man, a representative of Fortune Magazine, an advertising man and a red-headed youngster. Her control of the situation in each instance was outstanding and earmarked her as the masterful story performer she is. Following "Give a Little," she does "Little Cafe Down the Street" in nostalgic continental meter. Her recent Decca recording "Oh My Darling" proves attractive, and her aside swiftly averted the Stayler's financial inability to provide her with a Steinway devastated the room. She closes with a rousing South American number at the piano. With the exception of a couple of overexuberant down front patrons both of whom she handled with finesse, the capably packed Room was spellbound for over an hour. Diners were closely jammed and service was sluggish but who came to eat?

Salvatore Gise handles the musical and verbal riddles with his usual aplomb, and Jack Nye's hand steps accompanied the terps who taxed the dime-sized dancing space.

Burtos

Mayfair Room, Chi.

(BLACKSTONE HOTEL)

Chicago, Oct. 14

Phil Regan with Don Fairchild, Dick La Salle Orch. \$2.50 minimum, \$1 cover.

This swank, decorous room had its lid blown off with Phil Regan's opening and was transformed into a Regan house party complete with community singing, Irish songs and table hopping by Regan. Previous attendance should set a new record for the room.

Regan held the spotlight for a full hour, dedicating Irish melodies to political bigwigs, vocalizing odes with the aid of audience, besides tenoring show tunes and standards. He's got the knack of making passers feel he's doing an individual job for each, and personal appeal plus friendly patter definitely clicks.

House party atmosphere is embellished by his ability to address at least 200 guests by their first names, his persuading Maizee di Emile to give out with "Ma Ma's Band" in German; the organized tempoed applause from seat-holders. Regan's month stay here will find the ropes up most of the time.

Dick La Salle's orchestra band again for the dinner-table "check" were eliminated opening night-making room for table "check" plus showbacking. Don Fairchild smoothly BB's for the Irish tenor.

Gery

Bill Miller's Riviera

(FT. LEE, N. J.)

(Followup)

Bill Miller's vaudeville show for this season is one of his less expensive layouts but entertainment impact is satisfactory. Headliners Frances Faye, Red Buttons and the Chandra Kaly Dancers are the types of fare that at this room and so Miller can end one of his most successful seasons with a display that will leave his patronage with plenty good feeling for the cafe's April or May reopening.

Red Buttons impresses as one of the more promising upcoming comics. He's one of the few names who has built up a good following by his stints in the hill-country and many that have seen him in action there frequently follow him when he hits the urban spots. Buttons is at times better than his material. The German emcee bit has been deteriorating, but it's being kept alive by his expert performance. The autograph bit is still one of his best satires. Lad uses a lot of Yiddishisms in his routines, but inclusion seemed justified at show caught since the crowd yelled for his "Joe and Paul" which is done almost entirely in that language. He walked off after a half-hour with tremendous sales.

Miss Faye is one of the more reliable cafe entertainers. She socks out her songs and pianistics for audience impact. She has a knowing way with Broadway audiences, and can win and hold them. She's on for a marathon session and walks off to plenty applause.

The Chandra Kaly Dancers have revised their act. Personnel now comprises another male besides the leader of the troupe and three femme terps. The routines are essentially the same but make for greater flash and better sight values. The jivey Balinese interpretations hit the mark handsily.

Rest of the show, with Judy Lynn and Jeff Clay doing the production vocals, holds over. Walter Nye Orch. and Ralph Font's rumba band have done excellent work throughout the season, both in the showbacking and for customer dancing.

Joe

Amato's Portland, Ore.

(FOLLOWUP)

Portland, Ore., Oct. 14

George Amato has come up with the greatest attraction in the history of his Supper Club by bringing in Arthur Lee Simpkins. For the past three weeks, the singer has been drawing capacity crowds into the club.

Simpkins delivers sock entertainment for more than an hour, running the gamut from operatic numbers to folksongs. Best bets are "Pagliacci," "Eli Eli," "Martha," "Molly Malone," "Aloette" and "Because." He sings Hebrew, French, Italian, German and Spanish. He breaks up the formality of his program with some pive boogie, yodeling, and even a few soft shoe steps. Had to beg off.

Phil Carlin Jr., opens show with good stint on the electric organ. Kul has lots of talent but needs more experience in selling.

Billy Williams accompanies Simpkins on the organ for some of the numbers while Larry Latne each plays the rest of the program and sets the tempo for customer dancing.

Faye

Min. Terrace, Mpls.

(HOTEL NICOLLET)

Minneapolis, Oct. 15

Honore Heidi's "Yacht of American Winners," with Dominic Frontiere, Annie Gilbert, Jimmy Grosso and Harold Parr, Carl Golly Orch. \$2.50 minimum.

This first of Honore Heidi units recruited from his radio shows for invasion of the hotel supper club field and playing its initial niter engagement anywhere comprises a quartet of young performers who present four separate acts. The offering actually amounts to simple vaudeville sans names, production trimmings, flash and novelties.

For a plush bistro such as the Minnesota Terrace, which hitherto has used name bands and acts, the current presentation represents an innovation experiment and even considered as straight vaudeville, novelty. If the experiment works out successfully, as well it may if Heidi can vary the future fare sufficiently with comedy, dancing, etc., it could solve the problem of providing what's probably very modestly budgeted floor entertainment for even this type of high class niter.

With the personable Carl Golly, orchestra conductor, as emcee, the show has the advantage of good direction. For a starter he introduces Dominic Frontiere, accordion

virtuoso, whose talent and good looks indicate that the astute Heidi may have another Dick Contino in the making. His three showy numbers, "60 Miles Per Hour," "Twilight Time" and "Quicksilver," give him the chance to invest his performance with flash and color.

Youthful charm lends added flavor to the warbling of Anne Gilbert. Her undramatic and simple style is employed to advantage for "Night and Day," "That Lucky Old Sun" and "Some Enchanted Evening," all very listenable. Next to closing Jimmy Grosso scores the show's biggest hit with his authentic vocal imitations of Tommy Dorsey, Henry Busse, Wayne King, Eddie Peabody, Harry James and Clyde McCoy on their respective instruments, along with impressions of Vaughn Monroe, Perry Como, Billy Eckstine, Al Jolson and Frankie Laine (the last named currently at another niter here). There have been many such acts of course, but the performer's personality, easy, smooth style and skill make for distinction.

Although Grosso who stopped the show, ordinarily might be difficult to follow, Harold Parr, blind vocalist, one of Heidi's top stars, has easy sailing with his straightforward thrashing of such sure-fire songs as "Old Shanty Town."

"Hills, Woods and Trees" and assisted by accordionist Frontiere. "Ave Maria." Although his style is easy he still manages to put plenty of feeling into the numbers. The other three talent winners join him for an ear-entrancing arrangement of "Cool Water."

Golly's orchestra holds over with tip-top vocalist Mildred Stanley and furnishes an added pleasure dividend for guest dances besides playing the show expertly. Rita.

Chez Ami, Buffalo

Buffalo, Oct. 12

Rudy Valle, Frank Rapp, Pat Van Orch. (7), no minimum.

Phil Amigone and Jack Grood have taken the rubber band off the bankroll and come up with what looks like the strongest b.o. magnet the Chez has offered in many seasons. Every now and then these operators vary the regular standard stage attractions with a spurge that pushes the bottle into number one spot among local niteries. This Rudy Valle booking is one of these instances—and the business is terrific.

Valle is doing from 60 minutes to an hour and a half per performance and varying his program at each show. It means repeat business but it's a rugged chore.

Opening with "Your Time" crowned follows with some patly told stories about his advanced age and matrimonial career. "As Time Goes By" and "Riders in the Sky" are preceded by interesting historical buildups, and these together with "Whiffenpoof," both straight and in parody, are among his most effective numbers.

Follows with a ventro routine which is a distinct surprise. The stunt is good for a stack of genuine laughs. Coward's "Mad Dogs and Englishmen" gives a chance for some good English tales, segued by "Pourquoi" and a striking melody of "Vagabond Lover." "I'm in Love With You" and "Supper Time." To top it all Valle does "Kitty From Kansas City," "Stein Song" and for encores, "Whisper" and "Aloette." From a performer's point of view, the stint is exhausting but his tumultuous reception by the patrons was heart warming.

The supporting show includes the Chez standard six-girl line, Frank Rapp, whose style is strong by reminiscent of Willie Howard, handles the emcee stint in neat fashion. Pat Van orchestra backs proceedings neatly. Burtos.

Penthouse, N. Y.

(FOLLOWUP)

The Penthouse has had a winning parlay for some time with William Tabbert doubling out of "South Pacific" and Kurt Maier, the Viennese pianist who fills in during the lulls. Other act on the current layout is Valaida Snow (New Acts).

Tabbert, whose strong points, naturally, are the numbers from the Rodgers-Hammerstein musical, doesn't rely on these tunes exclusively. He's a smartly styled singer who can provide alternately sensitive and robust caroling depending on the number selected. He's equally at home with Italian operatic arias as with the pop tunes. All that and personality too make him a good lure for this intimate.

Maier contributes to the spot's popularity in a different way. He's an excellent pianist who can attempt a variety of styles and spends the evening either filling requests or playing whatever comes to his fingertips. He has an amazing musical memory which frequently carries over to the patrons. Maier has the faculty of remembering the customers and tunes which they've previously requested. Consequently a greeting enquired in a favored tune makes a pleasing welcome. Maier is at home in pops or classics and runs the gamut from Beethoven boogie, Berlin, et al. Joe.

WEISS SAZERAC BAR

New Orleans, Oct. 18

The Sazerac cocktail is now the exclusive property of the Hotel Roosevelt here. Franchise to the name and formula of the drink was acquired by Seymour Weiss, press of the hotel, when it opened its new Sazerac bar a short while ago.

Until recently the Sazerac bar was located in another part of town where it had been operating since 1830.

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Roxy, N. Y.

Benny Goodman Orch. (17), with Buddy Greco, Dolly Houston, Herkie Styles, Nicks & Taylor; "Father Was a Fullback" (20th-Fox), reviewed in VARIETY, Sept. 17, '49.

Benny Goodman, heading the current layout at the Roxy in a change of pace from this deluxer's usual type of stage presentation, is giving New York its initial o.o. of his new musical aggregation. One of the giant names of the swing era during the 1930's, Goodman has reconstituted a snappy, versatile crew which ranks with best in the trade. The band headlines a small but neat bill supported by comic Herkie Styles (New Acts) and a Negro hoofing team, Nicks and Taylor.

Whether Goodman is showcasing his wares to best advantage in this huge house is a matter of doubt. Formatted in a jazz revue, the band cavalcades the history of "le jazz hot" in a variety of styles that extends from Louis Armstrong's early New Orleans period through Dixie-Biederbeck's time and the subsequent swing craze to the current bebop vein. As jazz history accompanied by huge still shots projected onto the backdrop, the band delivers with a first-rate imitative style, where necessary, besides showing a distinctive class of its own. As stage entertainment, the impact is limited to the comparatively narrow sector of jazz aficionados.

Goodman is personally standout with his clarinet in a long session with his sextet which on opening day (15) was only a quintet due to illness of the vibraphone sideman. Once again, while the music was superbly rendered, it was probably on the esoteric side for the bulk of the customers. The band is dishing up its stuff in straight fashion as in a jazz concert format. For those who like it that way—it serves okay—for those who want some stage showmanship, it might come over as rather thin.

Goodman crew, comprised of seven brass, six reeds and four rhythm, is solid in every department. Buddy Greco on piano and vocals, is a standout asset. His vocalizing, while reminiscent of Billy Eckstine, is full and resonant. Gal vocalist Dolly Houston also does okay on pop ballads.

First-rate hoofing turn is socked across by Nicks and Taylor, from the Katherine Dunham troupe. Girl-boy duo has a flashy ballet style with plenty of sex appeal in their routine for solid audience response.

Gar Foster Roxettes open the show with a colorful production number patterned after an election rally in which BG is hailed as the favorite son.

Orpheum, L. A.

Los Angeles, Oct. 13.

Pape & Renee, John Tio, Arlene Harris, Leo Diamond, Hubert Dyer & Co., Grace & Nicco, Wally Vernon, Mary Kaye Trio, Rene Williams House Orch. with Herb Kern, "Follow Me Quietly" (RKO).

Smooth, well-balanced layout of acts keeps entertainment strong at Orpheum this session. Natural topplers of bill are Mary Kaye Trio and Wally Vernon, but other acts hold down their spots in fine fashion, too.

Kaye Trio closes the bill with a lineup of five tunes, delivered with clever showmanship. Group kicks off with its version of "Up a Lazy River," then tie onto "The Monkey Song," "Them There Eyes" and "Ain't She Pretty" to round out the very listenable vocal gymnastics. Opening show also had trio member Frankie Ross giving gestures while a record of Danny Kaye's "Dinah" is spun and Miss Kaye works out on piano. Sound system went haywire but pair turned mishap into part of the act for solid results. Third member is Norman Kaye and youthful enthusiasm of trio is important part of the way it gets over.

Vernon, assisted on one number by comely Ginger Sherry, overstepped his time at opening show, being on 25 minutes, but material was trimmed and presentation sharpened for subsequent performances, giving him a well-liked turn. Comic features nostalgia, running through old Palace acts of song and dance that he has done in past.

Pape & Renee, pole workers, open bill and earn stout returns with a flash close that had girl doing twists atop a pole balanced on one shoulder of the male underdancer. The educated parrot, John Tio, amuses via Francis Abella's coaching. Arlene Harris wraps up three monologs for solid results. Hubert Dyer & Co. is a fast clowning act that has the male taking expertly executed falls while female member bounces around attractively.

Leo Diamond is a flash with a

harmonica, either taking it straight or gagging it up ala Spike Jones. He works hard to good results. Grace & Nicco still offer a pleasant satire on ballroomology with two numbers and an encore that rated applause.

Palace, Columbus

Columbus, Oct. 16.

Edwards Bros. (3), Yvonne Murray, Marvellos (3), Cook & Brown, Steve Evans, Appletons (3), Ross & La Pierre, Gus Van, House Orchestra (11), "Strange Bargain" (RKO).

Vaudeville seems to be holding its own here as the second unit completed its four-day run and the management announced "very satisfactory" returns at the box.

Edwards Bros. (3) open the show with a knockout balancing act which offers new and refreshing angles to win nice returns.

Probably the top act in the show is the Marvellos, whose magic is interspersed with originality and humor. The nonsense and bafflers get over nicely.

The Appletons' strenuous and exciting Apache turn is spiced with roughhouse and Steve Evans imitations go over big.

Yvonne Murray is a tiny but effective songstress and Cook and Brown score in hoofing stanzas. Ross and La Pierre click in their comedy songs and jukebox impressions for solid applause.

The punch for the old timers came during Gus Van's turn. His songs and quips, delivered in the smooth style, had the younger set applauding too.

Olympia, Miami

Miami, Oct. 15.

Helmut Dantine, Eileen Barton, Benson & Mann, Paul Duke, Vanderbilt Boys, Les Rhode House Orch., "Roseanna McCoy" (UA).

There's a "nitty" tinge about the proceedings here this week, but parlay sets well with the audience.

The business between topliner Helmut Dantine, Hollywood flimster, and Jack Mann of the comedy team on tap plus the gab with songstress Eileen Barton, would fit a cafe more than a vaude, the too sophisticated edge, however, is taken off via the offhand delivery for Dantine's version of a Norman Corwin piece on "One World" that builds for a solid bow-off.

Miss Barton's stint is sock all the way, thanks to a diversified blending of the pops, arranged to project her at her best. Mixes "Enjoy Yourself," "It's Later Than You Think" with "You're Breaking My Heart" and the calypso "Yuk-A-Puk" for a satisfying canto.

Comedy slot has Benson and Mann. Highlights are the bearing aid bit and the hoofing. Rest of the act is a mixture of the corny and familiar, but delivery and timing get the laughs necessary to set them with the stubholders.

Vanderbilt Boys tee off show with their standard balancing that brings gasps and miffs, the aero dance bit also clicks. Paul Duke is in the groove with his sleight of hand and cloggie tricks.

Fox, St. Louis

St. Louis, Oct. 13.

5 Machines, Ruth Petty, Perry Franks & Jancey, Archie Robbins, Hap Hazard & Company, Russ Severin & Cavaliers (6), Ted & Art Miller, Russ David House Orch., "House of Strangers" (20th).

What was lacking in the number of customers was overcome by their volume of approval of the current layout that is highlighted by Ruth Petty, a willow blonde songstress, and Russ Severin and His Cavaliers, a group of talented singers. Miss Petty, not only whams over "I May Be Wrong But I Think You're Wonderful" but her impress of Sophie Tucker doing "Some of These Days" is sockeron.

The Cavaliers attired in riding breeches, puttees and white shirts with the mob with a medley of semi-classical tunes and "Winter Song." Ted and Art Miller cop nice returns with a line of nifty chatter and their interplay of "Baby Face," "Peggy O'Neill" and a parody on "Marge."

The Machines, four turbaned males and a chapely gal present a swift tumbling and acro balancing stint that was amply rewarded.

Franks and Jancey team up for a semi-acro dance routine after the male works over a swift tap dance. Hap Hazard, comic juggler with an Onark twang, has a burlesque line of chatter that wins guffaws.

Archie Robbins, monologist, could sapolin some of his risque chatter without detracting from his efforts, which include a nifty on radio commercials. He also raps approval with his burlesque of "Manhattan Towers."

Russ David orch scores solidly with "Blue Danube."

Capitol, N. Y.

Bobby May, Phil Foster, Connie Boswell, Emil Coleman Orch., with Keith Knight, "Roseanna McCoy" reviewed in VARIETY Aug. 17, '49.

New Capitol stage lineup is a pleasant 60 minutes of diversified entertainment, marked by the neat switch of Emil Coleman and his orch from plush nitery work to a presentation house such as this and the smash songstering of Connie Boswell. Show has only two single acts in addition to Miss Boswell and even though they all work overtime, they don't overstay their welcome.

Miss Boswell, on in her usual closing spot, has lost none of the quality of her pipes nor her smart showmanship first evidenced when she formed part of the original Boswell sisters. Attractively gown in a bright pink creation, she offers a couple of standard pop medleys mixed with such renditions of the newer tunes and then climaxes her work with two of her early numbers which brought her to the top of disk affixes when she first recorded them—"Rasin' Street Blues" (done originally with Bing Crosby) and "Maggie."

Juggler Bobby May impresses with his routines, some new and some old. Guy demonstrates enough original material to lift him far above the average and this, combined with his easy stage presence, gets him off to good returns. He works with the usual clubs and tennis balls extremely well and tops his routine by bouncing the balls in rhythm off a drum balanced on his head. Comic Phil Foster gets his full quota of chuckles and also some hefty yucks with his monologing. Guy is still working with that Brooklyn street corner gang material but has the accents and caricatures down so patly that the audience goes for it all the way.

He has brought his stuff up to date for this show by including some gags, naturally, on the ill-fated Brooklyn Dodgers. Coleman, whose standard New York hangout is the Waldorf-Astoria's Wedgwood Room, has expanded his orch for this booking to 14 sidemen, comprising six brass, four reed and four rhythm (including a bongo drummer). He conducts like a symph maestro and also flashes some neat pianology.

Orch opens the show with a well-rounded Cole Porter medley and comes back later for two rumba numbers, meanwhile backing the other acts well. Keith Knight, given a big buildup by Coleman, handles a couple of tunes in okay crooner style, projecting best on one of Coleman's own compositions, "Heaven Above." Stal.

RKO, Boston

Boston, Oct. 14.

Lewis & Van, Ada Lynn, Mac Farland & Brown, Glenn & Jenkins, Laverne (4), Art Lund, Paul Benson (2), and Three D's "Thirteen Highway" (20).

Playing second fiddle to a first run "A" pic, vaude layout this stanza is not too solid, with no real sock to hold it up.

Bill gets off to a fast start with some neat tap work by Lewis & Van, using a small flight of steps for nice results. Wind strongly with challenge routine. Ada Lynn, curvaceous and vivacious, follows with a sesh of comedy songs that lacked punch for mixed returns. Mixed team of any sorts, MacFarland & Brown, get nice yucks with a fast slapstick turn. Glenn & Jenkins, a couple of oldtimers, were not too solid in overlong stanzas of stale gags.

Pace was picked up by the Laverne, two boys and two girls, who practically wreck the stage with a fast, roughhouse Apache routine wherein the well-stacked femmes take a terrific beating. Art Lund was nice returns with such pops as "Don't Cry Joe," "Blue Heaven" and "Blue Skies."

Paul Benson, in next-to-closing was billed as the "Laugh Auctioneer," but at show caught laughs were scarce. Overworked hat swapping routine using five kids from the audience, gets some laughs. Bill winds up with Three D's, two boys and a gal with some nifty tricks on the horizontal bars.

But fair at opener.

Chicago, Chi

Chicago, Oct. 14.

Karl & King 3 Jaywalkers, Carmen Cavallaro Orch. (15), "White Heat" (WB).

Although there has been a recent tendency of the Chicago and its competitor, the Oriental, to shun away from bandshows, this place and package, headed by Carmen Cavallaro orch, stacks up well.

For an opener, bandmen offer chora, blending on "There's Yes, Yes, In Your Eyes" with Bob Lido stepping out of the string section

to baritone "It's a Great Feeling." He also does "Come Back to Sorrento" for neat returns.

Orch leans heavily on fiddle backing, especially good in a medley of pop tunes in "Some Enchanted Evening" number. With five strings, four saxes, and three trumpets, Cavallaro carries guitar, bass, and drums. Maestro reveals a touch of boogie-woogie in "Huckle-buck" and as his major solo gives full symphonic sweep to "Jealousy" for hefty returns.

For the vaude part of the show, which only uses two acts, Jaywalkers steal top honors, although double ventro work of Karl and King is solid.

Jaywalkers have strayed from the acro balancing field, though not too far, and have interjected comedy with several short stunts heavy yuck pullers. Slow motion prize fight, operating table sequence and a dueling scene register strong.

Karl and King have something unusual with their putting multiple diameters through their pares. Nodile control is excellent, but much of the work is missed because of too rapid voice changes between characters. Slower routine would help especially when the figures sing "Surrey With the Fringe on Top," which gets lost in vocal rattle. Youngsters get nifty reception.

Apollo, N. Y.

Gene Krupa Orch. (16) with Dolores Hawkins, Bill Black, Roy Eldridge, 3 Flames, Tip Tap & Toe, "Pigmeat" Markham & Co. "Stage Struck" (Monu).

With Gene Krupa on the podium for eight numbers, current Apollo layout only has room for two other turns aside from the stint of house comic "Pigmeat" Markham. Big band along with the Three Flames and trip turn of Tip Tap & Toe, earns solid reception. However, despite Krupa's marquee value, coupled with good supporting acts, his was unaccountably light at show caught Friday (14).

Comprising five reed, four rhythm and seven brass, Krupa's outfit is the curtain raiser via a quartet of tunes. Best of the foursome are "Boogie Blues," crooned by Dolores Hawkins, and a neat arrangement of "How High the Moon." An exuberant bundle, Miss Hawkins hasn't an outstanding voice but what she lacks as a warbler is offset by her enthusiasm.

Familiar to most seat-holders through their radio and video performances are the Three Flames, instrumental trio beats out a batch of novelties on piano, guitar and bass. Their musical wares, augmented by the boys' vocal accompaniment, tend to fall mainly in the calypso and blues idiom. While the threesome stacks up as one of the better novelty combos, they could well dispense with some of their bluer lyrics.

Band returns in unwar "Lemon Drop." In the bebop groove the number spots a sideman for a brisk solo, while Miss Hawkins also trills the wacky lyrics. Youthful vocalist Billy Black sells "Don't Cry Joe," with aplomb for a strong salvo. Roy Eldridge whams em with a trumpet solo of "Let Me Off Up Town." "Pigmeat" Markham's act too click per usual.

Working in tails, the veteran dance trio of Tip Tap & Toe register mightily by speedy footwork atop an oval platform. Boys step in unison, then shift to challenge stuff. It's a class act throughout.

Winding up the session is Krupa himself, who pounds the skins to a fore-thriller on "Drumboogie." Good house lighting heightens the impact of this sequence.

Giveaways

Continued from page 1

"Sing It Again," is finding the Hooper going somewhat rougher than several months ago when it enjoyed the status of being the top sustainer on the networks with an 11 rating. Today with two 15-minutes of the hour-long show sold it is settling for a 6.8 average.

The client, package, network and agencies argue that in terms of low-budgeted programming, the commercial giveaways still add up to a good buy, getting a two-to-one per dollar point payoff. But to the trade at large the toboggan ratings imply that the craze has faded, that the era of "getting back in entertainment, without the gimmicks," is again manifesting itself.

It's estimated that the giveaways are good another nine months or so and that the courts holdoff on the appeal from the FCC crack-down on giveaways will probably extend beyond the time when the giveaway show will be passe. That permits everybody to have their cake and eat it too.

Palace, N. Y.

Marcus Troupe (5), Danny Lewis, LeRoy Bros., Rowena Rollins, Harrison, Carroll & Ross, Pedro & Durand, George DeWitt, Paul Haakon, "Holiday in Havana" (Col), reviewed in VARIETY Oct. 5, '49.

The Palace bill leans heavily on novelty acts this week. The entire midsection comprises of acts in that genre. Fortunately there are many types of novelty so that variety can be maintained, but smarter routine might have provided change of pace so that some turns might have shown up better. In a layout of this kind it's hard to discern any standouts. The acts are generally of uniform caliber and must do well.

Of more than passing interest is Danny Lewis, father of Jerry Lewis (Dean Martin & Co.) whose style of singing has come back with the resurgence of Al Jolson. Even when Julie isn't mentioned, his influence is omnipresent. Big number, of course, is a medley of Jolson's hits and it's good for a warm salvo. Son's act is playing simultaneously at the nearby Paramount.

The novelty parade starts at the very beginning with the Marcus Troupe (New Acts) an act that's been around under a variety of names. Others more fully described in that section are Pedro and Durand and George DeWitt, latter a comic who has been seen in various cafes around town.

The LeRoy Bros. (2) are accomplished puppet manipulators who produce good effects with hula dancers, breakaway skeleton trapeze and a Durante doll, all of which hit it nicely.

Rowena Rollins, who only recently started as a single (ex Masters & Co.) is coming along well. There's still some sharp editing to be done, especially during her bowoff impression of Mrs. FDR, but, generally, she's got the feel of a different type of comedy that should work out.

Harrison, Carroll and Ross show versatility in several departments. They start with harmonica playing, from which they segue into hoofing and pianists with a dash of tumbling. Act centers around the lower case, who is proficient in every department. He's a good comedy peg and turn gets over well.

In the closing stint is Paul Haakon, assisted by Stephanie Ankles, an expert pair of ballet terps. Haakon does an ambitious bit of dancing to the fast moving "Perpetuum Mobile," and paired with Miss Ankles does some tasty balletting of pop tunes to give the show a pleasing finale.

Spreading Strikes

Continued from page 1

strikes sent film boys snoring in the towns affected. Workers, with unaccustomed leisure at their disposal turned to theatres for amusement. Drop set in the second week, however, as fees grew that the walkouts might be long ones and workers started to husband their money. Further slumps are anticipated as the pinch of lost income causes the strikers to hold their expenditures to pure necessities.

This phenomenon of an upturn in biz during the early days of a strike, followed by an accelerated slide as the walkout continues, is the usual one for film theatres. Steel workers have now been out for 16 days, and the miners for five weeks, while Aluminum Company of America employees hiked out Sunday (16) midnight.

The work stoppage is the most serious to hit the nation since the wave of strikes immediately following the war. With bonafides just getting up steam again after a very bad spring and summer, one of the most alarming aspects to the film industry was Secretary of Commerce Charles Sawyer's statement Sunday. He said, "The definite upward trend in business and employment" had been checked by current strikes and threats of others. He added that "serious damage to the nation's economy" could be expected in a month if the strikes continued.

Effects of the coal and steel walkouts have been felt so far in Pittsburgh, Gary, Ind., wide areas of central Pennsylvania, West Virginia, Youngstown, O., Bethlehem, Pa. and Alabama.

BETTY ROSOFF TO AGVA

Betty Rosoff recently with the Max Richard talent agency has joined the New York office of the American Guild of Variety Artists.

She was formerly on the staff of the American National Theatre & Academy.

Playwrights Co. Controls 'Stars' Tix; Few Such Deals in Recent Years

Control of tickets for "Lost in the Stars," Maxwell Anderson-Kurt Weill drama-with-music opening Oct. 30 at the Music Box, N. Y., will be solely in the hands of the Playwrights' Co., the producer, rather than the theatre. It's believed to be the first such deal in several years, but is in line with recent agitation by producers and others.

Although booking contracts generally call for joint ticket control between the producer and house, it usually works out that the theatre has actual control, chiefly because it employs the boxoffice staff. In the case of Shubert houses, ticket control is apt to be firmly held by the theatre, but independent houses frequently give the producer at least advisory say.

Perhaps significantly, the last booking deal giving the producer sole control of tickets is believed to have been "Joan of Lorraine," also authored by Anderson and presented by the Playwrights. That was with the Alvin theatre, N. Y., an indie house. Last one before that involved "The Rugged Path," Playwrights' production of Robert E. Sherwood play. In that case, the theatre was the Plymouth, N. Y., operated by the Shuberts.

There appears to be some question just how the practice of theatre control of tickets became established. Some years ago the producer usually had control. But certain producers reportedly misused the authority, sometimes turning over virtually the entire supply of seats to brokers at above-scale prices, thus in effect scalping their own tickets. So the theatre-owners assumed joint control to end the abuses and ultimately took over practical control.

Shuberts' Refusal

In the case of the last previous Anderson play, "Anne of the Thousand Days," currently on tour after closing at the Shubert, N. Y., the Shuberts refused to give the Playwrights' Co. control of tickets. Lee Shubert also turned down Irving Berlin, when the latter tried to get such a setup for his and Robert E. Sherwood's musical, "Miss Liberty," at the Imperial, N. Y.

Deal for producer control of the "Lost in the Stars" tickets was arranged by Berlin and Anderson, though the former is partnered with Shubert in the ownership of the Music Box. Control of tickets by the producer instead of the theatre has been urged recently by the Committee of Theatrical Producers, by legit investor Howard S. Cullman and by New York City commissioner of investigations John M. Murphy. However, some producers oppose the idea, preferring to leave the responsibility with the theatre-owners.

No Recent Issue, Sen Lottis

According to Louis Lottis, president of City Playhouses and manager of the Martin Beck, N. Y., there has been no issue recently about control of tickets at any of his theatres. In the case of management like Kermit Bloomgarden, Katharine Cornell, Maurice Evans, Cheryl Crawford and Adrich & Myers, he has complete confidence in the producer, and is always willing to accede to any reasonable suggestion on the ticket distribution. But he points out that the theatre must retain joint control to protect itself against possible abuses by unscrupulous managements.

Mary Garden Already Set For Lecture Tour Next Yr.

Mary Garden's lecture tour has proved so successful that it's been extended. The 72-year-old onetime opera diva has also promised to return next year for another gab circuit trek. Her 25-lecture schedule has already been extended to 28, the extra three set in Florida in December. Miss Garden returns to Scotland in January.

In addition to her lecturing, she's working on an autobiography, Chicago, where she had her greatest operatic triumphs, will give her a gala "homecoming" Dec. 3. She's booked at \$1,250 for most dates, one of the top lecture fees of the season, with some concession in smaller cities. Carleton Smith, of National Arts Foundation, is promoting the tour.

Kalman Back With New European Assignments

Emmerich Kalman, Viennese composer now residing in the U. S., made several deals for the production of his operettas in Vienna, Zurich and Paris during his recent four-month trip to the Continent. He's currently writing two new works to be put on at the Zurich Municipal theatre, one of them as yet untitled with the other to be called "Arizona Darling."

In Vienna, the State Opera House will revive Kalman's "Sari," which he wrote in 1912. The Theatre de Paris also will stage a revival of Kalman's "Gypsy Princess" with Jan Kiepura and Maria Eggert.

'Ear' Repays 87½¢ To Backers After 43 B'way Weeks

"Lend an Ear," at the Shubert theatre, N. Y., has repaid its backers their \$87,500 investment after 43 weeks on Broadway. Charles Gaylor revue also earned back \$30,000 lost on the original Coast production, plus \$30,000 in a sinking fund and \$19,000 in bonds.

Having moved last week from the Broadhurst, N. Y., the show topped \$30,000 at the larger capacity Shubert, chiefly on the increased weekend takings. It netted an operating profit of about \$6,000 on the week.

Musical will move after next week to the Mansfield, N. Y., vacating the Shubert for the incoming Lunt-Fontanne show, "I Know My Love." That will be the fourth Broadway house "Ear" has played, as it opened last December at the National.

HUDDLES DUE ON CITY TAKEOVER OF TIX CODE

Legit industry approval of the proposed theatre ticket code to be adopted by the New York City department of licenses will be sought at meetings next Tuesday (25) and the following Friday (28) among the Mayor's committee, headed by James E. Sauter, license commissioner Edward T. McCaffery and commissioner of investigations John M. Murphy. The latter two officials have worked out the tentative regulations from the ticket code of the League of N. Y. Theatres.

Effort will be made by McCaffery and Murphy to explain the proposed rules to the Sauter group, which is composed of representatives of various Broadway theatre interests. Then the committee will consider possible recommendations for changes. It's hoped the committee can complete this work in about a week.

Lee-Charlton Open N.Y. Headquarters

Ann Lee and Richard Charlton, co-producers of the Sombra theatre, Phoenix, and El Teatro Santa Fe, have opened headquarters in New York, using the old Charles Frohman office in the Empire theatre. They'll be in town at least a month, scheduling stars and plays, possibly including several new scripts for their winter stock season at Phoenix, opening Jan. 10 and running 10 or 12 weeks.

Only bill tentatively set is "The Man Who Came to Dinner," co-starring Moss Hart and Kitty Carlisle.

Quits Manchester Troupe

Manchester, N. H., Oct. 18. Roger Lambert has resigned as business manager and public relations director of Fairman Players, Inc., Manchester's new winter stock company.

He will study theatre business management on Broadway.

Terrell Maps Historical Pageant for Lambertville

Lambertville, N. J., Oct. 18. St. John Terrell, who presented operettas-under-canvas here last summer at his Music Circus, is planning an annual pageant based on local history. Piece is reportedly being authored by Kenyon Nicholson, a year-around resident of New Hope, just across the Delaware River. Tentative plans call for the show to open next summer. Meanwhile, Terrell intends to offer his Music Circus this winter in Florida.

Deficit, Union, Tix Problems Plague New Met Season

The Metropolitan Opera Assn., which last year cancelled its season because it couldn't get together in time with its various unions, and eventually started its season three weeks late, hasn't signed contracts for this season yet. It doesn't expect a repetition of last year's hassle, however, and expects to get away on time with its scheduled Nov. 21 opening for its 65th season. Unions have asked for raises this year, but the Met management, with a \$250,000 deficit last season, doesn't expect to grant any.

The Met has been running to large deficits the last few years, and management thinks that next season it will have to raise its present top of \$7.50 to \$8 popular Saturday evenings to help meet expenses. It defends this thinking by pointing out that it gets a \$10 top in other cities when on tour, while the top in most European opera capitals, like Vienna, Berlin and Paris, is \$10 or \$12. "There are no rich patrons to carry on any more," said the Met's manager Edward Johnson, "and we can't go on without money. Buenos Aires, London, Vienna, Milan, all have government subsidies. Our deficits will have to be met by somebody. If democracy wants this sort of thing, democracy has to learn to pay for it."

Johnson revealed that management has been mulling the idea of a second company to visit towns that want the Met, and which the Met can't reach on its regular tour. Idea would have the additional advantage of giving the Met's young or singers opportunity to take lead roles. But transportation costs, lack of suitable halls, etc., have nixed the plan. Weekly budget would be \$20,000, and the troupe would have to sell at \$30,000 on a six-performance-a-week basis. That would mean halls available for a \$5,000 sellout performance, and only a dozen U. S. towns have such large enough auditoriums.

New Postwar Cycle

Johnson, who joined the Met in 1922 as a singer, quits as manager next spring after 15 years at the latter post, "before they wheel me out." "I thought it would be healthy for the Met to step aside for younger blood," he said. "A new postwar cycle is being started, and it should be run by a new person." Rudolf Bing, director of the Glyndebourne Opera, is taking over next fall.

Saturday matinee performances will be broadcast, as before, over ABC, with Texaco again sponsoring. There's still talk of opening night being televised, as last year, although chances aren't bright, due to the cost of displacing sponsored shows on a Monday, as well as high union fees demanded. TV cost for the opener would be about \$25,000. The Met would also like to televise its Saturday matinees.

Met will open Nov. 21 with Richard Strauss' "Rosenkavalier," with Eleanor Steber, the usual Sophie, taking the dominant role of the Marchallin for the first time, and Fritz Reiner conducting. Met will also do "Salome" this year, in tribute to Strauss, who died last month. There will be four Puccini operas done this season, to commemorate the 25th year of the composer's passing. Nine revivals and one new work will feature the season's repertory, the new production being "Khovantchina," the nine returns being "Rosenkavalier," "Manon Lescaut," (with Dorothy Kirsten), "Faust," "Lohengrin," "Don Giovanni," (with Paul Schaeffer taking Eric Pinza's former part), "Meistersinger," "Tosca," "Simon Boccanegra" and "Samson and Delilah."

Inside Stuff—Legit

Announcement last week by Robert Whitehead and Oliver Rea that Julie Harris was signed for their forthcoming production of Carson McCullers' play, "Member of the Wedding," occasioned comment in legit circles and burned Kermit Bloomgarden, co-producer of "Montserrat." Fact that Miss Harris, a principal in "Montserrat," currently trying out in Philadelphia, was touted as already planning to leave the show in favor of "Wedding," was seen as a slap at the Lillian Hellman drama. It was figured that the timing of the announcement was particularly unfortunate, since there had already been a major casting change in "Montserrat" and the New York preem had been postponed. Representative of the "Montserrat" management was told that the timing of the release about Miss Harris was not deliberate and that no harm was intended. It was explained that, as word of the contract with the actress to appear in "Wedding" was becoming known in legit circles, it was figured advisable to announce it officially. Purely through oversight, Barry Hyams, the press agent for "Wedding," failed to clear the matter with Richard Maney, representing "Montserrat."

Postponement of the Philadelphia opening of "Montserrat" last week involved a booking situation there. Lillian Hellman drama was slated to open Oct. 10, but a major cast change required moving back the date until Oct. 12. To make up for the cancelled performances for Theatre Guild subscribers, extra showings had to be added next Monday-through-Wednesday (24-27). However, with Brock Pemberton's "Love Me Long" production booked to open next Monday at the Locust there, "Montserrat" could not remain at that house. Kermit Bloomgarden, co-producer of "Montserrat," asked Pemberton to relinquish the Locust booking in favor of the Forrest theatre there, offering to pay any costs involved. Pemberton refused, however, so Bloomgarden has to transfer "Montserrat" from the Locust to the Forrest this week-end, which will mean paying a full week's salaries to the company and crew for the four days, in addition to the moving charges.

George Jean Nathan's Monday (17) column in the N. Y. Journal American, criticizing the dialog in the Terence Rattigan double-bill, "The Browning Version," at the Coronet, N. Y., was apparently written before last Wednesday night's (12) premiere. Except for the final line, possibly added after the critic had seen the show, there was no reference to the performance. Tipoff that the piece was based on the script rather than the show was Nathan's quotation of two lines not actually used in the performance. Both were from the printed version of "Harlequinade," the second portion of the bill. One, referring to the Iron Curtain, had been deleted entirely. The other, mentioning "a nice little box of jujubes," was rewritten for the play's U. S. presentation, and got an opening-night laugh.

Early in the London run of Terence Rattigan's "The Browning Version" (presented there under the title of "Playbill") director Peter Glenville, standing in the rear of the orchestra at the final curtain, heard a femme playgoer say to her escort, "I can imagine that school-teacher becoming an actor, but I don't believe his wife could ever become an actress."

Glenville, realizing that the two patrons thought the show was a single play, rather than two completely unrelated playlets, arranged that thereafter the cast should take curtain calls at the close of the opener, "The Browning Version." As far as the management knew all audiences from then on knew that the second one-act, "Harlequinade," was a separate playlet.

Capacity of the Shubert theatre, Chicago, is just over \$52,000, at a top of \$8.18, for the engagement of "Kiss Me, Kate." First full week's gross, a house record at \$52,855, was possible because extra chairs were sold. However, when patrons complained of being unable to see well from such locations, sale of the added seats was discontinued.

Legit Bits

Irene Sehnack, producer of "Streetcar Named Desire," arrives today (Wed.) on the Queen Elizabeth from London, where she attended the premiere of the Tennessee Williams drama. She'll probably remain east until mid-December, then go to Hollywood for the holidays. Joe Grossman, company manager of the touring "High Button Shoes," planned in from the Coast over the weekend for his son's wedding.

Harold J. Kennedy, co-producer of the Princeton Drama Festival, will offer a 10-week stock season, opening Monday (24) at the Astor theatre, East Hartford. First three bills will be "Dane Clark in 'Front Page,'" "Kay Francis in 'Let Us Be Gay'" and "Elizabeth Scott in 'Anna Lucasta'."

T. S. Eliot's verse drama, "The Cocktail Party," will be presented on Broadway in January by Henry Sherek, in association with Gilbert Miller. Play was premiered last summer at the Edinburgh Festival.

Joe Magee, who has been traveling in Europe for several months on leave of absence from the William Morris legit department, is due back in two weeks.

Also returning to the U. S. in a fortnight is Hiram Sherman, who has been playing the comedy lead in the London production of "Brigadoon." Peggy Phillips has joined the Richard Maney publicity office.

Gene Lockhart will succeed Lee J. Cobb as Willy Loman in the Broadway production of "Death of a Salesman" as soon as he can get up in the part, probably next month. He was signed by director Ellis Kazan, who's on the Coast. Cobb has been ill. Arthur Kennedy will take a leave of absence from the cast after next week to appear in a picture. Pending the appointment of a new house manager, attorney A. L. Berman is representing co-owner Irving Berlin in the management of the Music Box, N. Y. Morris Jacobs exited the spot last week. Deal is being negotiated for Irene Rich to continue in Michael Todd's "As the Girls Go," recording her

Lynne Sherman, currently in the role of "The Respectful Prostitute," will produce "Johnny Johnson" in Hollywood Christmas week. Alton Parker will direct. Show was written by Paul Green, with music by Kurt Weill.

TV SNARES LEGIT SCENIC AIDES

Molly Picon's 25th Anni in Yiddish Legit; Fewer Good Plays and Players

By HERMAN SCHOENFELD

Although New York's lower east side has passed through sweeping changes in the last 25 years, it still stands as the mecca for the Yiddish theatre and the home grounds for its leading actress, Molly Picon. Playing the Second Avenue theatre in "Abi Gerunt" 25 years after making her legit debut in the same house, Miss Picon is proving to be the long-needed hypo for the waning Jewish stage.

Among the Cafe Royale habitués—the Stork Club of 2d avenue—they are calling "South Pacific" the "Abi Gerunt" of Broadway. Latter play is a solid sellout, with an advance sale stretching to next February. But the crowds coming to see "The Darling of Second Avenue" no longer live in the immediate neighborhood of the theatre. They now come from midtown, West End and Park aces, the Bronx and Brooklyn, Boston and Philadelphia, representing the new generation of Jewish people dispersed from the one-time immigrant ghetto of their parents and grandparents.

Has the end of the immigration tide from central and eastern Europe been responsible for the decline of the Yiddish theatre in America? Miss Picon and her husband, Jacob Kallich, who co-authored "Abi Gerunt," don't think so. They pointed out that the same factors causing the decline of the English-speaking stage from its peak of 60 to 70 theatres on Broadway to a present total of about 30 also operated in the case of the Yiddish theatre.

There is no lack of audiences for good Jewish plays. There are still (Continued on page 60)

'Barretts' Producer Gives Extra Slices To 2 Other Backers

John Kenley, producer of the touring company of "The Barretts of Wimpole Street," starring Susan Peters, is giving an extra slice of the show to the other two backers, although they put up a minority of the bankroll. Play opens Oct. 27 at the Community theatre, Hershey, Pa., and is subsequently booked for split weeks and one-nighters through Pennsylvania, New York and Ohio, ending with a week's stand at the American, St. Louis, beginning Nov. 20.

Production is financed at \$35,000. Kenley, besides being general partner for a 30% slice of the profits (usual division is 50%), is a limited partner with an investment of \$20,000, for which he's entitled to 40%. W. H. R. Unger, of Shamokin, Pa., invested \$10,000 for a 20% share, and John B. McGurl, of Pottsville, Pa., put up \$5,000 for a 10% piece.

GAY WAKE SHUTTERS 'LIFE' IN BALTIMORE

Baltimore, Oct. 18. "Life With Mother," which ended a brief, losing tour at Ford's theatre here Oct. 8, was given a defiantly gay wake by the company immediately after the final performance. Party, tossed by producer Oscar Serlin, featured an appropriate parody of "There's No Business Like Show Business," sung by Dorothy Stickney and Howard Lindsay.

Practically everyone in the troupe, including co-author Russel Crouse, who came here for the shindig, exchanged telegrams consisting of suitable lines from the show, such as one from the Lindas to presage Harry Foreword, "There's lots of things about conditions in this country you probably don't know."

Apparently not depressed at the abrupt demise of the scheduled tour, the company continued the celebration on the train back to New York. No foldover ever left town in higher spirits.

Dramatists to Name Film Sales Negotiator

Permanent negotiator of film sales of Broadway plays will be named today (Wed.) by the council of the Dramatists Guild. Edward E. Colton, who has had the assignment on a temporary basis since the death recently of Sidney R. Fleisher, may get the appointment. As Fleisher's law partner, Colton assisted on film negotiations and dramatist contract matters for 14 years.

Negotiator gets an annual fee of \$14,000, plus \$10,000 expenses.

Leigh 'Streetcar' London Sock, But Is It Culture?

A major issue is blowing up over "Streetcar Named Desire," which opened in London last Wednesday (12) under Arts Council sponsorship, as a result of which it qualifies for exemption from entertainment tax.

It's generally assumed that presentation of a play in association with the Arts Council implies that the production has an educational and cultural value. Critics are now asking whether "Streetcar" falls into either of these categories.

Understood that questions are likely to be asked in Parliament shortly after the House reassembles today (18). Parliamentary query will not be restricted to "Streetcar," but will cover other current West End hits.

'Streetcar' OK; 'Fool' Slim

Securing almost unprecedented press publicity, "Streetcar Named Desire" bowed in at the Aldwych Oct. 12 to instantaneous success. Advance bookings carry the show into the New Year and it should run as long as the cast can stand the strain.

Laurence Olivier's production, modelled on the Broadway original. (Continued on page 60)

'Annie' Will Tour S. Africa After Devalue Hassle

Jo'annesburg, Oct. 11. "Annie Get Your Gun," which was threatened with shuttering Oct. 15, because of devaluation will now tour South Africa as originally arranged, as a result of a last-minute compromise between the cast and African Consolidated Theatres.

Contracts of the 17 American artists in the cast were in dollars at the old rate of exchange, and devaluation of the pound would have sent the overhead soaring. Faced with the problem of closing the show or raising prices of admission too high for the average theatregoer, African Theatres went into huddles with the cast.

Show will now tour Portuguese East Africa, Rhodesia and key centres in South Africa, winding up in Cape Town as the Christmas attraction there. Most of the cast came out originally for "Oklahoma" and this show will also be staged on the tour.

Fordham U. Opener

An original musical, "Come Back on Tuesday," with book by Ruth and Philip Hunter, and tunes by James C. Livingston, will be offered by the Fordham U. theatre as its initial production this season.

Play will be put on in association with the Mimes and Mumpers of Fordham College, and will be presented for five performances beginning Nov. 2.

TRANSFER CRIMPS B'WAY PRODUCERS

By HOBE MORRISON

Because of the growing scarcity of skilled carpenters for scenic construction work, Broadway managers may have to have legit sets built outside New York. Transfer of numerous stage carpenters to television studios has depleted the legit field so seriously that set construction is being delayed, with consequent higher costs. However, it's figured the shortage may be remedied at least to some extent if the stagehands' union relaxes restrictions on new members.

More or less similar, perhaps even more extreme, scarcity of painters is also anticipated soon, if union ranks are not opened to qualified applicants. Especially if color TV is put into operation, the demand for skilled scenic artists will increase rapidly, and many of those still in legit will probably switch to the video field, where employment is more consistent and earnings presumably higher. Because scenic artists are generally regarded as even more skilled than carpenters, a shortage in their ranks would be more serious.

As an indication of the near-critical situation in scenic construction studios, only two firms had on the contract to build the production of Leland Hayward's forthcoming presentation of Garson Kanin's "Rat Race," although it will be a complicated and comparatively costly job. Similarly, Joseph M. Hyman reportedly had difficulty arranging for the construction of the scenery for his production of Edward Chodorov's "Signor Chicago," currently in rehearsal.

Move of carpenters (and, increasingly, painters) into television work is natural, as employment there is usually on a yearly contract basis, whereas it's extremely seasonal in legit. With the stagehands and scenic artists unions closed to new membership, the situation is rapidly becoming acute. Even if new members are admitted, it is likely to take some time for them to become skilled in the highly specialized field.

Although having scenic construction work done elsewhere would obviously involve difficulties, it would be possible, provided additional restrictions were not imposed by the New York unions. As the Theatre Guild has demonstrated with its productions at Westport, Conn., scenery can be built satisfactorily outside New York, so managers are considering that course in case of extremity.

Meanwhile, however, members of the Committee of Theatrical Producers will discuss the situation with the unions involved, in an effort to find ways of solving the situation.

Fire Hazard Key To ANTA D.C. Takeover

Whether a fire hazard can be eliminated without decreasing the number of seats stands as the major problem now facing the American National Theatre and Academy in its attempt to take over the Belasco theatre, Washington.

A Treasury annex building on the south side of theatre is obstructing a fire escape, and unless another exit can be built without hurting the seating capacity, which is estimated at over 1,400, ANTA will have to forget about the whole thing. With a smaller seating capacity, operation of the theatre would not be profitable.

NEW YIDDISH MUSICAL

Paul Hurstein and Lillian Lux will be co-starring in "Double Trouble," new Yiddish musical which will open the Clinton theatre, N. Y., this Friday (21) as a popular-price legter.

The play, by H. Hofferberg and A. Solomon, features Anna Appel, David Lubritsky and Rita Salzman, with a cast including Leon Schachter, Gertrude Stein, Ella Wallerstein, Bennie Adler, Jack and Berdie Sharigel.

Annual B'way Scramble for Theatres Beginning Despite Late Season Start; Dearth of Houses for Musical Shows

Bolger-'Charley' Will Layoff Pre-Xmas Wk.

Although it is now playing to sold capacity business, "Where's Charley?" will lay off the week before Christmas to give a vacation to Ray Bolger, its star. The latter will then have played the part more than 14 months, with only one missed performance. Dancer-comic is in excellent health, but co-producers Cy Feuer, Ernest Martin and Gwen Rickard (Mrs. Bolger) figure a short rest will be good for him and the entire cast.

Although Actors' Equity rules permit a layoff the pre-Christmas week at least partial pay is required by the stagehands and full pay by the musicians. With the addition of various other expenses, the week's shuttling will probably cost about \$5,000.

\$120,000 Loss In Fold of 'People' And 'Blackouts'

Closing of two shows Saturday night (15), one on Broadway and the other, a road tryout, involved a loss estimated at about \$120,000. Folded were Ken Murray's "Blackouts," which shuttered abruptly after 51 performances at the Ziegfeld theatre, N. Y., and William L. Taub's production of "People Like Us," which collapsed at the Cass, Detroit, after two weeks of tuneup tour.

"Blackouts," which was brought from the Coast six weeks ago at a cost of \$160,000, after a seven-year run at El Capitan, Hollywood, is figured to have regained about \$20,000 of its investment. "People" lost not only its \$30,000 production outlay, but an estimated \$10,000 additional in unpaid royalties, salaries, and assorted bills. "Blackouts" management is talking of reopening the show on the Coast. But "People," which was a failure on Broadway in 1927 under the title of "Spellbound," is apparently a dead prospect.

Folding of "Blackouts" attributed by the management to the illness of Murray, the show followed several weeks of disappointing business. Nick Lucas and Peg Leg Bates had been dropped from the cast, reducing operating expenses to about \$22,000. Although the gross for the final week was \$22,700 and there were two more weeks to go on the broker "buy" arranged by Billy Rose, who operates the theatre, Murray decided (Continued on page 60)

ANTA Re-Elects Board At Annual Meeting

The American National Theatre & Academy held its annual meeting Oct. 10, with the following board members, whose terms expired this year, reelected: C. Lawton Campbell, Lucia Chase, Cheryl Crawford, Sawyer Falk, Mary Stewart French, Raymond Mamey, Joseph Verner Reed, John Rosenfeld, George Savage, John Wharton and Blanche Yurka. Newly elected to the board were producers Richard Aldrich and Kermit Bloomgarden, playwright Paul Green, Hubert Hofferberg, American Educational Theatre Assn. proxy and head of Stamford U.'s drama dept., set designer Jo Mielziner, and singer Lawrence Tibbett.

The annual report to the membership was made by ANTA's president, Vinton Freedley.

Although the season's new production crop has been unusually late, the annual scramble for Broadway theatres is already beginning. Thus far, there are still more than enough houses, but competition is increasing for the more desirable ones. Particularly in the case of musicals, there may be a dearth of adequate-capacity locations before long.

As always, the flop of some of the incoming productions will probably make currently-booked theatres available, which may ease the situation temporarily. However, if additional shows, particularly musicals, are presented, the demand for large-capacity houses may become acute.

At the moment, only four theatres are definitely available. They are the National (1,172 seats), the Cort (1,064), the Playhouse (865) and the Golden (769). Additional prospects are the Winter Garden (1,519), following the current run of the hit Ballets de Paris; the Ziegfeld (1,628), pending the opening of the "Gentlemen Prefer Blondes" musical; the Mark Hellinger (1,543), following the current run of S. M. Chortock's Gilbert & Sullivan troupe and pending the arrival of "Texas L'il Darlin'"; the Empire (1,082), where "Twelfth Night" is playing to modest business; and the Henry Miller (940), where "Born Yesterday" is on a low-gross sharing setup.

The availability of other houses, with incoming shows booked, will (Continued on page 60)

Per-Day Expense Rate For Hayward Director, As Per Savings Plan

Contract for Danter Moon to stage Leland Hayward's production of the new Garson Kanin play, "Rat Race," provides for per diem rate for personal expenses during the show's out-of-town tryout.

It's believed to be the first such provision in a director's pact, but is in line with efforts of the Committee of Theatrical Producers, of which Hayward is chairman, to curtail tryout expenses as part of drive to reduce production costs in general.

In the past, expense accounts for production personnel during pre-Broadway tours have frequently reached sizable amounts. In some cases relatives and even servants have been taken along, and all manner of purchases have been made, at the show's expense.

KAZAN-BERNSTEIN DO PLAY ON GARMENT BIZ

Walter Bernstein, scenarist and New Yorker magazine writer, is authoring a play about the garment industry, on assignment for legit-film director Elia Kazan. Pair have agreed on the general story line and Bernstein is now reportedly blocking out the various scenes. He'll be ready in a few weeks to start filling in the dialog.

Kazan has had an idea for several years about a play located in the New York garment center. He paid an advance and Bernstein did some preliminary work on it, but interrupted it for another assignment and recently resumed. The play is figured a possibility for Broadway production next season.

'APPLESEED' FOR SEATTLE

Seattle Oct. 18.

The Repertory playhouse here will produce a new musical by Johnny Forrest, program director at KOL, beginning Dec. 27 for a month's run.

Title is "Johnny Appleseed" and is based on the legendary historical figure's life. Forrest has the music and lyrics all ready and is currently polishing the book.

Producers May OK Balcony Tix For Some Brokers, Nixes Most of 'Em

Members of the Committee of Theatrical Producers will probably continue to allocate balcony seats for their shows to Leblang's agency and two or three other New York brokers. However, they will probably proceed with their decision to halt distribution of upstairs locations to most agencies.

Idea is that Leblang's Mackey and one or two other brokers carry on a sizable business in the less-expensive seats, which are figured mainly as future audience-builders rather than a profitable commodity. Majority of agencies don't bother much with upstairs seats.

Attitude of Leblang's and the other agencies with more or less similar policies was outlined to the producers at last week's meeting by Saul Lancourt, Leblang's president. In particular, he explained how Leblang's recently opened branches in several Manhattan department stores, and one in Jamaica, L. I., do a volume business in the lower-priced tickets. There is practically no immediate profit in the trade, he noted, but the agency figures it creates new customers for the firm and new audiences for the theatre.

Before considering the matter further, the producers asked Lancourt and the other similarly-minded brokers to submit figures supporting their stand. It was emphasized that sales of tickets to the borderline shows, rather than the top hits, might be the determining factor in future allocations, not only of the balcony seats, but also for the lower-floor locations.

The producer group voted several weeks ago to discontinue balcony allocations to all brokers. However, it later agreed to hear broker arguments against the move, after it was pointed out that at the time the brokers formed their organization, the managerial group promised it would not take any action regarding agency matters without first consulting the new outfit.

Subsequent to last week's CTP meeting, chairman Leland Hayward revealed that he will try to obtain more favorable allocations for all shows with which he is associated, for the Saul Subber agency. The producer explained that one of his friends had told him of going to the agency, where he's unknown, and being sold two tickets for "South Pacific" the afternoon of performance, at the regulation rate. Hayward is producer of "Mister Roberts," co-producer of "South Pacific" and is readying the production of "Rat Race," by Garson Kanin.

Sadler's Wells Ballet

Sadler's Wells Ballet, which opened at the N. Y. Met with an evening-long ballet, "Sleeping Beauty" (9), presented four shorter works for its second bill Wednesday (12). Result wasn't as spectacular—either as regards the premiere-night plush audience or the grandiose production—but it was still exciting. Four dance presentations have variety, in subject and style, with some superior dancing and miming accompanying. Two of the ballets, "The Rake's Progress" and "Parade," are standouts.

"The Rake's Progress," based on the William Hogarth 18th century pictorial classic of a decadent loose London, is a fascinatingly grotesque dance-drama. Ninette de Valois choreography, Harold Turner's performance as the dissolute rake, and individual bits by assorted cast-members, make this a graphic sketch. "Parade," witty set of dance fragments, is a delight under Frederick Ashton's dance-setting, with Maira Shearer revealing her comic talent, and a group of gifted dancers carrying off the ballet.

"Hamlet," choreographed by Robert Helpmann, who dances the lead, is an impressionistic dance study of the Shakespearean tragedy, powerful in spots, but sketchy in outline and development. Margie Fonteyn's Ophelia is affecting, and danced vividly. "Symphonie Variations," an abstract ballet choreographed by Ashton, is an interesting though not highly distinguished work. Misses Shearer and Fonteyn are impressive, with Michael Somes outstanding among the men. Bron.

Stephen Mitchell Back To London to Prep Comedy

Stephen Mitchell, British producer who is associated with Maurice Evans in the presentation of the Terence Rattigan double-bill, "The Browning Version," sailed Saturday (15) for London after attending the show's premiere last week at the Coronet, N. Y. He presented the original production of the one-acters under the title, "Playbill," last season in the West End.

On his return home, Mitchell will begin preparations for the London production of a new Frederick Lonsdale comedy at present titled "A Lamp Went Out," around the end of the year. Then he will do a musical comedy about the South African gold rush, tentatively called "The Golden City," with book and music by a new author-composer, Jon Ture, a native South African. Michael Bentham will direct and Robert Helpmann, now in New York with the Sadler's Wells ballet, will do the choreography.

Mitchell expects to return to the U. S. next spring.

B'way Ballet

(Continued from page 1)

\$16,000—more than some Broadway legit are doing all week.

Terrific newspaper and radio notice, with emphasis on the sex angle at the Winter Garden ("leave the kiddies at home," warned Walter Winchell); and on the spectacular at the Met, have caused a run for tickets at both houses. Seats for all of Sadler's "Sleeping Beauty" performances during its four-week N. Y. stand were gone three days after the opening. There was an advance of \$184,000—or an estimated 60% of the run—before Sadler's opened Oct. 9. Ticket buyers last week were not asking to see which of Sadler's dozen ballets were being given any special night, they were buying any tickets available. Oddly enough, the last seats to go have been the cheapest ones, on top.

Break for the Public

Brokers got no Sadler's tickets for the simple reason that there were none to allot them. The Sol Hurok office sent out 22,000 mailing pieces before Sadler's arrived, and filled all requests. Office maintains it's one of the best deals the public ever got. With mail orders filled first, there were few tickets to give brokers. Hurok office now is sending mail orders back, not having precise locations left to fill requests.

Les Ballets de Paris has been the real surprise. The Shuberts, with Arthur Lesser, brought the troupe over on a hunch, while the dance world expected it to run out of ballet patrons in three days, and others wondered at the temerity of bucking the better publicized Sadler's. Troupe was in for "a limited run," and now management is ordering tickets printed through Dec. 24. Troupe does the same bill nightly (as against Sadler's frequent changes). Management had planned to do some program changes but is now staying put, feeling they'll only confuse the public. Last Monday (10), day off for the troupe, treasurers took in over \$7,000 in advance orders at the boxoffice.

Sadler's troupe, which has scored triumphs on the continent as well as in England, never expected the ovations opening night here, or the reception following, and have been overwhelmed by both b.o. press and social activity. Both troupes are being widely entertained socially.

That a dancing troupe from Paris would prove to be exhilarating and sexy was somewhat to be expected. But that a ballet company from stolid Britain, the land of mutton and ale, of tweeds and Scotch whisky, would prove to be exotic and glamorous, was a complete surprise. It's given a fairly-like quality to Broadway.

Charles Mooney, who house-managed the Cape Playhouse, Dennis, Mass., this past summer will take over as assistant general manager at the Artillery Lane theatre, St. Augustine, Fla., which begins operating Jan. 6.

Finkel Wins on 'Ear'

Hollywood, Oct. 18.

Robert Finkel's suit against William Kythe, William Katsell and Franklin Gilbert, for alleged breach of trust, has been settled out of court here, with Finkel getting an undisclosed percentage share in "Lend An Ear," current Broadway revue presented by the defendants.

Finkel had charged the others had frozen him out after his early participation in launching of the show.

Philharmonic Facing Bigger Loss This Year

The N. Y. Philharmonic stands to lose about \$125,000 this season for lack of a radio sponsor (the orch is continuing on CBS Sundays, sustaining), which may materially hike its expected deficit. Orch is also concerned about uncertainty in the recording field, which may decrease its usual royalties.

Orch issued its statement for the 1948-49 season last week, showing a deficit of \$43,975.78. Although the loss was made up by individual gifts, so that the loss won't carry over, management is considerably worried about this season, when it expects the deficit to be even larger. Besides the broadcasting and recording angles affecting it, new subscriptions are running behind last year's.

Cost of operations last season was \$1,228,800.28. This included \$768,131.53 for salaries and rentals, \$95,039.25 for general administrative expenses, and \$26,100.15 for incidental expenses. Combined receipts were \$1,184,824.50, with \$543,215.45 from concerts and \$551,144.11 from broadcasts, recordings and tours.

Orch paid the Government \$109,420.10 in Federal admission taxes, which would more than have paid for its deficit. Although the orch board calls this "an unwarranted burden," it realizes there's little chance of the Government reducing the tax.

There had been some talk of the orch buying Carnegie Hall, which it now rents for its concerts. Hall has turned into a profitable venture, with its various rentals, netting an estimated \$100,000 a year. Orch board had a good chance to buy the building four years ago, when some snafus developed. Today, the building would cost between \$4,000,000 and \$5,000,000 and the board is in no financial position to buy the hall.

Management would like to build a larger hall. Carnegie seats about 3,000, and orch would like to play to about 4,500 average audience. Orch averages 3½ concerts a week in N. Y. during season, and would stand to gain plenty in a larger auditorium. It's estimated it would cost them about \$12,000,000 to build a suitable plant, however.

Legit Follow-Up

Goodbye, My Fancy

(MARTIN BECK, N. Y.)

Ann Harding, looking as attractive as ever, returned to Broadway Monday (17) night after a 22-year absence, to take the leading role in "Goodbye, My Fancy," which first Madeleine Carroll, then Ruth Hussey, vacated. House was completely filled, and audience gave actress a great, warming hand on her first appearance.

Miss Harding brings a harsh voice and brash quality to her first scenes that are a little disconcerting. She's also a little kitcheny at times, at the expense of dignity. But, as the play goes on, she gets warmer and softer and fills the role of a liberal Congresswoman gracefully. She'll grow into the role satisfactorily. The play itself, story of the femme legislator returning to her college for an honorary degree, and putting up a battle there for liberal principles, stands up very well. The biting lines, the many laughs, give it punch. Supporting cast, with Conrad Nagel and Bethel Leslie still playing college prexy and daughter, and Peggy Fenn and Donald Curtis now enacting the secretary and photographer, stand.

Miss Harding in good stead. Bron.

Plays on Broadway

The Browning Version

Maurice Evans production in association with Stephen Mitchell of two one-act plays by Terence Rattigan. Stars: Maurice Evans, Edna Best; features: Ron Randall, Bertha Belmore, Louis Hector, directed by Peter Glenville; settings and lighting, Frederick Bradlee, costumes, Edna Best. At Coronet, N. Y., Oct. 12, '49, \$4.50 top.

"THE BROWNING VERSION"
John Taylor Peter Scott-Smith
Frank Hunter Ron Randall
Maurice Evans Edna Best
Maurice Evans Edna Best
Louis Hector
Frederick Bradlee
Patricia Wheel

"HARLEQUINADE"
Maurice Evans Edna Best
Edna Best Edna Best
Bertram Tanswell
Bertha Belmore
Ron Randall
Harry Robinson
Peter Scott-Smith
Tom Hughes Band
Oliver Blakely
Frederick Bradlee
Lobby Lobber
Peggy Martin
Louis Hector
Patricia Wheel

For his first modern-dress appearance on Broadway, Maurice Evans is presenting two short Terence Rattigan plays under the title of the first and more important one, "The Browning Version." The second and less impressive portion of the double-bill is "Harlequinade." The program, produced in London last year as "Playbill," was a critical and limited boxoffice success. "The Browning Version" being cited as best play of the season and winning the top acting award for Eric Portman.

Chiefly on the strength of the title one-act, the show appears likely to be a moderate hit here. Besides being an effective and moving drama, the one playlet is skillfully done, and should benefit by the Evans boxoffice draw and the large advance sale, including numerous parties. It may subsequently tour profitably, capitalizing on its reputation from Broadway and Evans' national following. There is also a possible film sale in the title play.

"Browning" is a taut, engrossing drama, expertly and touchingly played. It tells of a desperately unhappy couple whose marriage has long ago turned to hatred. Evans gives a poignantly dry, compassionate performance as the middle-aged, painfully shy school teacher, who, facing precarious health, an inferior post, poverty, the dislike of his students and contempt of his colleagues, realizes he is a miserable failure. As co-star, Edna Best is very convincing in the lesser part of the nagging, unfaithful wife doomed to a declining life of loneliness, bitterness and frustration.

Ron Randall is plausible as the well-meaning fellow-teacher shame-facedly involved in an affair with the wife, while Peter Scott-Smith, who played the part in London, is excellent as a fumbling Greek student whose present of a copy of the Browning version of "Agamemnon" breaks down the master's pathetic reserve. Louis Hector registers as a pompous headmaster, and Frederick Bradlee and Patricia Wheel are acceptable in minor parts. Peter Glenville, who directed the original production, has staged the play expressively.

The closing portion of the show, "Harlequinade," is a disappointment. It is a lightweight antic with little development or distinction. Moreover, it is less effectively played than "Browning," so the after-intermission bill is an anticlimax. The piece presents a married stage couple at the dress rehearsal of a "Hamlet" tryout in a provincial English town. With the co-stars doing a thinly disguised impersonation of Lunt and Fontanne, numerous complications arise, climaxed by the appearance of the leading man's daughter and grandchild from an almost-forgotten previous marriage, and the realization that his union with his leading lady is bigamous. Kidding references to the Theatre Guild, John C. Wilson and London producer Stephen Mitchell got laughs from first-nighters.

Although Evans and Miss Best play this lampoon with a deft comedy touch, it seems to require broader treatment, perhaps in the style of one of our more flamboyant Broadway personality-actresses (who shall be nameless, but should be readily identifiable). Possibly some of the difficulty stems from Glenville's direction, but there remains at least a suspicion that he may have been unable to get such hokum performances from the stars, particularly from an actress of Miss Best's finesse.

Providing competent support for the stars are Bertha Belmore, as an embattled character woman, Randall, as a basically sane but stage-struck stage manager, Harry Robinson as a hammy old bit player, Scott-Smith, as a young bit performer, Olive Bradlee, as a harried

secretary, Eileen Page, as the daughter-from-the-past, and Hector, as a local theatre manager. Frederick Stover has designed helpful settings and lighting for the two one-acters, and David Folkels' costumes look satisfactory. Hobe.

Touch and Go

George Abbott production of revue in two acts, with sketches and lyrics by Jean and Walter Kerr; music by Jay Gorney; choreography, Helen Tamiris. Directed by Walter Kerr; settings by John Robert Lord; lighting, Peggy Clark; orchestration, Don Walker; ballet music by Genevieve Frost; musical director, Antonio Morrell. At Broadhurst, N. Y., Oct. 13, '49.

Cast: Kyle MacDonnell, Dick Sykes, Jonathan Wicks, Daniel Naggin, Nancy Andrews, Muriel O'Malley, Helen Gallagher, George Hall, Peggy Carr, Pearl Lang, Lewis Nye, Mary Anthony, Eleanor Butler, Art Carroll, Lydia Fredericks, Allyn Frank, Nat Frey, Pearl Hacker, David Lober, Grah Lober, Ross Morris, Carl Nicholas, Ray Page, Beverly Purvis, Merrill Thompson, Dorothy Scott, Richard Reed, George Reich, Larry Robbins, William Sumner, Emily Tansell, Bobbi Tinsell, Parker Wilson, Sara Lynn.

"Touch and Go" has some pleasant things in it, but not enough to go places on Broadway. It was an above-average college revue when done as "Thank You, Just Looking" last year at Catholic U., Washington, by the enterprising team of Jean and Walter Kerr. Refurbished for the commercial stage, it reveals itself in the transplanting as too thin and unsubstantial.

Some of the sketches by the Kerr team are very funny and among the show's best moments. Other skits fall flat. Most of Helen Tamiris' dance creations are exciting, but there's a little too much of them. Music by Jay Gorney is passable but never distinguished; there isn't a hit tune in the revue. The show is peopled by some fresh, young talent, all of whom are personable and engaging. There are no "names," as such, to draw.

Sketches satirize various present-day foibles, with too many of them jibing at Hollywood. The "Gorilla Girl" bit, with an intelligent gorilla showing up a stupid leading lady, however, is highly amusing, as are the skit showing the Army as a collection of memoir-writers and the musical-comedy takeoff on "Hamlet," called "Great Dane A-Comin'." The "Be a Mess" number, with three Oscar-winning film femmes looking like zombies, is a scream.

Miss Tamiris' choreography, of which there is an unusually large amount for a revue, tends to become repetitive, especially in the jerky arm movements of the dancers. But two dance numbers, "Easy Does It" and the more spectacular "Under the Sleeping Volcano" are standouts. Pearl Lang and Daniel Nagrin head an accomplished group of dancers.

Revue reveals some fine talent in Kyle MacDonnell, from television, who is a stunning looker and a good singer. George Hall and Dick Sykes (the only performer who appeared in the collegiate presentation) carry the male comedy burdens, and carry them off well. Nancy Andrews is a superior-grade singing comedienne, and Muriel O'Malley and Helen Gallagher are important members of the distaff side. Cast does its chores well, but hasn't enough brilliant opportunities to make this a click show. Bron.

H.M.S. Pinafore

and

Trial by Jury

(MARK HELLINGER, N. Y.)
S. M. Chartak's company is filling the third week of its Gilbert & Sullivan series with a conventional performance of a standard G & S double-decker, "H.M.S. Pinafore," and "Trial by Jury." While this company sings competently and plays spiritedly, it lacks the finesse needed to project these satiric operettas to contemporary audiences. As a result, these offerings come off as dated for the average customer, and it's doubtful whether there are enough Savoyard addicts to fill a Broadway house solely on the reputation of the composers.

Morton Bowe gives a standout performance as Ralph Rackstraw in "Pinafore," showing both a confident thespian air and a fine voice. As the First Lord of the Admiralty, Ralph Riggs plays with appropriately stylized pomposity, while Kathleen Roche, as Josephine, registers sweetly. Rest of the cast also sings well. The production is modest but adequate. "Trial by Jury," the brief curtain-raiser, needs a more intelligible reading than this troupe is giving. Herm.

A training program integrating the related fields of communication is being planned by Denver U., Denver, including films, television, radio, the theatre, magazines, books and newspapers.

Total Legit Grosses

The following are the comparative figures based on VARIETY's boxoffice estimates for last week (the 20th week of the season) and the corresponding week of last season:

	This Season	Last Season
BROADWAY		
Number of shows current	21	18
Total weeks played so far by all shows	321	371
Total gross for all current shows last week	\$556,300	\$539,200
Total season's gross so far by all shows	\$8,460,000	\$8,562,100
Number of new productions so far	8	17
ROAD (Excluding Stock)		
Number of current touring shows reported	21	30
Total weeks played so far by all shows	235	359
Total road gross reported last week	\$434,500	\$377,800
Season's total road gross so far	\$5,874,207	\$7,526,000

'Kate' SRO \$52,800 to Pace Spotty Chi; 'Salesman' \$27,400, 'Brigadoon' \$19,300

Chicago, Oct. 18.

There's no middle-way gross with Chi legit this week. There are SRO and n.g. returns, with "Kiss Me Kate" and "Death of a Salesman" on the winning team. "Summer and Smoke" pulled out of the Harris Theatre Sat. eve (15) after six-week stand, at about break-even pace, while "Brigadoon" at Great Northern pulls stakes Oct. 22. Latter seemingly did a repeat in Chi bit too early, since product was here less than a year ago.

"At War with the Army" set for Harris, Oct. 22 and "Goodbye, My Fancy" at Great Northern, Nov. 7. Cornelia Otis Skinner monologues here Oct. 31-Nov. 1-4 at Eighth St. theatre, and "Detective Story" opens at Blackstone, Nov. 1.

Estimates for Last Week

"Brigadoon," Great Northern (2nd week) 1,500, \$4,94. Not so hot \$19,300.

"Death of a Salesman," Erlanger (4th week) 1,324, \$4,33. Off Guild subscription and climbing towards capacity, nearly \$27,400.

"Kiss Me Kate," Shubert (3rd week) 2,100, \$6,18. SRO continues at \$52,800.

"Summer and Smoke," Harris (6th and last week) 1,000, \$3,71. Up over previous week. Bowed out Sat. 15) at \$12,200.

Ballet Russe \$41,050 IN MICH. SPLIT WEEK

Detroit, Oct. 18.

Ballet Russe de Monte Carlo, in five performances here Thursday (13) through Sunday (16), racked up a gross of \$39,550.

With three performances earlier in the week at Kalamazoo and East Lansing, on outright sales for the Community Concerts series, troupe garnered another \$8,500 for a week's total gross of \$41,050.

'Okla.!' Neat \$28,300 In Midwest Split Wk.

Milwaukee, Oct. 18.

The perennial "Oklahoma!" churned out a total gross of \$28,300 last week in two performances at the 1,429-seat Auditorium, Rockford, Ill., and six at the 1,496-seat Davidson here.

Theatre Guild musical is playing this week at the Lyceum, Minneapolis.

'Roberts' Zippy In Rochester at \$26,500

Rochester, N. Y., Oct. 18.

Touring company of "Mister Roberts" copied a zippy \$26,500 last week at the 2,574-seat Masonic auditorium here.

Service comedy-drama is at the Royal Alexandra, Toronto, this week.

Shows in Rehearsal

"At War with the Army" (road)—Samuel Krellberg.

"Barrett of Wimpole Street" (road)—John Kenley.

"Gentlemen Prefer Blondes"—Herman Levin & Oliver Smith.

"Lost in the Stars"—Playwrights Co.

"Love Me Long"—Brook Pemberton.

"Signor Chicago"—Joseph M. Hyman.

"Texas L'il Darlin'" — Anthony B. Farrell.

"The Closing Door"—Cheryl Crawford.

"The Father"—Richard Krakeur & Robert L. Joseph.

Current Road Shows

(Oct. 17-29)

"Anne Laroute"—Dunbar High school, Little Rock (24-25); Municipal Aud., Atlanta (27); Aud. Macon, Ga. (29).

"Anne of the Thousand Days"—Shubert, Boston (17-22); Aud. Rochester, 24-25; Erlanger, Buffalo (26-29).

"At War with the Army"—Harris, Chicago (24-29).

"Barrett of Wimpole Street"—Community Hershby, Pa. (27); Playhouse, Wilmington (28-29).

"Brigadoon"—Great Northern, Chicago (17-22); Indiana Univ. Aud., Bloomington (24); Hall of Music, Lafayette (25-26); Paramount, Toledo (27-29).

"Blossom Time"—Victory Providence (28-29).

"Death of a Salesman"—Erlanger, Chicago (17-29).

"Detective Story"—Cass, Detroit (18-29).

"Finian's Rainbow"—Philharmonic Aud., Los Angeles (17-22); Curran, San Francisco (24-29).

"Goodbye, My Fancy"—Forrest, Phila. (17-22); Ford's, Baltimore (24-29).

"High Button Shoes"—Curran, San Francisco (17-22); Russ, Oakland (24-25); White, Fresno (26-27); Highschool Aud., Stockton (28); Memorial Aud., Sacramento (29).

"I Know My Love"—Plymouth, Boston (17-29).

"Inside U. S. A."—Hartman Columbus (17-19); Murat Indianapolis (20-22); American, St. Louis (24-29).

"Kiss Me Kate"—Shubert, Chicago (17-29).

"Light Up the Sky"—Nixon, Pittsburgh (17-22); Empire, Syracuse (24-25); Avon, Utica, N. Y. (26); Strand, Ithaca (27); Aud. Rochester (28-29).

"Love Me Long"—Playhouse, Wilmington (26-22); Locust, Phila. (24-29).

"Mister Roberts"—Royal Alexandra, Toronto (17-22); Hanna, Cleveland (24-29).

"Montserrat"—Locust, Philadelphia (17-22); Forrest, Philadelphia (24-29).

"Oklahoma!"—Lyceum, Minneapolis (17-22); Aud., St. Paul (24-29).

"Private Lives"—Klein, Aud. Bridgeport (28-29).

"Regina"—Colonial, Boston (17-22).

"Streetcar Named Desire"—Capital, Salt Lake City (17-18); Mackey Aud. Boulder, Col. (20); Aud., Denver (21-22); Omaha (24-26); City Aud., St. Joseph, Mo. (27); Music Hall, Kansas City (28-29).

"Student Prince"—Metropolitan, Providence (17); Court, Squaw, Springfield, Mass. (18-19); Memorial Aud., Worcester (20); Bushnell Aud., Hartford (21-22); Shubert, Phila. (24-29).

"Summer and Smoke"—Davidson, Milwaukee (17-29).

"Texas L'il Darlin'" — Shubert, New Haven (25-29).

"That Lady"—Erlanger, Buffalo (18-22); Royal Alexandra, Toronto (24-29).

Webster-Shakespeare — Colby college, Waterville, Me. (17); New Hampshire Univ., Durham (18); Dartmouth college, Hanover, N. H. (19); Mt. Holyoke college, S. Hadley, Mass. (20); Williams college, Williamstown, Mass. (21); Army, Bennington, Vt. (22); State Teachers college, Albany (24); N. Y. State College for Teachers, New Paltz, N. Y. (25); Skidmore college, Saratoga (26); High school Aud., Middlebury, Vt. (27); Junior High school Aud., Glen Falls, N. Y. (28); St. Michael's college, Burlington, Vt. (29).

'FINIAN' \$40,500, L.A.; 'MAMA' OK AT \$7,000

Los Angeles, Oct. 18.

Biggest money-maker in these parts currently is "Finian's Rainbow," now in its fourth and final week at the Philharmonic Auditorium. "I Remember Mama" at El Capitan, is getting mild business, as it played here last year and has been seen as a film.

"Behold the Day," which has moved from an 80-seat little theatre into the Coronet, isn't setting the town on fire, but racked up good business in its first four days. "The Respectful Prostitute" with Lynne Sherman and Hurd Hatfield, transferred from the Coronet to Las Palmas, is still getting by. Moreover into the larger theatre hasn't brought the results anticipated by producer Lassar Grossberg, however.

Estimates for Last Week

"Behold the Day," Coronet (4th wk) 255, \$3,60. First four days shapes up to \$1,500 not bad for the house.

"Finian's Rainbow," Philharmonic Aud. (3d wk) 2,670, \$4,80. Still running strong at \$40,500.

"I Remember Mama," El Capitan (1st wk) 1,142, \$2,40. Fair \$7,000, closing Saturday (22) after two-week run. House gets A-1.

"The Respectful Prostitute," Las Palmas (4th wk) 388, \$3,60. Okay \$5,000.

Lunts Hefty In Hub at \$27,800; 'Regina' \$17,000

Boston, Oct. 18.

As it has shown a tendency to be this season, legit attendance was spotty here last week. Of the four shows current, one did satisfactory business and the other three just about managed to get by. No longer, it seems, is Boston the town where any good legit can get three weeks of potent grosses.

Top attraction here last week was the Theatre Guild's "I Know My Love," starring Alfred Lunt and Lynn Fontanne. In for a two-week stay at the Plymouth before opening on Broadway, it chalked up a hefty \$27,800 for its initial stanza.

"Anne of the Thousand Days" Playwrights Co. offering co-starring Rex Harrison and Juvie Redman squeaked through its opening week at the Shubert with a gross of a trifle over \$21,000. It should do better this week.

Another pre-Broadway entry the Marc Brittain musical, "Regina," based on Lillian Hellman's "The Little Foxes," took in \$17,000 in seven performances, having opened Tuesday night (11). It is undergoing final revisions this week.

Fourth show on the list, the Shubert revival of "Student Prince," got just over \$20,000 for its second and final week.

'Shoes' 34G in 4th Wk., 'Gimmick' 4G, Folds, S.F.

San Francisco, Oct. 18.

"High Button Shoes," with Ed die Fox Jr. chalked up \$34,000 for its fourth stanza at the 1,775-seat Curran. Show has a \$4,80 top and business is being supported by heavy subscription list for Civic Light Opera series, this show being the final on the schedule.

Glamor is the Gimmick, comedy with music by Fortunio Bonanova and Ambrose Barker and starring Bonanova, opened Oct. 10 at the 1,300-seat Geary with a \$3,60 top. Show was pounded by all acts and folded Saturday (15) to a gross of \$4,000.

Blackstone 10G, St. L.

St. Louis, Oct. 18.

Blackstone and his magic show tied off the 1948-50 season at the American theatre, sole legit in this burg.

First of a two-week stand ending Saturday (12) ring up only a fair box record. Eight performances in the 1,700-seat house, with a scale to \$2.44, grossed an estimated \$14,000.

Gage Re-engaged

Harrisburg, Oct. 18.

Director Richard North Gage has been re-engaged for his fourth season by the Harrisburg Community theatre. Opening production is "I Remember Mama," opening Nov. 5.

B'way Up Again, With 7 Sellouts; 'Touch' SRO \$26,600 in First 4, Evans \$16,200 in 5, 'Black's' Out

'Inside USA' Okay

\$34,100 in Toronto

Toronto, Oct. 18.

After a holiday 10-week layoff, "Inside U. S. A." with Beatrice Lillie, reopened here for a good \$34,100, with Royal Alexandra (1525) sealed at \$4.80 top. Nights were sellouts but new football season and fine weather hurt matinees.

Only change in principals setup has Lew Parker replacing Jack Haley.

'Montserrat' \$9,100, 'Fancy' 21G, Philly

Philadelphia, Oct. 18.

Legit biz here is moderately good. No newcomers this week but two are listed for next Monday, a couple more for the week of Nov. 7, and at least three more before the end of November. However, even with these signs of activity all four legit houses are facing plenty of dark weeks.

"Goodbye, My Fancy," getting a break when "Montserrat's" bow was postponed until Thursday is drawing good—not sensational trade at the Forrest, which, in its second and last week, it should beat its first week figure of \$21,000.

As for "Montserrat," which got okay although not good boxoffice notices, it will remain in town for an extra four days (five performances) during the week of the 24th in order to take care of ATS subscribers disappointed by the postponement.

Estimates for Last Week

"Goodbye, My Fancy," Forrest (1st week) 1,766, \$3,90. Benefited by "Montserrat's" postponement and drew 1st string crits. Good notices; good if not exceptional biz, \$21,000.

"Montserrat," Locust (1st week) 1,500, \$3,90. Opened Thursday night and drew \$9,100 in four performances. Crits impressed by artistry but word-of-mouth not too good. Moves to Forrest next Monday for five additional performances to take care of ATS subscribers. Love Me Long follows at Locust.

'PEOPLE' N.G. \$5,400 IN WEEK AT DETROIT

Detroit, Oct. 18.

"People Like Us," starring Ann Dvorak and Sidney Blackmer, grossed a very poor \$5,400 in its week stay at the Cass theatre. It received the hottest panning that local drama critics have dished out in a long time.

"Detective Story" with Chester Morris, began an 11-day engagement at the Cass today (18). This burg's other legit theatre, the Shubert-Lafayette, still remains shuttered.

'Streetcar' Moderate \$18,000 in Victoria

Victoria, B. C., Oct. 18.

Second company of "Streetcar Named Desire" got a moderate \$18,000 for the final week of its 16-day run, closing Saturday night (15), at the international Cinema here. The Tennessee Williams drama got \$6,000 for four performances the previous three days, ending Sunday night (8). Added to its \$13,000 take for four showings the preceding four days, through Oct. 5, gave it a total gross of \$19,000 for the split-week ending Oct. 8.

Show is playing seven performances this week between the Capital, Salt Lake City, Mackey auditorium, Boulder, Col., and the Auditorium, Denver.

'HEART' 2G, OMAHA

Omaha, Oct. 18.

"The Hasty Heart" Theatre-on-Tour production had to play the cavernous Technical high school auditorium for its two-night Oct. 14-15.

At \$1.20 to \$2.40 the show grossed a little over \$2,000.

Legit grosses on Broadway zoomed again last week, following the previous week's sharp upturn. Virtually all shows felt the improvement, with two openings sparking the lively boxoffice pace. There were seven sellouts, including "Touch and Go," which went clean the first four performances.

The sudden folding Saturday night (15) of Ken Murray's "Blackouts" was the only glum note in the generally optimistic situation.

Estimates for Last Week
Kays C. (Comedy) D. (Drama), CD (Comedy Drama), R (Revue), M (Musical), O (Opera), V (Vanderbilt).

Other parenthetical figures refer to seating capacity and top price, including 20% amusement tax. However, grosses are net, i.e., exclusive of tax.

"As the Girls Go," Broadway (30th wk) M-1,900, \$6. Rose again with the general upbeat; \$36,500.

"Blackouts," Ziegfeld (6th wk) V-1,628, \$4.80. Closed abruptly Saturday night after 50 performances, final week registered almost \$22,700.

"Born Yesterday," Miller (193d wk) C-940, \$2.40. Felt the prevailing trend; \$6,500.

"Browning Version," Coronet (1st wk) CD-1,027, \$4.80. Bill of two Terence Rattigan Plays, presented by Maurice Evans, opened Wednesday night (12) to mixed notices, production cost about \$50,000 and can break even at \$15,000, first five performances grossed over \$16,300, including two parties.

"Death of a Salesman," Morosco (36th wk) D-919, \$4.80. Lee J. Cobb's absence from the cast because of exhaustion hasn't effected the solid capacity attendance, \$24,100 again.

"Detective Story," Hudson (30th wk) D-1,057, \$4.80. Bounced to the best gross since early in the run, near capacity \$23,000.

"Diamond Lil," Plymouth (9th wk) D-1,063, \$4.80. Joined the upward parade; \$24,600.

Gilbert & Sullivan, Hettlinger (2d wk) M-1,543, \$4.80. Attendance for the second bill, "Pirates of Penzance," was still disappointing at \$18,000, current week offers "Parsifal" and "Trial by Jury."

"Goodbye, My Fancy," Beck (47th wk) CD-1,214, \$4.80. Ann Harding took over as star Monday night (17), succeeding Ruth Hussey, receipts last week climbed again to over \$14,800.

"Houdy, Mr. Lee of 1938," Center (21st wk) R-2,964, \$2.00. Much better; at over \$40,000.

"Kiss Me Kate," Century (42d wk) M-1,654, \$6. Another absolutely full week, always \$47,100.

"Lead An Ear," Shubert (44th wk) R-1,361, \$6. Move here from the Broadway didn't affect the main attendance, will switch to the Mansfield when it has to vacate this house for the incoming "I Know My Love," with the Lunts; last week got almost \$20,200.

"Madwoman of Chailot," Royale (33d wk) CD-1,035, \$4.80. Some betterment again and the management now figures on keeping the play on Broadway until the first of next year; jumped to \$19,500.

"Miss Liberty," Imperial (14th wk) M-1,490, \$6.60. Back to capacity and now figures likely to span the season; \$44,500.

"Mister Roberts," Alvin (87th wk) CD-1,357, \$4.80. Up again to capacity and solidly entrenched for another season; \$34,000.

"South Pacific," Majestic (27th wk) M-1,659, \$6. Plays to the standee limit at all showings; the usual \$50,600.

"Streetcar Named Desire," Barrymore (88th wk) D-920, \$4.80. Moved up again with the field, approached \$18,000.

"Touch and Go," Broadhurst (1st wk) R-1,100, \$4.80. Revue with sketches and lyrics by Walter and Jean Kerr, music by Jay Gorney, presented by George Abbott, opened Thur. (13); generally favorable press; first four performances played to capacity, \$28,000.

"Twelfth Night," Empire (8d wk) C-1,082, \$3.80. Revival got about \$9,500 again, but has powered the operating nut and will try for a run.

"Where's Charley?" St. James (53d wk) M-1,509, \$6. The Ray Bolger star is the wonder show of the list with business snowballing as it starts the second year; capacity \$37,800 again.

"Yes, My Lord," Booth (2d wk) C-712, \$4.80. London import apparently catching on for a run; first full week got profitable \$11,500.

Play Out of Town

Montserrat

Philadelphia, Oct. 13.
Kermit Bloomgarden and Gilbert Miller production of adaptation of Lillian Hellman's play to two acts. Features Emlyn Williams. Directed by Miss Hellman, setting by Howard Bas. Costumes, Irene Sharaf. At the Longacre Street Theatre, Philadelphia, Oct. 13. 90, \$1.00 top.

Richard Malek
Nehemiah Persoff
Sylvia Green
William Redfield
Emlyn Williams
Francis Compton
Reinhold Schunzel
William H. Brown
Vivian Nathan
John Abbott
John Harris
George Harrison
Edward G. Stone
Gregory Norton
Kurt Kanner
Robert Crozier
Stephen Lawrence

Currently a solid hit in Paris and other European countries, "Montserrat" apparently made a deep impression on such diverse showfolk as Lillian Hellman, Gilbert Miller and Kermit Bloomgarden, who are associated in the production. Maybe the play had a surer element of excitement in its original French by Emmanuel Robles but as now presented, even giving Miss Hellman full and due credit for her literate and sympathetic adaptation. It doesn't impress as having what it takes for Broadway commercial presentation.

It isn't on much the fact that the play is unrelieved tragedy, nor that it lacks any conventional romantic interest and has only a suggestion of sex. Nor that it is a costume piece too unsummarizable a barrier although historical plays are notoriously dangerous boxoffice bets. Rather it's a combination of the above-mentioned features plus the fact that the first half of the play moves along on a deadly even keel, with no emotional or dramatic peaks, and much discursive and philosophizing. It's obvious, too, that even players who could feel a kinship with the basic theme—that freedom is a hard-bought thing—cannot get sufficiently excited about Simon Bolivar's attempt to free Venezuela from the Spanish yoke back in the early 19th century.

Bolivar does not appear in the play but his character and his life, and what he stood for, are the motivating forces back of it. And judging by the first-night audience here, there were many to whom Bolivar's name meant nothing at all. Stripping away the historical features, the philosophical aspects of this play for freedom and democracy and the overthrow of tyranny and cruelty and you have left an episode which, although highly dramatic in possibilities, doesn't seem to possess enough material for a whole evening's play.

Play revolves about one Inquiere, a ranking officer in the Spanish army, which is trying to put down Bolivar's revolt in Venezuela in 1812 and who wants, particularly, to capture the famous patriot and liberator. Discovering a traitor in his own ranks in the person of one Lieut. Montserrat, he hits upon a scheme to learn from the young man the secret of Bolivar's hiding place. Knowing that Montserrat won't weaken under personal physical torture, the officer has six innocent citizens (two women and four men) brought in from the streets and tells them if they can worm the truth of Bolivar's whereabouts from Montserrat they will be freed; otherwise, they'll die, one by one.

They do die, offstage, at the hands of a firing squad in Act I after successive scenes of harrowing intensity. Montserrat all but breaks down a couple of times

but one of the victims, a high-spirited girl helps him strengthen his resolve. Then just as the officer is ordering up six more hostages, news of Bolivar's escape from the country is received, it is evident "Montserrat" has been stalling for time. He is brutally clubbed and beaten to death by his fellow soldiers as the last, grim curtain falls.

Miss Hellman's direction is generally good, but her grouping and arrangement of characters sometimes accentuates the monotony of the proceedings, especially in earlier sequences. The acting is uneven. Emlyn Williams is impressive as the sadistic Inquiere and misses no chances to stamp the man's almost fanatical cruelty. William Redfield, brought in at the last moment to play Montserrat, struggles bravely with what is definitely the play's toughest role. He is called upon to register agony, pity, anguish and kindred emotions over and over again as the hostages are sent to their doom, and it's not his fault he is not always believable. He replaced Steven Hill after the Princeton tryout. John Abbott is good as a strolling actor from Spain, one of the hapless six, and Reinhold Schunzel is equally effective as Salas Ina, another of the hostages, a wealthy businessman who cracks up so badly that he is finally offering his wife's honor as a bargain for his freedom.

The single setting is austere but atmospherically and historically sound, and the costumes are rich and also presumably correct.

On the first night, the curtain went up around 8:40 and fell before 10:45. With the single intermission, this left a little less than two hours of action, so it's not cutting that's needed. Waters.

'Streetcar'

Continued from page 37

is full of understanding and he has the backing of a first-rate cast. Vivien Leigh's performance in the lead is a veritable tour de force. Renee Asherson scores an individual success as her sister, and Bonar Colleano lives the part of her husband. Show is presented by Tennent Productions in association with the Arts Council and Irene Selznick.

A. A. Dubens presentation of "Gooseberry Fool," a comedy by Reginald Beckwith (from the French of Louis Verneuil and Georges Berr), at the Duchess Oct. 13, was also warmly received. Its five-character cast is headed by Harold Warrender, comedian who has recently been in radio.

There is slight with a neglected wife planning elopement with a new lover who turns out to be her hubby's old schoolmate with all plans disarmingly thwarted by the supposedly ignorant husband. It has some amusing lines but they are insufficient to bolster a stale story and survival chances are slim.

Arletty's 'Streetcar' Gets So-So Paris O.O.

Paris, Oct. 18.

"Streetcar Named Desire," as adapted by Jean Cocteau, opened Monday (17) at the Edouard VII theatre to a mixed reception. Arletty stars in the Tennessee Williams drama. Ticket agency sales are mediocre.

Prior to the play's opening, Cocteau believed the drama of a woman's mental breakdown would prove even more effective before French audiences than with American. However the unusual theme seems to be a boxoffice deterrent rather than an aid.

Danes Like 'Streetcar'

Copenhagen, Oct. 11.

Biggest American hit here is "Transfer to Paradise," Danish adaptation of "A Streetcar Named Desire," currently playing at the New Scene. Karin Nellemose scores a personal triumph.

"Harvey," at the Folketeatret, has failed to come up to expectations. "Oklahoma," however, is still going strong at the Norrebro.

FREE TOLEDO CONCERTS

Toledo, Oct. 18.

The Toledo Edison Co. and Toledo Blade are joint sponsors of five free Sunday concerts for children by the Toledo orchestra, to be presented in the 1,800-seat Perry style of the Toledo Museum of Art.

Wolfgang Stresemann is conducting.

Molly Picon

Continued from page 37

large numbers of people who can speak or understand Yiddish and who want to perpetuate its culture in the theatre. Miss Picon said "there is a strong link between the generations. The children who were taken by their parents to the Yiddish theatre are now taking their own children to these same theatres. Only here can they find the myth and folklore, song and comedy of the Jewish people."

Miss Picon, who has played in virtually every major theatre and music hall between New York and Moscow since her entry into show business as a child performer, feels most at home in the Yiddish theatre. She has acted successfully on the English and French stage and is currently studying Hebrew for an Israeli appearance, but the Yiddish theatre gives her the greatest satisfaction.

Rare Intimacy With Audiences

"There is no other place in the world," she said, "where an actress feels that sense of intimacy with her audience. The Yiddish audience is personal, warm, responsive. They call her Molly and greet her en masse as she exits from the stage door at the end of each performance."

Miss Picon's hold on the Jewish population goes deeper than an appreciation of her talents as a top-flight comedienne. She is remembered for having plunged into the nightmare of displaced persons and concentration camps in Germany and Poland only two months after the war's end. She and her husband rode in open Army trucks and performed in the rain so that, as Miss Picon put it, "the children could learn to laugh again."

Miss Picon doesn't think that the Yiddish theatre will die out for lack of audiences as much as for lack of high ranking performers. Besides herself, she said that "Maurice Schwartz is still active, and there are Menasha Skulnik and Leo Fuchs in addition to a promising group of other players."

Miss Picon and her husband, incidentally, are entering their 18th year on the air under the sponsorship of Maxwell House Coffee. They currently broadcast across-the-board from WEVD, N. Y., in a Yiddish language program. She was in a 13-week show on television last year, but couldn't repeat this year because of her legit commitments.

\$120,000 Loss

Continued from page 37

to close. The comedian had been ill for several days, with Milton Charleston and Jack Mulhall taking over some of his duties.

Difficulties of "People" stem from long before the start of rehearsals. Taub had first signed Margaret Sullivan and when she withdrew, he sought to force her to go through with the deal, but lost an arbitration proceeding. Financial troubles piled up and he was unable to get the production out of town for the preliminary tour. Finally, on an assurance that the first money from the boxoffice would be used to make good the amount, the Equity bond was released and used to pay transportation charges.

Skimping receipts from the week in Toronto were used for other purposes, however. Director Clarence Derwent, president of Equity, advanced \$2,000, and the theatre management put up another \$600 to move the production to Detroit. Meanwhile, members of the cast refused to take salary cuts without Equity authorization and, after a week of dwindling business, the show folded amid numerous unpaid bills and bouncing checks. Besides the \$2,000 loan Derwent may also be liable for the amount of the Equity bond which he personally guaranteed.

El Capitán 'Not Available'

Hollywood, Oct. 18.

Little possibility that "Blackouts" might return to El Capitán is seen by the theatre management. According to Sid Grauman, one of the operators of the house, the spot isn't available.

"We have never discussed the question," he said. "There is no reason to expect such a thing."

"We will have a new musical, 'A La Carte,' by Victor Young and Edward Heyman, opening Nov. 16, which we think will have a long run at El Capitán."

Zorina as Peter Pan In Christmas Preem

Vera Zorina will play Peter Pan in a revival of the Barrie classic to be presented by Peter Lawrence, with a Christmas night premiere on Broadway. Mary Hunter is being sought to direct the production and Ralph Alsop will design the scenery. Half of the required \$125,000 budget is said to be pledged and rehearsals are slated to start Nov. 15.

This will be the first presentation of "Peter Pan" in New York since Eva Le Gallienne's Civic Repertory production in 1928. Previously the play was a vehicle several times for Maude Adams.

Murray Sounds

Continued from page 1

country. Murray and his lawyer-producer-partner, David W. Siegel, immediately noticed the downbeat effect on the mail orders.

Against that was a terrific trailer by Pete Martin in the Satevepost, with his piece on "the longest running show," and a pre-sold audience induced by those 6,000,000 ticket-buyers whose word-of-mouth was largely counted on. Since all of Los Angeles county only numbers 1,500,000, Murray knew that they came from the length and breath of America. The \$3,000 Friday night grosses and the \$6,400 weekend takes on Saturday and Sunday attested to the management's belief that the show could be fought through, and he figured he could tour it until unconscious. A Life spread was another plus publicity factor.

But Murray has a \$17,500 CBS-TV package deal—plus \$2,500 additionally for camera rehearsals—and there is a bid from a new group of Philadelphia advertisers who are interested. Murray is going to Philly tomorrow (Thurs.). He's not going back to Hollywood to recuperate, as reported, while Siegel plans a Florida fishing trip this weekend. The Philly pact may be signed this week.

CBS points to the good N. Y. impact of Ed Wynn kinescoping from Hollywood, and Murray may wind up doing his show from there in time, but if the sponsor prefers he remain east, that'll be his deal. That's the main reason he closed "Blackouts" on the Coast and brought it east. Murray personally draws \$2,750 guarantee weekly, and it lifts another thousand when the show goes commercial. In addition there's a revolving profit-sharing pool.

Both he and Siegel take the position "the show owes us nothing and we told that to Billy Rose, who wanted to play ball with us with his Ziegfeld theatre, but after those panning critical notices we knew it would be a tough order. It was too late to start shopping around for a new house, anyway, closing is no disgrace. What's more, I had hoped to ease out of it. Instead of which I found myself doing more and more work in it since the critics deplored the lack of the Ken Murray type of comedy, with the result it got me down. Well, as anybody in his right mind knows, you can't do two types of shows and do them both well. It just isn't in the cards, and so with the TV sponsorship brewing I closed 'Blackouts.' I'm not mentally or physically in position to fight it out. When options galloped Nick Lucas' and Pegleg Bates' salaries higher we didn't exercise the options, meaning I put in more of my comedy, such as the card sketch.

Last week Van Heflin walked on and did it three times with me. Hugh Herbert the week before did a cuffed personal in the same card sketch five times. Kirk Douglas, Edgar Bergen, Chester Morris, Jimmy Dunn, Phil Silvers and so many others dittoed. Well, you can't advertise that, nor can you wait long enough for it to get around, but on the Coast they all knew that there was no telling when a Hope or a Crosby, Groucho or Schnoz, Cantor or Jessel, or any big name would drop in and do a walk-on for kicks. That was certainly a special kind of boffola box-office I couldn't buy."

Murray's last Broadway run was in Earl Carroll's "Sketch Book" in 1935 but he's been back, on and off, in the big picture houses like the Paramount. He raves that "the town is wonderful but it looks like I should have stood on Hollywood & Vine."

Play Abroad

Buoyant Billions

London, Oct. 11.

Rev. Lambert and Jack Hinton presentation in association with William Shakespeare of new comedy in four acts by Bernard Shaw. Directed by Eme Percy. At Princess, London, Oct. 10. 90.

James Donald Elliot
Hia Father Donald Elliot
The Native Frances Day
The Chinese Friend Kenneth Macintosh
Sir Ferdinand Arthur Henden
The Widower John Langdon
Doris Dennis
Doris Dennis
Mrs. Secondborn Dermot Walsh
Mrs. Thirdborn Sylvia Coleridge
Fifty Peter Burt
Old Bill Buoyant Maitland Moss

This play makes no pretense at having a plot, has no thought of action, but is merely a vehicle through which the author can express his views on pertinent questions covering Marxism, religion and the atomic bomb. At times the Shavian quips are as scintillating as ever, but on the whole, even the most ardent of Shaw fans will find this disappointing. It can't be rated as a prospective money winner, and would only have a very limited appeal in the U. S.

There being no plot, it is difficult at times to gauge what Shaw is aiming at. Even with his outstanding sense of theatre, he bluntly refuses to accept any of the everyday theatrical standards. The first act is played by two characters who talk solidly, with barely a movement and much of the thought expressed bears little relation to what comes subsequently.

A father who is worried about the career of his youngest son discusses it with him. The son describes himself as a world betterer, following the line of thought of Marx, Lenin, Stalin and others, but readily responds to an offer of £1,000 for a trip through Panama. There he meets the daughter of a billionaire—Buoyant, and finally the scene switches back to London in the Buoyant household where a confused lawyer participates in a bewildering discussion on the philosophy of marriage, religion and making money.

Shaw himself describes this play as a "comedy of no manners" and it is quite clear that the majority of the cast fall into the spirit and enjoy an unusual romp. For Frances Day it is a personal triumph, and she comes out of her first straight part with colors flying. Denholm Elliott has the biggest individual part, but is never more than a mouthpiece for Shaw. Dermot Walsh stands out in a lesser part as a junior Buoyant who sees everything with a mathematical approach, but Maitland Moss tends to underplay the part of billionaire Buoyant.

The entire production, which was first produced by Eme Percy for the recent Malvern Festival, has been transferred on bio, and although slickly presented, might have been more acceptable in a more intimate theatre. Myro.

Annual Scramble

Continued from page 37

depend on how the openings fare at the boxoffice. They include the Biltmore (920), where "Clutter-buck" prems Dec. 1, 48th Street (917), with "Love Me Long" due Nov. 1, 48th Street (1,319), with "Regina" due Oct. 31, Fulton (976), with "Montserrat" due Oct. 29, Hellinger, with "Texas L.L. Darlin'" due Nov. 14, and "Pursuit of Happiness" due in January. Larcum (995), "Signor Chicago" due Nov. 23, Martin Beck (1,214), "That Lady" due Nov. 22, Music Box (1,012), with "Lost in the Stars," due Oct. 30, Shubert (1,301), with "I Know My Love" due Nov. 2, and the Ziegfeld, with "Blondes," due Dec. 8.

Apparently set indefinitely are the Alvin (1,331), with "Mister Roberts," Booth (712), "Yes, M'Lord," Broadhurst (1,160), "Touch and Go," Broadway (1,900), "As the Girls Go" (Center 2,904), "Howdy, Mr. Lee of 1930," Century (1,634), "Kiss Me, Kate," Coronet (1,027), "Browning Version," Barrymore (1,066), "Streetcar Named Desire," Hudson (1,037), "Detective Story."

Also, Imperial (1,400), "Miss Liberty," Majestic (1,639), "South Pacific," Mansfield (1,041), beginning Oct. 31, "Lend An Ear," Morosco (931), "Death of a Salesman," Plymouth (1,063), "Diamond Lil," Royale (1,035), "Mad woman of Chailot," St. James (1,509), "Where's Charley?"

That leaves the following incoming shows to scurry for theatres: "Alive and Kicking," a musical, and "The Closing Door," "The Father," "Mother Hildebrand," "Metropole," "Rat Race" and "The Innocents," all straight plays.

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Literati

Two More Good Ones

The prolific flood of show books continues, most of them good. Especially so are Samson Raphaelson's "The Human Nature of Playwriting" (Macmillan, \$4) and another of George Jean Nathan's "Theatre Year Books," this time the 1948-49 edition (Knopf, \$4). In Nathan's instance, it's the seventh successive volume since he accepted this series with the 1942-43 season, and per usual the critic's caustic and frequently capricious commentary is more entertaining reading than the plays he deals with.

Raphaelson's book is an unusual adventure in writing and publishing. A seasoned playwright, he accepted the invitation of Fred S. Siebert, director of the school of journalism at the University of Illinois to conduct a course in dramaturgy as visiting professor of creative writing. From some 200 applicants, a class of 30 was selected, meeting Tuesday and Thursday afternoons from 3-5 p.m. The age brackets embraced 19-29 of both sexes. Six of the women were married, two having children, six of the men were married, but not to the six females in the class. Raphaelson conceived the idea of recording stenographically all the Q and A's that went into a semester of this nature, and after editing out the trivia he has produced a warm human document of eager, serious and earnest young men and women whose human reflexes to the hope of writing for the stage are exceedingly well documented. It's as good a perspective of human nature on the half-shell as could be desired. One senses from the dramatist-author's final chapter that he had to repress a lot of the warmth of his innermost emotions because of this unusual class he held at his alma mater. He dedicates the book to Prof. Siebert. For the novice, "The Human Nature of Playwriting" is a very worthwhile book. In itself it's a human dramaturgical document, albeit in an unorthodox form. Abel.

Shulman-Mealand Novels

Two erstwhile collaborators on Milton Berle's upcoming "Always Leave Them Laughing" (WB) will have individual novels published by Doubleday early next year. They are Max Shulman and Richard Mealand, the latter a whiz-bang Paramount story executive in the home office. In the meantime both plan a joint European trip—they will work—during which time they will work on another Hollywood screenplay. "Laughing" was originally a Collier's short story by Shulman, titled "Thief of Broadway," but with Mealand elaborated for the Warner Bros.-Berle vehicle. Shulman's novel, "Sleep Till Noon," his fourth, is due via Doubleday March 23. Mealand's book, titled "The First Person," dealing with a newspaper columnist, is slated for February publication.

Kay Campbell's Books

Kay Campbell quondam VARIETY muggins and prolific Coast writer, is having her book on Hollywood animals brought out by Caxton Publishers titled "Heaven in Hollywood." Wee Wisdom, a children's magazine, will pre-publish some chapters.

Another new Campbell book is "Table Fashions," tied in with Helen Chamberlin's table fashion shows sponsored by leading newspapers in various key cities. The shows begin in January at Carnegie Museum, Pittsburgh, sponsored by the Hearst paper there and tied in with Joseph Horne. The Detroit Times, Cleveland Plain Dealer, St. Louis Globe and Fitton Chronicle are among other sponsors, all plugging the book in promotional tie-ins with the local stores. Publication of this book is just being negotiated.

Robbins' History of Film Ris

"The Dream Merchants" (Alfred A. Knopf, \$3.50) is a sprawling novel of uneven quality that tells the inherently fascinating story of the film industry from its birthing pains in the penny arcades to the days of '38 when the picture people locked in an unequal struggle to keep the studios out of the hands of the banks. This book is a second novel by Harold Robbins, statistician with Universal Pictures, who knows his way around in celluloid. Story carries the authentic ring of sound currency which a firm grounding in film history and correct trade term usage lend it.

In spinning his 30-year yarn, Robbins focuses his story on Peter Kessler, founder of a major company, and his protégé Johnny Edge, a bright young dreamer with

vision and drive. Few industry figures are recognizable as such although there is no mistaking the portrait of William Fox in the guise of one picture pioneer who loses his company to the banks.

Robbins does well with the earlier chapters. The description of how stores were converted into primitive theatres; the persistent distrust of the early venturers in the future of the "fad"; founding of the first studios in the east and the battle with the combine that held dictatorial control over patents all make engrossing stuff. His later pages, intent more on personalities than the industry itself, are not so successful. Flashback technique also becomes cumbersome.

This is not a mock-raking book. Robbins has a respect for picture people and their urge to give the mass level their celluloid "dreams." He reserves his acid for the carpet-bagging bankers who know nothing of the industry or its ambitions. Wil.

Pratt's Switch to Dodd, Mead

Ted Pratt has switched publishers from Duell, Sloan & Pearce to Dodd, Mead. Latter outfit will release his second novel, "The Flame Tree," Jan. 9. Like his "Barefoot Matman," the new tone is part of a trilogy on Florida's Gulf Coast and deals with the resort hotels at the turn of the century.

Characters in the yarn include Col. Edward R. Bradley of the Palm Beach gambling casino, and Henry M. Flagler, Florida empire builder.

Helen Hull Nominated AG Pres.

Helen Hull, vice-president of the Authors Guild and serving as president since the resignation of Paul Gallico, has been nominated for the presidency of the organization. John Winterich is the nominating committee candidate for vice-president and Merle Miller for secretary. Annual meeting and election will be held Dec. 5 with the deadline for nominations by membership petition Nov. 5.

Nominated for the Guild council to serve until 1950, are George Fielding Eliot, William Lederer and John Winterich, and to serve until 1952, Martha Albrand, Cleveland Amory, Irene Garde Eberle, Henry Pratt Fairchild, Gilbert W. Gabriel, John Gunther, John Hershey, Elizabeth Janeway, E. J. Kahn, Jr. and Robert J. Landry. Nominated as Guild representatives on the council of the parent Authors League, to serve until 1951, are Howard Breslin, Gabriel, Arthur Garfield Hays, Laura Z. Hobson, Annalee Jacobs, Frances Lockridge, Richard Lockridge, Ann Petry, Fletcher Pratt, Rex Stout, Lionel Trilling and John W. Vandercreek.

CHATTER

Eleanor Harris doing a piece on Cecil B. DeMille for Satevepost.

Book highlights many of Caen's top columns on local personalities.

Arthur Todd, freelance writer, to review Broadway shows for Dance News.

William Buckley joined Henry Holt publishers as manager of trade department.

Norman Clark in Hollywood to round up writing material for the Baltimore News-Post.

Irene Lidova, Paris mag writer and wife of famed photographer Serge Lido, visiting New York.

J. D. Spiro will pinch hit as Hollywood correspondent for the N. Y. Times while Tom Brady is on vacation.

Time doing a piece on maestro Meyer Davis, under Business, as a \$2,000,000-per annum grower in the band business.

Marty Goodman has set up a literary dept. with Frank Chase in charge, Isabel Leighton, author of "The Aspinet Age," has signed with the office.

Dave Stanley, ex-Broadway publisher, assembled "A Treasury of Gull Humor," an anthology of humorous gull tales, which Lantern Press is publishing Nov. 17.

Flora Roberts, former playwright and production secretary for Kermit Bloomgarden, joined the Gloria Saffer agency to handle plays, novels and short stories.

John Wayne's galloping in ponder canyons will be immortalized in a John Wayne Western Comic Book to be handled by Al Capp Enterprises, with a first edition of 100,000 copies.

Prof. Richard B. Morris of the Dept. of History, Columbia U., has gotten together an anthology of A Treasury of the World's Great Reporters, which Simon & Schuster is bringing out next month.

Doubleday will throw a novel for Herb Caen, Frisco Chronicle columnist, for the unveiling of his

Rose's Vampires

When Billy Rose's book, "Wine, Women and Words," appeared in Denmark, published by Eiler Wangel, the title was changed to "Vin og Vampyrer" ("Wine, Wit and Vampires"), to keep the three v's in the title. The translation is by Georg Gjeldre and Jorgen Rothenborg.

Danes are reported highly amused by the Rose wit, even if they have never heard about most of the Broadwayites who appear in the book.

new tome, "Baghdad-by-the-Sea" at the Hotel St. Francis. Frisco this week (20). "Baghdad" hits the book stands on that date.

Caswell Adams, former New York sportswriter, video sports interviewer and United Artists press agent, now authoring first book ever written about baseball umpires. Labeled "Play Ball," it will be published by Putnam in the spring.

"55 Short Stories from the New Yorker" is being published this week by Simon & Schuster, as a 25th anniversary album of the mag. Stories have appeared in the mag from 1940 to 1950, and accompany a volume of stories from earlier years.

Heywood Brown, first biog of the newspaperman and columnist died on the 100th anniversary of his death. Dale Kramer has been engaged in the project for several years. The book will have a foreword by H. R. Hays and Bayard Rustin publishing.

In line with the current general release of Alfred Hitchcock's "Under Capernum," Grosset & Dunlap is planning a second publication of 100,000 editions of the Helen Simpson novel, which like the preceding copies will be illustrated with scenes from the film.

Chicago Herald-American, only paper running two gossip columns side by side for past year, is now alternating the chores. Nate Gross and Roy Topper share space and paper has picked up the syndicated Karl Wilson, which can run over a year in the Chicago Sun Times.

Associated Press takes a detour from the news beat and picks Hollywood's "Stars of Tomorrow" with Bob Thomas as the railroad. Selections are Peggy Dow, Nancy Olson, Ruth Roman, Sally Forrest, Colleen Townsend, John Derek, Keefe Brasselle, David Brian and John Barrymore, Jr.

In "Rector's Naughty 90's Cook Book," by actor-author Alexander Kirkland and Muriel Shaffer, to be published by Doubleday, it is disclosed that Florenz Ziegfeld, Jr. originally discovered his wife-to-be, Anna Held, in a Parisian cabaret. Stamp collectors will be interested to know that she was dressed for the show as a postage stamp.

Michael MacLiammold, of the Dublin Gate Theatre, who's playing legs in the Orson Welles pic "Chielito," is following up his book "All For Hechaba" with another based on the diary he's kept during film production in Italy and Morocco.

ASCAP-Tele

(Continued from page 43)

use, and extra permission for it must be obtained from the publisher. On a pop, a "dramatic right" would consist of any use wherein the song was used, be it in production, to further the plot of the broadcast.

There's no telling at the moment how much ASCAP will realize from television, nor is there any idea it's claimed how much retroactive money (to Jan. 1 last) is involved. Terms of the agreement call for tele to pay 2 1/2% of time billings for local radio use, and 2 1/2% for network, the same as AM radio pays, but with an additional 10% added. The same deductions for agency commission, etc., apply, except in the case of coaxial cable charges. These deductions will amount to 2 1/2% of the total for the first year, graduating downward in succeeding years. All cooperative network video shows, incidentally, will be deemed network tele, and be paid for on that basis at the source.

Contract signed Monday (17) were inked by Fred Ahlert, Sec. 1, president, Charles R. Deane, NBC executive, Joseph H. Brown, CBS executive, and Mark Woods, president of ABC. DuMont and WOR Mutual did not sign, preferring to await the outcome of per program negotiations. However, DuMont is expected to add its signature later this week.

SCULLY'S SCRAPBOOK

By Frank Scully

Talltale, Tenn., Oct. 16.

The avalanche of anonymity which buried my previous collections of stories—vexed for Hollywood has now been removed by an army of bulldozers. The landladies seem not only to have survived being buried alive but some seem to have married and even multiplied while underground.

In fact I dug up a few of their off-spring. Several of them look like what producers call "sound commercial propositions." That is to say, they almost but not quite steal from stories which have already gone through the mill. These particularly:

"SAVE THE PRATFALL FOR THE FINISH"

This is a yak-yak idea about a comedian who is never without a joke. Whenever he starts telling one his mother starts laughing and then leaves.

One day he says, "Mother, if you step on this gag on your way out I'll crown you."

He crutches for a lamp to crown her but as he swings it the rim of the shade remains above her head like a halo.

A chorus begins singing "Halo, everybody, halo." The comic joins in the singing and dancing, going into a striptease to a finish. His clothes dance offstage alone laughing.

"See what I mean," he says.

An arrow which Longfellow shot into the air finally falls to earth, striking the comic on the way. Singing "Pagliacci," he dies, laughing.

"THE VILLAGE IDJITS"

The Village Idjits are a collection of quaint characters in a bone-dry New England town—all Republicans, naturally. Descended from 18th century Tories, they still pronounce "idjits" as if it were "idjuts" and "Harvard" as if it had no more r's in it than July. The town is called Feltast and its political slogan is "We fell fast for Blaine and kept cool with Coolidge."

Into Feltast comes Patsy Filly, a schoolmarm who entered Smith College in 1908, a Taft Republican and came out a Wilson Democrat.

She wears her Wilson button while teaching and is promptly hauled before the school board on charges of advocating hard liquor in a bone dry town. Calvin Rutledge, the chairman, demands she be ducked in the pool and then deported with the letter "D" branded on her breast.

Clarence Arrow, a young attorney, whose ancestors made the arrow that could outshoot those of the Dartmouth Indians, defies the wrath of his cousin Calvin Rutledge by defending Patsy.

When Wilson becomes President, Chairman Rutledge and the board ban both Clarence and Patsy, out of town on a rail. The White House hears about the outrage and grants the just a Presidential pardon. After that, the President makes Clarence Arrow attorney for the Department of Internal Revenue for the state of Maine.

Arrow discovers that a bootlegging ring is operating out of a string of bakeries and that a fly-specked por in the window is the signal that the house is loaded.

Flying Patsy as a decoy to buy a case of "pos," Arrow raids the place and to his surprise finds that the temptress who is at the head of the rum ring is none other than his cousin Calvin Rutledge.

Rutledge pleads for mercy, explaining that he never knew what the stuff was, because a salesman, since dead, claiming to represent the "Free" said "All you do is say 'Wilson, that's all'."

Rutledge is convicted, nevertheless, and Clarence and Patsy marry.

"THE YOUNG LOINS"

From far corners of a world at war come three young loon chaps, two Nazis and one American—all however the product of the Chicago stockyards. They meet in a refrigerator car, trying to catch up to Patton's Third Army, which seems hell-bent to cross the Rhine before breakfast.

The young loins get harder and tougher as they change from civilian to military status. Fate draws them nearer and nearer together as they race toward the Rhine.

The Nazis attempt to disguise themselves as Braunschweiger and, failing as mutton chops. But the American loon chap outwits them and stamps the words "Spring Lamb (not) Inspected" on their backs while they are being bounced back and forth on the fast-moving refrigeration train.

There's an unforgettable climax when General Patton throws a Vienna sausage back in the refrigerator car and demands the two young loons for breakfast. The sausage talks into the crescent of the American loon chap and both, torn by the Nazi's emotions, proceed to defy all edicts against fraternization.

It is a fast novel by a veteran dramatist and destined to take its place alongside of "All Quiet on the Western Front" and "The Paths of Glory" Lead But to the Grave.

"OPUS 21 CLUB"

This is a story of my life and lasts in which I am called Fill Up Without an author who is always the hero always makes the longest speeches and reminds you of a cartoon by Art Jung captioned by H. L. Mencken drinking the last of Nietzsche's beer.

Most of the action takes place in a hotel suite in New York while I'm cutting a novel down from two books to one. I have to do something while waiting to get medical reports on my inflated throat.

Dames walk in and out of my bedroom but I'm so busy sounding off I never get around to being unkind to my wife, who is in the country and can't live another day without me.

My hangers-on talk like ladies and my ladies like hangers-on but that doesn't matter because I'm doing most of the talking. I even call myself a reformed, dizzy, drunk Hollywood writer, but I'm preoccupied, begad. I swing sex around like a red flag in a bullpen but I run as soon as the bull turns out to be a hot one.

I must have what killed Damon Runyon but nobody can shut me up. I talk to the doctors as if I were the professor in whatever was their specialty. Everyone of them, and most about everybody else I meet, begins by telling me they've read my books.

I'm out of a crumb between a Freudian and a semantist, Wildcat. What do you think of dreaminess?" asked the last of them.

No casual rearrangement will accomplish much. I tell him, till it admits that instant comes first.

I always wondered whether you knew the subject Wildcat, but I guess you do. I wished he'd gone with the medical reports. I was already well over 300 pages on Opus Club 21 and didn't want to have to cut that one too. Your carcinoma test was negative," he finally said. "Nothing more than a rare lymphatic growth. Three mild doses of Naxos will take care of you."

I left him to go to the hotel to check out. In the lobby I felt a certain body temperature that was warm and familiar to me. It was my wife's.

I've been running a temperature," she said. "The pediatric fever's back."

I patted her. I saw the wracking weeks ahead, the shots and blood tests, clinical examinations, probes and dikes and stuns, reports, hospitalizations, while the doctors observed events, shifts, tour, her, my, frets, pains and bravely announced they're moving from the deep end of her to last another day. I began the book with my troubles 300 pages and ended with hers one page.

I think I have a great picture in Opus 21 Club and if you don't think so, just stare a punk, you're drunk and ought to be thrown out of every bar in town. And a fast iron curtain on all your works. The End.

Broadway

Martin Ragaway, Universal scripter, in New York for a three-week vacation.

The late songsmith Bert Kalmar's daughter, Margaret Inez, engaged to Robert Freeman Allison Jr.

Hy Kraft motoring back with wife after N. Y. once-over. Detouring to Philly to see daughter, Jill Kraft, in "Goodbye, My Fancy."

Marti Schenck, the Nick Schenck's daughter, learning voice with Metro studio arranger Roger Edens during her Hollywood sojourn.

Nick Kenny to be feted with a testimonial dinner at the Waldorf-Astoria's Starlight Roof Jan. 22, honoring his 20th annl with the Daily Mirror.

Screen thespier Gale Storm making the rounds of Baltimore and Boston this week in press and radio interviews plugging Universal's "Abandoned."

Mrs. Emyln Williams, wife of the author-actor, vaude performer Gil Merson and Buster Shaver's midwife due in today (Wed.) on the Nieuw Amsterdam.

Michel Kraike, Universal producer, in town for preliminary work on "Murder on the Waterfront," film which will be shot completely in New York.

Martin Ragaway is "Between his own picture," on a three-week sabbatical before resuming on a Donald O'Connor original which he and Len Street scripted.

Publicist Richard Roffman wrestles with "Is Film Censorship Necessary" on his weekly show, "Opinions, Views & News," via WEVD at 9 p.m. tonight (Wed.).

Mrs. Jack (Fritz) Kapp sold her East 64th street town house to Vivian Kellems, the Connecticut manufacturer who is disputing Uncle Sam's right to withholding taxation.

Cecil B. DeMille tapped by Motion Picture Pioneers as the film pioneer of the year. DeMille will be presented a plaque Nov. 16 at the Pioneers' annual dinner at the Waldorf.

Rose Shirley's Stork Club bill alone was \$4,400 for that 25th anniversary surprise party she gave for her realtor-husband, Walter Shirley (Mastie Acres). There were 207 guests.

Jackie Robinson and Joe DiMaggio to be honored at \$50-a-plate Waldorf-Astoria dinner Dec. 12, with all proceeds going to namesake wards at the Sister Kenny Institute.

Carelessly tossed match caused a slight fire in Capitol balcony yesterday (Tues.) noon. Small damage and firemen did not have to go inside building, employees putting out blaze quickly.

Vincent Sardi, Jr., with a displaced spinal disk, wearing special brace and doing only part-time duty at the restaurant. If he undergoes surgery he may be incapacitated several months.

Meyer Davis to conduct orch personally for the Grosvenor House ball, the first Junior Assembly, and the Debutante Cotillion. He'll also personally do the Ziegfeld Girls Club ball at the Waldorf Nov. 5.

Names from Broadway and Hollywood are pitching in to push the National Tuberculosis Ass'n's 1949 Christmas Seal sale. A film trailer, produced by RKO from a script by Hu Chaim, features Robert Young.

Bill Danziger handling special promotion for the National Polio Foundation's March of Dimes drive in 1950. Danziger will handle the campaign with particular reference to close tieups with theatre owners.

Dave Ferguson, exec. secretary of the Jewish Theatrical Guild, birthday-party at special shindig of the Capt. Charles B. Dillingham Post of American Legion at their Times Square dugout Saturday (15) night.

Tom Spitzer, currently at her father's home in Edgewater, Fla., putting the finishing touches on a new novel prior to opening a publicity office in Miami Beach in association with Carol Weid, former Gotham Rack and reporter.

Joan Fontaine returns from Europe tomorrow (Thurs.) on the Queen Elizabeth. She'll stay in N. Y. one night, then head to the Coast to continue filming on "September," her Hal Wallis-Paramount starrer, which started in Italy.

Michael Gordon, director, leaves Hollywood Friday (21) for N. Y. business trip after winding up mooging on Ida Lupino starrer, "Woman in Hiding." Gordon will set deal on independent producing company he's forming with actor Kirk Douglas.

Indie producer Samuel Stiefel feted at "Local Boy Makes Good" luncheon in Philadelphia Friday (14) by over 150 civic and industry leaders in addition to local filmies and friends, among whom were his partners Harry M. Pupkin and Jack Dempsey.

F. Ray Comstock obit in the

Times reprised the late producer's statement: "If the American theatre owes me anything, the debt is more than balanced by what I owe it. And what I owe it is 30 years of delightful association with the most fascinating people in the world."

Bennett Cerf's town house scene this Wed. afternoon of the wedding of writer Charles Lederer and Ann Shirley, actress, just divorced from director-scripter Adrian Scott, and formerly married to John Payne. Lederer's first wife, Virginia, was ex-Mrs. Orson Welles.

Milton Biow moving his agency into the new Crowell-Collier Bldg. on 51st and 5th avenue in February, relinquishing his space in the Time-Life Bldg. which Time, Inc. is utilizing. Biow agency has been scattered over four different buildings, but now will be under one roof on three floors.

Minneapolis

By Les Rees

"Summer and Smoke" set back at Lyceum to Nov. 2-5.

Ted Lewis to follow Jackie Miles and Fran Warren at Club Carnival. Edyth Bush Little Theatre offering "Seven Keys to Baldpate" for fortnight.

Norman Grant's "Jazz at Philharmonic" into Auditorium this week at \$3 top.

Artie Shaw orch played one-nighter at Prom Ballroom to near-capacity business.

Radio City booked Xavier Cugat orch to top fourth stage show of current fall, starting Nov. 17.

Because of insufficient advance sale following large newspaper ads, Chicago Opera Artists cancelled two grand opera performances scheduled at Auditorium for Oct. 22-23 and featuring Gladys Swarthout. Company will appear in Milwaukee as previously announced.

Minneapolis has annual season of four Metropolitan Opera performances.

Chicago

New Tele-News theatre on Rush street opens Oct. 28.

Lewis Harmon setting up exploitation for "At War With Army," opening Oct. 22.

Eddie Cantor and Nieson Harris, proxy of Toni Co., made honorary members of Tau Delta Phi frat.

Jane Russell here for a week, visiting with husband, quarterback Bob Waterfield of L. A. Rams.

Carl Sandburg, Chi. writer, to Hollywood conferring about filming of his book, "Remembrance Rock."

Dean Martin and Jerry Lewis set for return at Chez Parée, after two-year lapse, sometime in November.

Paul Montigue will handle publicity for new Tele News theatre on Rush street, first new pic house here in over a decade.

Harry Steinman, owner of Latin Casino, Philadelphia, in town visiting, with Fran Warren, currently chirping at Chez Parée.

Bert Friedhof and Tay Garnett, pic producers, in town arranging for filming of "Dark Challenge" here, with Mickey Rooney, as lead, expected here Oct. 25.

Eagle Lion vespere William Heineman, director Felix Feist, producer Carl Krueger and pic leads Gregg Sherwood and Steve Andrews here to start shooting pic based on Golden Gloves tourney.

Washington

By Florence S. Lowe

James Melton due in Nov. 1 for concert.

Paul Green in town to huddle with Carter Barron, Lowe exec and executive chairman of Sequi-Centennial, on historical drama for celebration.

Johnny Bradford (he's the son of Warner's Col. Nathan Levinson) and Tony Romano, NBC combo, will operate from N. Y. studios beginning this month.

"Song of Four Freedoms," United Nations song written by David Rose, with lyrics by Loew's Alan Zee, is being premed this week at Loew's Capital.

Gloria Swanson's emotionally successful stint for "The Heiress" last week also brought about her reunion at lunch with Mrs. Bennett Champ Clark, the former Violet Heming of Broadway, and Mrs. George Marshall, former Corinne Griffith of films.

San Francisco

By Ted Friend

Beatrice Kay opens Bal Tabarin, Oct. 20.

Kirsten Flagstad hyping opera season here into biggest yet.

Earl Wilson's daily pillar, the town's newest syndicated feature, with Examiner playing it up big.

Marion Hutton and Ilona Massey doing the town following appearances at opening of Mary's new building.

London

Georgie Wood back on his "Spread It Abroad" chore for the Performer.

Sydney Grace, of the Charles Tucker's office, to the South of France for two weeks vacation.

Joe Vegoda, RKO radio sales manager, leaving on the Queen Mary Friday on his first trip to New York, where he will stay about a month.

Musicians union here has objected to the use of canned music during the season of the Stratford-on-Avon Shakespeare Co., due to debut at Princess theatre Oct. 19.

Raoul Walsh in town on a quickie surveying the field for "Captain Horatio Hornblower" and will be back about end of next month to start filming for Warners.

Director Dick Hurran hurriedly stepped in to replace Cliff Gordon, taken ill just before curtain rise of "Folies Bergere Revue" at the Hippodrome, despite not acting for 10 years.

John Wildberg's new residence in Mayfair is known as Spanish House, because it was once the headquarters of the Spanish Embassy. During World War I it was the home of J. P. Morgan.

Elsa and Waldo currently one of the hits in Tom Arnold and Emile Littler's "London Casino revue," "Latin Quarter," are booked for the Command Performance Nov. 7 at the London Coliseum.

Sylvia Regan's "The Golden Door" was so well received at the Embassy that its skeddled engagement was extended by two weeks and it may come down into the West End if it can find a suitable home.

Duggie Wakefield, brother of Gracie Fields, who has been laid up with asthma for nine months, resumes work this Christmas in pantomime staged by S. H. Newsum at Opera House, Dudley, for 12 weeks.

Phyllis Dixey, just back from Norway and Sweden, has already been booked for next year to play 20 weeks at Copenhagen, opening May 1. Opens at the Danish theatre in a revue. Also returns to Oslo in 1951 and Stockholm in 1952.

Joan Harrison planned back to New York after completion of the David Rose-Coronado production, "Friend of the Accused," formerly titled "Your Witness," and will be returning mid-November to supervise dubbing and re-recording.

New season of Old Vic Co. opened at New theatre Oct. 12 with "Love's Labor's Lost," with Michael Redgrave heading cast. Hugh Hunt was responsible for direction, and Diana Churchill, Angela Baddeley, Yvonne Mitchell fill femme roles.

Benn Levy staging new Rodney Ackland play, "Before the Party," at St. Martin's Oct. 26, starring Constance Cummings (Mrs. Levy), with D. A. Clarke-Smith, Margaret Barton, Roderick Lovell, Judith Furse, Mary Merrill also in the cast. Piece is adapted from a short story by Somerset Maugham.

Miami Beach

By Larry Solloway

Charlie Farrell heads up preem show of Park Avenue Club for seventh year.

Jewel Box, which clicked with femme impersonator idea last season, reopening Oct. 20.

Jewish War Vets convention here this week expected to hypo nitery biz. Conclave is concentrated in mid-Beach area.

Clamp down on gambling non spread throughout Dade County (Miami and the Beach) and Broward (Hallandale, Ft. Lauderdale, Hollywood).

Scenes for Metro pic, "Visa," supposed to be shot here and in Havana, cancelled, reportedly due to complications with Cuban immigration authorities.

Murray Weinger still in town, awaiting settlement of claims on Copa City by unsecured creditors. Definite show policy still undecided, though spot may reopen first of month.

Las Vegas

Writer Bill Saroyan here for week's rest at El Rancho Vegas. Franchot Tone sneak-previewed his "Man on the Eiffel Tower" at local theatre.

Nino Milo replaced Danny O'Neil as permanent emcee at Last Frontier.

Carl Brisson, at Last Frontier, and Sophie Tucker at El Rancho Vegas, both drawing capacity houses nightly.

Joe Kirkwood and Cathy Downs in surprise marriage at Little Church of the West, in and out of town in matter of hours.

Frances Langford at Thunderbird and The Vagabonds at Flamingo contributing to unusually

heavy audience week for this time of year.

Marian Morgan, Hollywood singing protegee of Joan Crawford, married here to Sidney Belier, her manager. She's back to Club Bingo for warbling spot.

In open competition with only local daily (Review-Journal) station KENO vying for news customers—with half-hour straight news and features at dinner hour.

At Flamingo, Gertrude Niesen due Nov. 3. Charlottea Dec. 13 and Danny Thomas through Christmas and New Year's. Carmen Miranda booked for holidays at El Rancho Vegas.

Town now getting full schedule of Mutual network programs with recent linking of chain to station KRAM. Plans underway to air bands of all leading hotels consecutively on national basis.

Top acts will prevail generally at all spots here between now and holiday season. During B'nai B'rith convention, week of Oct. 24, Lou Holtz at Last Frontier, Dorothy Shay at Flamingo, Myron Cohen at Thunderbird, and Sophie Tucker, all here at same time. First appearance for Cohen in Las Vegas.

Paris

By Maxime de Bois

(33 Blvd. Montparnasse)

George Wellner to Italy. Arthur Loew to Germany.

Roger Luchesi crooning at Suzy Solider.

Eugene Van Dee to Orly to pick up Ed Cheyfitz.

John B. Nathan throwing cocktail party for the George Wellners.

Ed Cheyfitz to Rome to join boss Eric Johnston, who returns here Oct. 20.

Al and Val Sharpe on Medrano bill, together with Larry Adler, and doing well.

Tourists call Claude Terrail's Tour d'Argent the nearest local equivalent to 21.

Phil Reisman in Paris in time for gala sendoff of "Joan of Arc," at the Grand Opera.

Visitors find a table for Maxim's Friday gala nights as hard to book as hotel reservations.

Late actor Raimu has had a film house named after him. The house was formerly the Cesar.

Employees of government-controlled theatres held one-day strike to protest low salaries.

Dick Edelstein, at Monseigneur with the Jellinecks, who are moving to Germany while Edelstein is switching from Belgium to Spain for Par.

Buffalo

By S. Burton Pfeiffer

Charles Laughton in a one-night reading at Kleinhans Hall Sunday.

Martha Graham doing a one-night dance recital Nov. 14 at State Teachers College.

Washington, D. C. Catholic Youth Players coming here Nov. 13 in "Much Ado About Nothing," under sponsorship Newman Club.

Rudy Vallee was in Buffalo, with his bride, at Chez Ami for his first Buffalo nitery stint, renewing acquaintances with Professor H. Ten Eyck Perry of the U. of Buffalo. Latter was Vallee's counsel at Yale during the crooner's freshman days.

Kansas City

By John Quinn

Tex Ritter and his Western Festival drawing big house for single show at Municipal Auditorium last Saturday (15).

Horace Heidt set by the B'Nai B'rith Men's Club to bring show and broadcast into Municipal Auditorium Oct. 23.

Adolphe Menjou set to make his longhair debut with the Kansas City Philharmonic Orch as narrator in special concert Oct. 23.

Harold Lloyd and Mrs. Lloyd in town for a couple of days to head up Shrine activities and parade last Friday and Saturday.

Cleveland

By Glenn C. Pullen

Ted Miclau remodeling his Golden Dragon and renaming it Latin Quarter.

"Ice Capades" gross for run here reported to be only 7% below last year's figures.

Mirkey Katz, localite who migrated to Hollywood, bringing his "Borscht Capades" here Nov. 22.

Pee Wee Hunt back at Skyway Club for fortnight, until Hy Baron unit returns from Riviera Club in Columbus, O.

Sammy Watkins orch. leaving for trip to Boca Raton, Fla., tendered testimonial farewell party by Hollenden pals.

Ken Harris hand replaced George Sterney, who broke up touring outfit to form new quintet, at Bronze Room of Hotel Cleveland.

Hollywood

Jack Jungmeyer recuperating from major surgery.

Charles Einfeld in town for huddles with 20th-Fox biggies.

June Havoc to Tulsa and Wayne Morris to Dallas on hospital tour. Frank Eng quit L. A. Daily News to handle publicity for ABC theatres.

Dorothy Kirsten to Richmond, Va., to be crowned Tobacco Queen of 1949.

Glendale tossed civic celebration for Casey Stengel with Jerry Fairbanks as m.c.

Everett and Robert Riskin dissolved their indie production unit, Equitable Pictures.

Ella Kazan in from N. Y. to huddle about film version of "Streetcar Named Desire."

William Wyler won American Veterans Certificate of Merit for services to that organization.

Ruby Rosenberg checked in at RKO after supervising several of companies' units shooting in Paris.

Hal Wallis sent a print of his "Sorry, Wrong Number," to Library of Congress for its permanent files.

Gordon MacRae and Doris Day entertained annual awards dinner for workers of the United Jewish Welfare Fund.

Ava Gardner laid up with chronic headaches while RKO is shooting "Carriage Entrance" around her for a few days.

Jane Wyman, Dinah Shore, Red Skelton and Roy Rogers awarded plaques by Mayor Bowron for their work in behalf of Security Week.

Riviera

By Israel Shenker

George Lauweryns named new director of Nice Municipal Orchestra.

Veteran director Gordon Craig writing memoirs at Tourettes-sur-Loup.

Cintra night club at Nice readying new show, "Vive la Femme," produced by Andre Calmette, in from Algiers.

Festival Palace, readied in haste for Cannes Film Festival, being plugged as site for forthcoming World Arts Festival.

Yves Montand opening at Parisian Cabaret of Marseille's Theatre du Gymnase in show with Jean Villiers and Maurice.

Katherine Dunham and troupe at Lyons for week's performance before return to Paris. Sidney Bechet playing Lyons, too.

Ex-King Carol and Magda Lupescu guesting with Serge Vovonoff, just across border in Italy, then ducking across for brief stay at Monte Carlo.

Golfo-Juan, Nice and Villefranche-sur-Mer bars and niteries reviving slightly with influx of British and American sailors off navy ships in Riviera harbors.

Vienna

By Emil W. Maass

Dora Keplinger - Eibenschuetz, 73, owner of former Carl Theatre, 73, is dead.

Hans Jaray inked by Volksbuehne for lead in Arthur Schnitzler's "Young Medardus."

Experiment, new little theatre, rehearsing Bella and Samuel Spewack's "Boy Meets Girl."

FIM (music federation) congress opened here. William Batten (England) elected chairman.

First opera film by British-Austrian company here will be Franz Lehar's "Giuditta."

Oscar Karlweis inked by Volks Opera for comic part in Johann Strauss operetta, "1001 Nights."

Ernest Deutsch inked by Josefstadt for appearances in Ibsen drama, "Frau vom Meer," after which he will tour Trizonia.

Pittsburgh

By Hal Cohen

Mary Ward in town drum-beating "Goodbye, My Fancy."

Mary Small opening at new Triangle Room of Seventh Avenue Hotel.

Nathan A. Moss bought out Johnny Brown's night club in East Liberty.

Peter Lawford in town for two days plugging new picture, "Red Danube."

Charlie Eagle, manager of Stanley, and his wife celebrated their 30th wedding annl.

Ken Bailey has given up music to become a tavern owner in Bloomfield district.

Johnny Harris Clipped out for London to attend installation of Variety Club Tent there.

Oscar Levant is coming home in January as guest soloist with Pittsburgh Symphony Orchestra.

Fred Burleigh has picked "Strange Bedfellows" for his December show at the Playhouse. Shirley Eckl, "Kiss Me, Kate" ballerina, convalescing at home of her parents here from knee operation.

OBITUARIES

MARK WARNOW

Mark Warnow, 47, radio conductor, died of heart attack in New York Oct. 17.

Details in Radio section.

DR. GEORGE C. D. ODELL

Dr. George Clinton Densmore Odell, 83, theatrical historian and Columbia U. Professor Emeritus of Dramatic Literature, died in New York, Oct. 17. Author of the 15-volume "Annals of the New York Stage," he also wrote a two-volume history of English productions of Shakespeare from 1660 to 1902. "Shakespeare from Betterton to Irving," a study of English and Scotch ballads and school editions of "Julius Caesar" and "Henry V."

His "Annals," a complete history of New York's show business from 1770 to 1894 includes information on every phase of entertainment being offered at that time. Odell began work on the massive collection shortly after succeeding Brander Matthews as Columbia's Professor of Dramatic Literature in 1924. The books, which Odell wrote without the aid of an assistant, were financially unsuccessful with the author getting no royalties whatsoever. Odell after working on the project for almost 25 years had to put it aside last year because of illness. Columbia U. had issued the volumes two at a time from 1927 to 1947.

In 1942 Odell received the gold medal of the New York Historical Society for Achievement in History. The award was given him for his 15-volume history.

Surviving are two nephews and three nieces.

F. RAY COMSTOCK

F. Ray Comstock, 69, retired theatrical producer, died of a heart ailment in Boston, Oct. 15.

Both in his own right and in association with Morris Gest and William A. Brady, he produced a number of Broadway hits. He man-

aged Eleonora Duse in her American appearance, and was credited with discovering Marion Davies.

In 1907 at the age of 27, he produced his first play, "The Runaways." Later he built the Princess theatre, N. Y., to house his productions.

Among the musicals he produced were "Leave It to Jane," "Very Good Eddie," "Oh Lady, Lady," and "Oh My Dear."

With Morris Gest he brought out "Loyals," "The Miracle," "Chu-Chin-Chu," "Aphrodite," "The Chauve Souris," "Mecca," "The Light of the World," "Adam and Eva," "The Wanderer," "Polly Preferred," "Lysistrata" and others. With Gest and Brady he produced "The Whip," "Stolen Orders" and "Hop O' My Thumb."

Upon his retirement from show biz in 1929 Comstock said: "If the American theatre owes me anything, the debt is more than balanced by what I owe it. And what I owe it is 30 years of delightful association with the most fascinating people in the world."

He leaves his wife, Fannie.

Fritz Leiber

Fritz Leiber, 67, actor noted for his Shakespearean roles, died Oct. 14 at his home in Pacific Palisades, Cal. after a heart attack. Starting his stage career as Macduff in "Macbeth" in New York, Leiber later became a member of Robert Mantell's troupe, playing Shakespearean parts from 1908 to 1915. He organized his own company in 1920, and functioned as director of the Chicago Civic Shakespeare Society from 1929 to 1932.

As a screen player he appeared in numerous productions, including "I Was King," "The Life of Louis Pasteur," "Anthony Adverse." All this and "Heaven, Ton," "The Sea Hawk," "The Bride of Vengeance" and "Vendetta." His last appearance before the cameras was in "Devil's Doorway" at Metro. Death overtook him as he was preparing for a role in "Kim."

Surviving are his wife, the former Virginia Bronson, and a son, Fritz Leiber, Jr.

DANIEL DORE

Daniel Dore, 73, former conductor for Broadway musicals, died in Plainfield, N. J., Oct. 18.

From 1903 to 1928, he had orchestrated and conducted productions for Cohan & Harris, the

business. Wife, three sons and a daughter survive.

HERMAN S. ROSENBLATT

Herman S. Rosenblatt, 37, film attorney, accidentally shot and killed himself while cleaning a rifle in his New York home Oct. 13. He and his brother Sol were associated in a N. Y. law office handling several film clients.

His sister, composer Ann Ronell, and her husband, Lester Cowan, planned in from Hollywood to attend the funeral services. Another sister and mother also survive.

SUE FRANCIS O'KEEFE

Sue Francis O'Keefe, 65, former vaude performer, died Oct. 11 in Hollywood. She trouped with her husband, Larry Francis O'Keefe, as Francis & Milford in the heyday of vaudeville and appeared at the Palace and other bigtime theatres.

Husband and two daughters survive.

Mother of Betty Rosoff of the New York office of the American Guild of Variety Artists, died Oct. 11 in New York. Four other children and six grandchildren survive.

W. E. J. Brown, father of Lou Brown, publicity director for Loew's Poli New England Theatres, died Oct. 9 in Washington, D. C.

John Connelly, 43, assistant chief of the art title department at the Universal-International studio for 19 years, died Oct. 14 in Los Angeles.

Anna Kaplan, 70, mother of Sylvia Kaplan of VARIETY's accounting dept., died in New York, Oct. 13. Husband and another daughter, Vivian, survive.

Henry A. Beckerman, 68, father-in-law of Lew Wasserman, prez of Music Corp. of America, died Oct. 13 in Cleveland.

Mother of Louis Kaufmann, veteran Pittsburgh newscaster, died in that city Oct. 11.

Mother of Frank Bruno, trumpet player with Pee Wee Hunt band, died at Pensacola, Fla., Oct. 10.

Daughter of Josef Locke (Joseph McLaughlin), Irish tenor, died at Blackpool, England, Oct. 8.

Mrs. Beale Ludwig, mother of Walt Disney sales exec Irving H. Ludwig, died in New York Oct. 5.

Harvard Undergrads

(Continued from page 1)

the fantasy might have got above the timber line with another thousand dollars worth of lighting and for just a little more invention in working out the story line. Even as it is, the brutally direct quality of the underlighted camera work, virtually all of it in and around the city of Boston, gives it a weirdly

A Touch of the Times

By Film release of William Allen. David Vanderburgh production. Stars Joseph Cannon and Bayla Cohen. Features: William Parker, William Allen, Louis Spencer, Michael Rosen and David Vanderburgh. Screenplay and direction by Michael Rosen. Camera: Hugh C. Foster. Music: Stephen Van Slyke. Produced Oct. 14. 99. Running time: 40 mins.

A. the hero Joseph Cannon

B. the heroine Bayla Cohen

C. the best William Parker

D. the worst boss Louis Spencer

E. the fugitive Michael Rosen

F. the guide David Vanderburgh

raw documentary atmosphere that, blended with the unreality of the fantasy, proves highly effective.

This effectiveness, however, is sporadic; a scene that just seems ready to soar is suddenly brought down by overemphasis or repetition.

Scenario symbolic attack on regimentation and a plea for individuality. And N, the hero, innocently discovering the joys of kite flying one evening on return from work in a tin factory. As others see him enjoying himself flying a kite, they all rush out to get kites. Presently everyone is flying kites.

The boss of the plant N works in feels this kite flying is somehow subversive, and buys up all the kites to break the trend. This results in a strike. Through all this highly formalized line various characters move in and out entirely detached from the main action. A fugitive is chased by a couple of cops throughout, a suicide tries to commit suicide but never does, children wave in and out playing marbles, etc. All ends in a fantasy and not unfunny chase.

Over all this incongruous action in which the characters wear styl-

ized mustaches, lies a mood of strange detachment. None of the characters ever displays real emotion; even the bystanders and passersby seem unaware they are being photographed. Of the cast, however, only William Parker conveys a flair for acting. The others ham it.

Though the overall intention is art, art only infrequently appears. These fugitive moments, however, more than make up for the clumsiness of the rest. Were this to be remade with better lighted camera work (for the basic camera work is very good, indeed) and a little more variation, it could be a work of interest. The musical score, by Harvardian Nicholas Van Sick, performed by a septet of Boston Symphony musicians is an important contribution.

The film uses three or four subtitles (the rest is conveyed entirely by pantomime, Ivy Films, incidentally, has no actual Harvard sponsorship. All funds were raised by the undergraduates themselves, and no members were paid for their services. Main cost went for 16m also. Premiered at University theatre in Harvard square with a full house of students at \$1.60 top, it proved a wow. Ivy currently is working on another full-length, using profits if any—from this one for the purpose.

New Ideas

(Continued from page 1)

Adams theatre, Newark, has modified the eight act policy to include a name band with patrons dancing on-stage Friday and Saturday nights after the final show. Al Mosney headed, the experiment last week and tomorrow (Thurs.) Cal Galloway and arch will repeat the stunt.

Trade has come to the conclusion that the non-name eight actors will pay off in situations which haven't had stagelights in years. Towns accustomed to name lay outs are finding that patrons prefer that formula over the newer idea.

Agencies, particularly, General Artists Corp. which has set up a legit production dept. for condensed musicals, is now expanding to a name and having a line. First of these is slated to open at the Strand theatre, N. Y., Nov. 21. Show, labeled "Saludos Hispanos" with Desi Arnaz is the first GAC attempt in revues specifically designed for vaudeurs.

This agency has packaged a condensed version of "Make Mine Manhattan" which opens the Strand Friday (21). Harry Anger head of GAC's production dept. declares that the future of unit type presentations isn't to be found in condensed book musicals since the story line has to be sliced in favor of the musical numbers. He thinks revues are better suited for such condensations. Revues designed specifically for vaudeville appear to be one solution according to Anger.

BIRTHS

Mr. and Mrs. Ed Scott, son, Chicago, Oct. 7. Father is WBBM staff announcer there.

Mr. and Mrs. Milton T. Putnam, daughter, Chicago, Oct. 10. Father is president of Universal Records.

Mr. and Mrs. Don Landstrom, daughter, Burbank, Cal. Oct. 11. Mother is the former Mary Jane Fox, daughter of Bryan Fox, father is nitery operator.

Mr. and Mrs. William Casparis, daughter, Los Angeles, Oct. 11. Mother is Sunny Sund, owner of Don the Beachcomber's cafe.

Mr. and Mrs. Mal Bellairs, daughter, Chicago, Oct. 9. Father is a staff announcer at WCFL there.

Mr. and Mrs. Liam Gannon, son, Dublin, Oct. 1. Parents are actors.

Mr. and Mrs. Russell Strickland, son, Chicago, Oct. 6. Father is WBBM salesman there.

Mr. and Mrs. James E. Lawell, daughter, Petersburg, Va., recent. Father is an account executive at WSSV in that city.

Mr. and Mrs. Alan Copeland, daughter, Los Angeles, Oct. 11. Father is a member of The Modernaires.

Mr. and Mrs. Tony Antonopoulis, son, Pittsburgh, Oct. 7. Father's a theatre owner there.

Mr. and Mrs. Jack Reiss, son, New York, Oct. 10. Father is manager of the RKO Royal theatre, N. Y.

Mr. and Mrs. Norman Weaver, son, New York, Oct. 13. Father is son of Larry Weiner of Pioneer ad agency, which handles theatre ads.

Mr. and Mrs. H. C. Kaufman, son, Harkensack, N. J., Oct. 17. Father is manager of Columbia Pictures exchange operations.

Message Pix

(Continued from page 1)

political polemics on celluloid. Filmmakers recall, however, that the cycle of anti-Nazi pix before and during the war garnered heavy biz. The quality entertainment peg is held by the trade to be the difference.

Change of title is in the works for RKO's "I Married a Communist" following n.s.g. results for the pic in its opening runs at the Hillstreet and Pantages, Los Angeles, and the Golden Gate, San Francisco. RKO will test several other titles, none of which using the Communist label. Meantime, number of pencilled dates have been tabled.

Predecessors of the RKO film failed to ring the b.o. bell. Initial pic in the cycle, 20th-Fox's "The Iron Curtain," missed coming up to expectations although 20th threw a strong campaign behind it. That pic had a strong tie-up with a news event which broke big, the indictment of a consular spy in Canada.

Another pic which did not have what it takes was Republic's "The Red Menace." Rep slotted one of its most ambitious ad-pub drives behind "Menace," but the film has been a wobbly b.o. entry. Poor critical reception, of course, hurt its chances.

Metro's "Red Danube" fourth entry, has proven about average in its first dates. Big campaign in Boston, where it world premed, gave it a better-than-normal take. In Houston, Memphis, San Francisco and Oakland, dates have turned up average returns.

Dixie R.O. on the March

Industry execs, on the other hand, are being agreeably surprised by the reaction meeting pro-Negro pix in the south. As against forebodings that the films would cause racial friction, events in the last couple of months have proved that, even the Deep South may be changing its traditional attitudes. Latest evidence is the fact that 20th-Fox's entry in the cycle, "Pinky," has recently been okayed for showing in Atlanta by the city's censor board.

"Pinky," with its southern locale and frank treatment of the Negro's status, was granted little chance of cracking the Mason-Dixon line even after "Home of the Brave" and "Lost Boundaries" were given the green light. Action of the Atlanta censor board, however, is regarded as paving the way for shows in many other large southern cities. No bookings for "Pinky" have as yet been made in the south, however, and there may be resistance by theatre owners even in places where the city fathers gave their blessings.

The career of "Home of the Brave" in the south was a virtual walkover. Although played throughout Dixie it encountered no demonstrations or other forms of hostile reaction. Only trouble meeting the United Artists pic was a peaceful picket line in Austin, Tex., where the protest was directed against the theatre's segregation policy. A group of non-heads tangled with the pickets but the fight was quickly suppressed.

Important sidelight on the above three pix, especially "Pinky," has been the reaction in the Negro press. While generally commendatory, many Negro newspapers criticized 20th-Fox for casting a white girl, Jeanne Crain, in the central role. The influential Pittsburgh Courier, however, declared that Hollywood made a right decision in giving the part to Miss Crain since white audiences would tend to more easily identify with her predicament.

MARRIAGES

Heleen Graver to Russ Mayberry, Chicago, Oct. 8. He's past director of Kukla, Fran and Ollie TV show.

Peggy Murray to Paul Lavigne, Hollywood, Oct. 13. Bride is in actress, he's the son of the late Livermore, Wall street plunger.

Karen Lindgren to Tom Foston, New York, Oct. 18. Both are legit players.

Kendis, Ruden to Ned Moss, Hollywood, Cal., Oct. 16. Bride is L. A. Mirror reporter, he's with Warner Bros. studio publicity dept.

Sarah Churchill to Antony Robinson, Sea Island, Ga., Oct. 18. Bride is actress-daughter of Winton Churchill.

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VARIETY

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WHERE'S THAT NEW TV TALENT?

Berlin Night Life in Fast Comeback; Song Hits Boost American Prestige

By WILLIAM H. CONLAN

Berlin, Oct. 18. Berlin night life is making a fast comeback since Commissioner John J. McCloy ordered all German cafes and restaurants back "on limits" for the American occupation personnel. Three places, in particular, are very popular with the Americans. They are the Ali Bar, Queen Bar and the Janika Gardens. The first two places have four-piece combos, while the Janika Gardens has Walter Dobchinsky's orchestra. Dobchinsky formerly played at the Harnack House, an American club.

Aside from the airlift, Tin Pan Alley has done more for American prestige in Berlin than anything else. Many Berliners who can't speak a word of English know all the words to "Slow Boat to China" or "People Will Say We're in Love." Two French songs are very popular, "La Mer" and "La Vie en Rose." One German song, "Marianne," caught on like wildfire. It has good state-side possibilities. One classic seems to stay right up on the top in popularity, not only in Berlin but throughout Europe. It's Debussy's "Clair de Lune." With the

(Continued on page 79)

Bill Boyd Mops Up On 'Hoppy' Sidelines Via Pic Series on TV

Televising of the Hopalong Cassidy film series has put Bill Boyd in a mop-up position. Not only is the cowboy filmdom cleaning up with a 5% royalty deal on children's westerns and toys, but because of the video releases he has nabbed the important Fireman's show in St. Louis starting Nov. 5 and will tour a cowboy show. He's also slated to head the Macy's dept. store parade Thanksgiving Day.

So far, Boyd has eschewed the

(Continued on page 79)

Olsen and Johnson's Yank Version of British Panto

What may be the first American production of an English pantomime in many years is the musical which British comedian-author George Wood is working on with Ole Olsen and Chic Johnson for the 1950-51 season. It's a more modern transmutation of the traditional Xmas panto shows of England, but the theme is of the same basic pattern. It will be a "Babes in the Woods" format, modernized of course.

In actuality some years ago Dave Montgomery & Fred Stone's "Jack o' Lantern" was the "Aladdin" fable, and Al Johnson's "Robinson Crusoe, Jr." was of the same genre. The last true British pantomime in America was brought over by Arthur Conquest and the Drury Lane Players in 1898, titled "Humpty Dumpty," with the more conventional "principal boy and principal dame" technique.

6 H'wood Stars For Command Film Show

London, Oct. 25

First list of American stars who have been invited to attend the Royal Command Film Performance was revealed yesterday (Mon). Players include Ben Lyon, George Murphy, Gregory Peck, Walter Pidgeon, Douglas Fairbanks and Greer Garson.

Invitations also have been sent to some 14 top-ranking British artists. Event takes place Nov. 17 with Metro's "That Forsyte Woman" due to be the screen fare. In Britain the pic is known as "The Forsyte Saga." It stars Miss Garson and Errol Flynn.

Cuban Casinos Eye Top Acts As Tourist Lure

The Cuban casinos may take up the slack in Florida bookings this year. A full-fledged booking year is in the offing if Cuban operators go through with plans to enter U. S. trade with top American acts.

So far, three cafes in the Havana area are set to battle it out. The Montmartre has started by signing Cab Calloway for four weeks beginning Nov. 4. Spot is also dickering for King Cole Trio and Mills Bros.

Other cafes, the Tropicana and the Casino Nacional are still to announce plans. However, talent agencies feel that when the pitch for the U. S. tourists goes into high gear the casinos and nighties will unleash hefty bankrolls for performers.

The casinos hope for a sizable trade influx from vacationers in Miami Beach. With frequent plane flights, it will be possible to get the gaming elements for a whirl at the green felt tables. They hope that top American names will provide additional lure.

'SIX TIMES A WEEK' BANNED BY NBC

Hollywood, Oct. 25

Ruling that "the rhythm of the lyrics is suggestive," NBC has banned "Six Times a Week and Twice on Sundays" from performance over the network or any NBC-operated outlet. Title of the nature, written by Lee Porter and Teepee Mitchell, was also dislicked by NBC.

Margaret Whiting and Jimmy Wakely have cut the tune for Capitol, and it has just been released. Columbia has had Kay Kyser et al.

(Continued on page 79)

MEDIUM SCORED FOR ITS LAXITY

By BOB STAHL

Criticism is being advanced in the trade that television so far has not kept its promise of developing its own talent. In the rush to capitalize on name star performers from Broadway and Hollywood to build bigger audience ratings, it's argued, the medium has done practically nothing to discover, train and build its own stars.

While the results to date have been comparatively successful, video execs are already beginning to regret their negligence. Experience has definitely proved that an actor or vaudeville performer, no matter how good, can play just so many shows on TV before he starts wearing out his welcome. A void in available talent as a result, looms threateningly in the future, which legit and films will not be able to fill. While producers and program tappers anticipate their future troubles with anxiety, it's claimed to date they have done virtually nothing but pay lip service to the idea of developing fresh talent on their own.

Number of radio and legit thespians who entered TV during the early days and earned practically nothing but promises for the future have been almost completely sloughed off in TV's rush to latch

(Continued on page 79)

TV as Showcase Cues 2 Legit Bids

Effectiveness of television as a showcase for talent and material for other entertainment forms is indicated in two developments last week involving the video edition of "Inside U.S.A." One was a bid by Cole Porter to sign Mary Healy, featured singer-actress on the TV series, for his forthcoming legit musical "Heaven and Earth." The other was an approach by Dwight Wiman to get some comedy sketches by Samuel Taylor and Russell Beggs, used on the initial "U.S.A." telecast, for his new Broadway revue, "Dance Me a Song."

Although Porter was already familiar with Miss Healy's work via her nitery appearances, he became enthusiastic about her after seeing her with her husband, comedian Peter Lind Hayes, on the Chevrolet-sponsored television series. However, Miss Healy was forced to turn down the composer's offer of a featured part in the musical he's doing for Subter & Ayers as she's under contract for the video stage and there would be a time conflict in the two assignments. Arthur Schwartz, producer of both the TV and legit editions of "U.S.A.," refused to release the singer from the latter show.

In the case of the Taylor Beggs sketches, they will probably be used in the stage revue being

readied by Wiman.

2 'Roberts' Cos. Netting 14G Weekly; 'South Pacific' \$10,000 B'way Profit

52d St. Strippers Under Wraps Again

Business along 52d street, N. Y. is at its lowest in years, having been brought on by the publicity-averse license suspensions in several of the spots along Strip Row. Club Samosa recently drew a suspension while the Nocturne and Club Ha-Ha last week started a 20-day shuttering because of the strip-tease.

Customers for such types of displays apparently are taking their business elsewhere while the heat is on. The area sometime ago lost the bulk of its swing trade to Hop City. Buntfaces along the Row are now shopping around for new policies.

Terpers May Walk Out on SRO Ballet At Winter Garden

Threat of a dancers' strike looms at the Winter Garden, N. Y. where the Ballets de Paris is playing to SRO biz. Company of 14 dancers is grumbling about its low pay while the show is grossing over \$35,000 weekly. Talent has been discussing the situation informally, and huddling with union agents on what if any action to take. On the other hand, the Shuberts have been handling a gold mine.

Shuberts have made an unusual

(Continued on page 79)

"Mister Roberts," already figured to be the highest-grossing straight play on record, may also set a modern mark for profits. By next Feb. 18, when it will have completed two years on Broadway, the Thomas Heggen-Joshua Logan comedy-drama will probably have earned back nearly \$1,000,000 on its original investment of \$100,000. At the present rate, the original and touring companies are netting a total of more than \$14,000 a week.

The original edition, starring Henry Fonda, at the Alvin N. Y., has already earned back over \$300,000, plus the \$75,000 used to do the second company. The latter has made a profit of almost \$200,000. The New York production, which recently climbed back to virtual capacity at over \$34,000 after tapering off to under \$20,000 at one point last summer, breaks even at around \$19,000 and is netting about \$7,000 a week.

The touring company, which has been grossing between \$26,000-\$32,000 depending on the location, etc., can operate for around \$16,000 standing still and \$7,000 traveling and it has been netting somewhere around \$6,000-\$9,000. So far, the combined operation has paid the backers a profit of \$600,000 on their investment. Besides assets of nearly \$200,000 in union bonds and deposits and a sinking fund of \$10,000, there is an earned profit of over \$80,000 on hand.

Leland Hayward, producer of "Roberts," and co-producer of "South Pacific" and "Anne of the Thousand Days," is readying the production of another play, "Rat Run," by Garson Kanin, and is reportedly interested in a new

(Continued on page 79)

Fall Concert Tour OF The Hour of Charm

ALL GIRL ORCHESTRA AND CHOIR

Under the Direction Of PHIL SPITALNY

- | | |
|-----------------------|----------------------------|
| OCTOBER | NOVEMBER |
| 7-Chicago, Ill. | 23-Kansas City, Mo. |
| 8-Grand Rapids, Mich. | 24-Omaha, Neb. |
| 9-Milwaukee, Wis. | 25-Columbia Springs, Colo. |
| 10-Madison, Wis. | 26-Laramie, Wyo. |
| 11-Mason City, Iowa | 26-Denver, Colo. |
| 12-Shawnee, Ohio | 27-Pueblo, Colo. |
| 12-Tulsa, Okla. | 28-Great Bend, Kan. |
| 14-Okla. City, Okla. | 29-Salina, Kan. |
| 15-Little Rock, Ark. | 30-Lincoln, Neb. |
| 16-Memphis, Tenn. | 31-Sioux Falls, S. D. |
| 17-Shreveport, La. | |
| 18-Ruston, La. | |
| 19-Jackson, Miss. | |
| 20-Alexandria, La. | |
| 21-Fort Smith, Ark. | |

Eastern Guilds to Carry TVA Cause To SAG Ranks; 4A's May Defer Vote

Eastern talent guilds, widely separated from the Screen Actors Guild in their advocacy of setting up a Television Authority, will take the issue to the Coast union's rank-and-file in an effort to enlist grassroots support for their aims. Final attempt to reach agreement on the top echelon level is slated to go down in failure today (Wed.) when the international board of the Associated Actors & Artists of America meets at the Hotel Astor, N. Y. to vote on the question.

Strong possibility remains that the 4A's board will postpone taking a vote on outstanding issues before the meeting today in order to permit a peaceful way out of the impasse. On that assumption, SAG is not sending a rep from the Coast to the 4A's board meeting but will have Florence Marston, head of SAG's New York office and 4A's official, acting in its behalf.

Supported only by the Screen Extras Guild in its opposition to the TVA, the SAG rep at the meeting will be committed to a policy of voting against at least two, and perhaps all three, of the motions to be submitted to the 4A's board. SAG and SEG haven't budged from their anti-TVA position since the 4A's board recessed on Oct. 5.

Top point on today's agenda will be a motion which would allow TVA to be organized. Lineup will put SAG and SEG in the nay column against the affirmative votes of Actors Equity, Chorus (continued on page 72)

Baers' Bullish Month

November looms as a bullish month for the Arthur (Bugs) Baers.

On Nov. 17, Louise (Mrs. Bugs) Baer will be feted with a Hampshire House buffet dinner for 200, at which time she will be named chairman of the 1950 N. Y. Heart Fund drive (Tomorrow Thru.) she is being lead preliminarily.

The Hearst humorist on Nov. 10 is being luncheoned by the Ramshorn the Hearst intra-organization's social club, of which Baer is the No. 1 Ramshorn and marathon toastmaster. Because of the size of the occasion the usual Waldorf Wedgwood Room is being abandoned for the grand ballroom.

Hot Words Raised On Eire Scissoring Dance

From 'Words & Music'

Dublin, Oct. 18.

Biggest row in years over censorship has started up over scissoring by film censor Richard Hayes of 'Slaughter on 10th Avenue' ballet sequence from Metro's 'Words and Music' which has just played two weeks at Adelphi here. No official comment was made, either by M-G's Irish manager, Jack Lyons, or censor, but story of cut leaked to newspapers through someone who had seen uncut version in England.

Subsequent correspondence in newspapers got very pointed, with demands that censorship law be drastically revised to include such regulations as the publication of the number of minutes cut by the censor from each film, with his reasons for the deletion.

AM ARTISTS' ENCORE EXHIBIT FOR CHARITY

Repeating an idea first done last year and which netted \$25,000, the National Urban League will again hold an exhibition auction of paintings by noted amateurs. New personalities from all fields of show business in addition to scientists, congressmen, socialites, and authors will be represented. Scheduled to run at New York's Parke-Bernet's new galleries from Nov. 7-19, the exhibition will open with a \$5 invitation preview and will wind up with an evening auction Nov. 21.

Current plans call for artists from the same field of endeavor to have their pictures displayed as a group. The front page of a New York daily or trade paper will be used to indicate the segment of painters whose work is being shown by featuring a specially-written headline and story.

Cantor Awfully Busy

Hollywood, Oct. 25.

Eddie Cantor left Monday (24) to address National Safety Council at Chi Wednesday (26) night. Thursday he speaks for United Jewish Appeal, Phila. Friday UJA Syracuse, then to N. Y. for conference with Cardinal Spellman on fund-raising for N. Y. Founding Home.

He returns to the Coast Monday.



WILL MAHONEY

While in Great Britain, The Evening News, said: "If all the things America sends us were as good as Will Mahoney we'd owe her a bigger debt than any war debt."

On his initial New York TV performance with Milton Berle VARIETY (Oct. 19) said: "Berle really rang the bell with the expert alliance of Will Mahoney."

Rep. JACK DAVIES

48 West 45th Street, New York 19

NOW THERE WILL BE 2 MADDER RUSSIANS

An agreement on the use of the "Mad Russian" billing has been reached by Eddie Cantor and Bert Gordon who had been doing that bit with Cantor on the air and on personal appearances for 14 years. According to Gordon, terms of the pact specify that Gordon can continue to use that title in his appearances, but material that has been used in conjunction with Cantor remains Cantor's property. Cantor in turn also can use the "Mad Russian" billing with any performer he chooses.

Gordon is currently in New York where he is slated to do several tele shows. He had cancelled out of the initial Milton Berle show because of a dispute on material. Agreement with Cantor followed.

On Cantor's recent Chicago appearance at the Electrical Exposition Don Tannen did the Mad Russian bit with Cantor.

Bill Goetz's Van Gogh Gets Beaucoup Billing

William Goetz, Universal exec producer and owner of a disputed Vincent van Gogh painting, has come up with a finale to the who-dunit which has been baffling art circles for over a year. At the behest of the N. Y. Metropolitan Museum of Art, Goetz has agreed to submit the painting, "Study By Candlelight," to an impartial board of museum experts for definitive authentication. The decision will be made known in about four weeks.

Goetz' attorney, Arnold Grant, disclosed that V. W. Van Gogh, nephew of the artist, who cast doubt on the authenticity of the canvas, also agreed to abide by the decision of the experts. The living Van Gogh precipitated the ruckus after Goetz bought the painting from an unidentified source by tagging it a counterfeit. It later developed that he never saw the original but based his opinion on a black and white reproduction.

Yank In Paris

By MEL MARTIN

Paris, Oct. 18.

Josephine Baker putting the h-b back in the "Folies Bergere" with her return to the opus after a long vacation, thus killing all those rumors about quitting the show. Reviews and word-of-mouth are of little help to the extravaganza, but the tourists pack the house, regardless.

The Lewis Milestone film dealing with the French black market, has been pushed back to next March.

Bill Johnson, of the London "Annie Get Your Gun" co. flew to Paris for a two-day holiday. He says England is cheery enough, but oh! what the devaluation of the pound is doing to his weekly check. Ditto almost all American acts in France. With the franc up from

THIS WEEK'S FOOTBALL

By MARTY GLICKMAN

(WMAA, CBS-TV, Paramount News Sportscenter)

COLLEGE EAST

* Games	Selection	* Points
Boston College-Villanova (Fri. nite)	Villanova	7
Tough ball game? Wildcats better balanced.		
Cornell-Columbia	Cornell	14
Big Red class of the Ivy League.		
Yale-Dartmouth	Dartmouth	13
Dartmouth deeper and faster.		
Fordham-Georgetown	Georgetown	13
The Ram's improved, but not good enough.		
Harvard-Holy Cross	Harvard	14
The Cantabs win their first game.		
Navy-Notre Dame	Notre Dame	21
Who can stop the Irish?		
Penn State-Syracuse	Penn State	20
Syracuse outmanned.		
Penn-Pittsburgh	Penn	7
Tossup! Penn more versatile.		
Princeton-Rutgers	Princeton	13
Tiger stronger each week.		

SOUTH

Georgia-Alabama	Alabama	20
This is not Georgia's year.		
Vanderbilt-Auburn	Vanderbilt	6
Commodores by a shade.		
Texas Christian-Baylor	Baylor	7
Bears an outside choice in southwest race.		
Kentucky-Cincinnati	Kentucky	20
Kentucky regains winning stride.		
Clemson-Wake Forest	Wake Forest	13
Deacons rolling after slow start.		
Georgia Tech-Duke	Georgia Tech	7
Big ball game! Tech too tricky.		
LSU-Mississippi (nite)	LSU	7
LSU still rolling after upset of No. Carolina.		
Maryland-South Carolina	Maryland	14
Terrapins the spoilers of the south.		
Tulane-Mississippi State	Tulane	23
Green Wave rising again.		
No. Carolina-Tennessee	No. Carolina	13
What did happen to the Tarheels at LSU?		
Rice-Texas Tech	Rice	21
Just a breather for the Owls.		
Arkansas-Texas A&M	Arkansas	20
Aggies having worst season.		
SMU-Texas	SMU	7
Mustangs won another for Doak Walker.		
Virginia-West Virginia	Virginia	7
This one a tossup always.		

MIDWEST

Illinois-Michigan	Michigan	14
Wolverines on the prowl again.		
Wisconsin-Indiana	Wisconsin	7
Badgers wonderful surprise under Ivy Williamson.		
Oklahoma-Iowa State	Oklahoma	23
Sonnors rank with Notre Dame and Army.		
Kansas-Kansas State	Kansas	14
Traditional game, Kansas too big.		
Michigan State-Temple	Michigan State	23
Spartans lost only to Michigan.		
Purdue-Minnesota	Minnesota	14
Big Gopher line takes it out on Purdue.		
Missouri-Nebraska	Missouri	20
Missouri heading for Big 7 showdown with Oklahoma.		
Ohio State-Northwestern	Ohio State	14
Buckeyes still in running for Big 10 title.		

FAR WEST

UCLA-California	California	7
Bears biggest hurdle to Rose Bowl.		
Oregon-Iowa	Oregon	7
Oregon best in northwest.		
Oregon State-Washington State	Oregon State	7
Tight ball game, both clubs unpredictable.		
Santa Clara-Stanford	Santa Clara	7
Broncos are best independent on coast.		
Washington-USC	USC	14
Trojans waiting for California to be upset.		

PROFESSIONAL

NATIONAL LEAGUE

Chicago Cardinals-N. Y. Giants	Giants	10
Giants can stop Cards' running attack.		
Green Bay Packers-Detroit Lions	Lions	14
Packers just playing out the schedule.		
Los Angeles Rams-Chicago Bears	Rams	7
Rams best in west. Bears have no ground attack.		
Pittsburgh Steelers-Philadelphia Eagles	Eagles	21
This breaks the Eastern Division tie.		
N. Y. Bulldogs-Washington Redskins	Redskins	14
Bulldogs don't have it to stop laugh.		

ALL-AMERICA CONFERENCE

N. Y. Yankees-Baltimore Colts	Yankees	7
Red Strader has best defense in the circuit.		
Chicago Hornets-Los Angeles (Fri. nite)	Chicago	7
Hornets beginning to jell under Flaherty.		
Cleveland Browns-San Francisco Browns	Browns	10
Browns just waiting for this one.		

SEASON'S RECORD

Won 131 Lost 62 Ties 8, Pct., 700

* Home teams listed first

* Points are selector's prediction, not the gambling odds.

College games are held Saturday unless otherwise stated; pro games on Sunday unless otherwise stated.

300 to 400 francs to the dollar their paychecks seem a lot smaller now. Seems nobody was smart enough to ask for some sort of clause in their contract which would revalue their money as the foreign counterpart fluctuates.

Dick and Flora Stuart, who danced their way to buff reviews in Barcelona, are in Paris getting ready for a two-week stint in Holland.

Betty Bruce busy rehearsing for her eight-week stint at the Maraca, nitero on the Champs Elysees. This was once a second-rate variety theatre known as Le Tyrol, but has been renovated and opens as a big, brassy new Parisian hotte. Two of the Lido's Stephen-Mar-

tell dancers hopped a train to Le Havre before their evening performance to meet the two new incoming replacements off the Ile de France. The train back to Paris was three hours late, and the boys were obliged to leave the two new French-speaking femmes one with a child and dog! at the Paris station while they rushed in the Lido to make the last few numbers. New girls are former Jack Cole-ites, the leaving duo are off to respective wedding bells.

Phil Silvers Set By M-G

Hollywood, Oct. 25.
Metro has signed comedian Phil Silvers for "Summer" (Adm.)
Garland-Gene Kelly (Adm.)

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DRIVE-INS NAB 'LOST' AUDIENCES

British Politics Seen in U.S. Films Denial on 'Leakages' of £ Usage

Top major and indie distribution sources denied this week that there had been "leakages" of sterling to American companies through the British currency control. Such "leakages" were reported in London as the reason for the request by the Bank of England that the U. S. industry grant it the right of approval over uses to which frozen Yank coin is put in Britain.

The reports led the Motion Picture Assn. of America and the Society of Independent Motion Picture Producers, the American signatories to the Anglo-U.S. agreement of March, 1948, to request the Bank of England for specific instances of such "leakages." B. of E. replied that it could offer no such cases and that was not the reason for requested change in the 1948 pact.

American sources feel that the Bank's desire to oversee uses of coin under the agreement is strictly a bit of internal juggling for power among British officials. Under the agreement the Board of Trade, with which the original deal was negotiated, supervises use of the frozen money. In all other such monetary agreements in London, the Bank of England has control. The requested change by the Bank in an effort to centralize in its hands all exchange matters and to get the

(Continued on page 22)

Yank Interests Seek Participating Deal On Rank's Films for U.S.

Something new in the way of J. Arthur Rank's operations in the U. S. is currently under consideration by the London h.q. of the British film tycoon after initial talks by Rank's reps in America. Rank and his aides are considering an offer made to him by undisclosed Yank interests for a participating interest in a number of his British-made pix now being readied for release in the U. S.

Two pix specifically under consideration are "Madness of Heart" and "Adam and Evelyn." Understood that a U. S. syndicate has offered to buy a participation in the producer's share with frozen pounds. After a series of talks, proposal has been forwarded to Rank officials in England for decision.

As the offer shapes up, it would be a purely speculative venture on the part of the American syndicate. That is because they would have no say in the choice of distrib or the terms of release. Under Rank's commitments, either Universal or Eagle Lion will get both pix. However, purpose of offer is to share in producer's interest solely.

Rank has never heretofore sold an interest in one of his films in the U. S. Understood initial talks preceded devaluation and one of the questions which must be answered is whether to ask for a boosted price in pounds because of their devaluation ratio to dollars which the films would earn in the U. S.

TRIPLE CHORE 'NEARLY KILLED' ROBT. DONAT

Producing, directing and starring in Sir Alexander Korda's "Cure For Love" nearly killed me," declared Robert Donat in New York last week following his arrival on the Queen Elizabeth. Film was wrapped up about six weeks ago and is slated for a Christmas preem in London.

Donat plans several weeks' vacation in the U. S. prior to returning to Britain to handle final editing on "Cure." He is visiting his mother in Wallingford, Conn., but expects to make a radio appearance on the NBC "Theatre Guild of the Air" Oct. 30. Other than that he has no immediate plans.

Bacher vs. Selznick Suit Into 2d Week

Los Angeles, Oct. 25. William Bacher's \$2,150,000 breach-of-contract suit against David O. Selznick moved into its second week in L. A. superior court with Judge Joseph Vickers presiding. Action involves an oral contract through which Bacher was to produce a picture, "If This Be My Harvest," with three Selznick stars in top roles.

Complaint is that Selznick suddenly withdrew his contract players, Louis Jourdan, Robert Mitchell and André Velly, causing the production to be abandoned.

BRIT. FILM CRISIS STAYS KORDA'S VISIT TO U.S.

General situation of crisis prevailing in the British film industry is believed to have influenced Sir Alexander Korda to call off the visit to the U. S. which he had scheduled for this month. While it doesn't directly affect Korda, the publication this week or next of the financial statement of his principal competitor, J. Arthur Rank, is expected to cause considerable commotion in British financial and film circles and in the press. Rank it is certain will show a heavy loss.

While Korda's operations are likewise understood to have been unprofitable during the past year, his situation is much different from that of Rank. He owns no theatres and only a small distributing company. British Lion, compared with Rank's big General Film Distributors combine Korda's operations are therefore on an entirely different scale from those

(Continued on page 20)

Majors Continue to Buy In Their Own Shares

Four major companies during the past 30 days continued pushing their programs for either the reduction of common stock outstanding or the retirement of special stock issues. Picking up another 27,200 shares of common Paramount has now cleared its outstanding issue by one-seventh and passed the million mark in a three-year campaign. Par holds in its treasury 1,006,015 shares of common. Company buys its stock on the New York exchange.

Universal has bought in another 270 shares of its 4 1/2% cumulative preferred to bring the total acquisitions on the small issue to 2,700 shares. Following the same course, 20th-Fox during the same period purchased 100 shares of prime preferred 7 1/2% cum. holding amount to 3,800 shares.

Similar action is being taken by Columbia. Company picked up 100 shares of cumulative preferred. Total acquisitions amount to 1,300 shares.

Garfield Recupers, So 'Fall' Resumes at 20th

Hollywood, Oct. 25. "The Big Fall" resumed Monday, 24, at 20th with John Garfield back at work after strained heart muscle and his humiliated last past four weeks.

Picture has two weeks more of shooting.

WB Suspends Alexis

Hollywood, Oct. 25. WB has suspended Alexis Smith for refusing to go on U. I. loanout for "The Shoplifter." Andrea King has now drawn the assignment.

OZONERS LURE 'OVER-30' PAYEES

Minneapolis, Oct. 25. That over-30-years-old group labeled "The Lost Audience," because of its infrequent attendance at theatres, isn't lost at all. It's in the drive-ins. That's what 300 exhibitors at the Allied convention here were told by the University of Minnesota marketing researcher Rodney Luther. He has just completed under University sponsorship, the first comprehensive survey of drive-in audiences. He interviewed 1,000 patrons in Twin Cities' five open-airers and came up with mass information that most exhibitors found startling.

Most significant fact, perhaps, is that the under-the-stars playhouses are making an important contribution of getting back into the film-going habit the "over-30s." Luther said 40% of patrons are in that category.

With the same set of figures he blasted popular concept that drive-ins are "Passion Pits With Pix," since only 10% of those interviewed were under 20—the necking crowd. Fully 50% were in the 20-30 age group.

Also considered of great significance was the statistical backing Luther gave to the opinion already widely held that the fresh-airers are under 20—the necking crowd. Fully 50% were in the 20-30 age group.

(Continued on page 20)

FABIAN TALKING UP NEFC BANKROLLING

St. Fabian head of the Fabian circuit and prez of National Exhibition Film Co. is privately buttonholing a number of NEFC backers and other circuit ops in the course of several trips made by him this week and last. Fabian is talking up the NEFC in a final drive for stock subscription coin before outfit gets under way shortly. Group has been formed to bankroll indie production in Hollywood.

Fabian planned to Charlotte over the weekend for a talk before the North Carolina Theatre Owners convention on his large-screen television experiences. His Fabian-Fox theatre, Brooklyn, screened the World Series via video. Prior to that, circuit head was in Memphis for another convention speech and in Boston for huddles with Sam Pineski, NEFC board chairman.

NEFC is a few hundred thousand dollars under its \$2,000,000 minimum set as the initial capitalization of the company.

National Boxoffice Survey Mild Weather, Too Many Holdovers Slow Trade But 'Jolson' Socko Champ; 'Pinky' Soars to Second

Mild weather and lack of much new, strong product are rattling into the grosses nationwide this week. Pix situation is aggravated by large number of holdovers, many not holding up well.

In contrast to generally sluggishness in key cities covered by Variety this week, the great show in strength is "Jolson Sings Again." Cal clearly indicates the public still flock to pictures they want to see. It is further illustrated by the big showing by "Pinky." 20th-

Jolson is soaring to easily top first place by more than \$300,000 in keys covered this week by Variety. "Pinky" is a strong second, although only out to three units currently. Third runner is going in "Tokyo Joe." Cal now boasts starrer.

Flying Home (Par.) is holding up to third fourth position, while "Jack Farrow" (WB) is finishing fifth. "Under Captains" (another Warner pic) is moving up to sixth. "Thru the Highways" (20th), "Doctor and Girl" (M-G.), "Father Was Fullback" (20th) and "Lehaved" (RKO) round out the Big 10 list.

Top runner-up films are "Easy Living" (RKO), "Christopher Columbus" (U.), "Fighting Ken

Johnston's Pitch to Cut 40% Quota, Up Remittances Regarded Favorably

Schary Testing Short Sked for 'Standoff'

Hollywood, Oct. 25. Dore Schary has mapped an experimental 21-day shooting schedule for "Standoff," which Gerald Mayer directs.

Plan calls for thorough pre-shooting rehearsals and completion of all production chores before rolling. If experiment succeeds other Metro films will be shot by same economical method.

U.S. PIX EARNED \$45,000,000 IN ENGLAND

London, Oct. 25.

Within 48 hours of the resumption of the House of Commons, Board of Trade proxy Harold Wilson was bombarded with questions mainly concerning the effect of devaluation on dollar remittances to America and also dealing with the general crisis situation in Britain.

First to quiz the minister was Labor M.P. Raymond Blackburn, and he extracted from Wilson the information that earnings of American companies in the last 12 months had totaled \$45,000,000. Had it not been for the monetary agreement which restricts the remittances to a total of \$17,000,000 a year, the whole of that amount would have been transferred to the companies concerned.

Replying to William Gallacher, one of the two Communists in the Commons, the Board of Trade chief explained that as a result of devaluation the permitted \$17,000,000 absorbed more sterling than before and adversely affected American companies in the extent of £1,750,000 a year.

Gallacher also questioned Wilson on the recent statement by Tom O'Brien that as a result of

Joe Schenck to S. America

Hollywood, Oct. 25. Joseph M. Schenck leaves Nov. 27 on a four-week trip to South America.

Dr. Harry Martin accompanies him.

At an unannounced meeting staged here yesterday (Monday) with British film toppers, Eric Johnston, Motion Picture Assn. of America's proxy, launched his drive for a reduction of the British 40% quota and a boost in remittable film earnings. His chances of winning a cut in the quota are regarded as good because it is reported that Harold Wilson, president of the Board of Trade, is prepared to go along providing more American dollars are invested in film production in Britain.

Met with held with J. Arthur Rank, Sir Henry French and Sir Philip Warner. Johnston was flanked by Edward Chyeffitz, his aide, and F. W. Allport, head of MPAA's London office.


Following the meeting, French and the informal talks proved invaluable but refused to reveal the scope of the discussions. However, there is little doubt that the trio of Britishers favor the quota slash in view of the reduced volume of British film production. Johnston, it is said, urged the boost in the

(Continued on page 22)

See 20th's Skouras, et AL. Getting New Long-Term Contracts a la Zanuck

Twentieth-Fox prez Spyros P. Skouras, vicepre Joseph H. Moskowitz and other company toppers may be handed new, long-term contracts similar to that signed two weeks ago by production vicepre Darryl F. Zanuck. But because their present pacts still have more than two years to run, it's believed that negotiations for any new contract won't get underway until late 1951.

Skouras, Moskowitz and most of the current 20th corporate officers took over in 1942 following the death of Sidney R. Kent, who was prez before he died. Most of the contracts signed by the new officers then were for 10-year periods.



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DAILY VARIETY
(Published in New York)
Daily Variety 1949
315 N. Dearborn, Chicago

PLENTY OF INTEREST BUT NO REAL BIDS FOR SOON-TO-BE DIVORCED THEATRES

Plenty of outside interest is evidenced for the big block of theatres which Paramount and RKO must unload under their Government consent decrees, but the key question—whether hard core is backing the interest—is still looking for an answer. Both theatre departments have been besieged by exhibitors, nontheatrical syndicates, investment brokers and others, for terms and conditions on the hundreds of theatres. But tangible offers are said to be few and scattered.

Exes dickering with those sending out feelers note a particular reluctance when it comes to a showdown. What is being demanded of the theatre chains are formulas which the fundamen can bring back to their clients or co-venturers in "discussion." Few if any of those probing purchase possibilities are offering their idea of a price in cash.

First reaction to the Paramount initiation for bids on its interest in the Butterfield circuit, via newspaper and trade ads, bears out the same phenomenon. Reportedly, large number of inquiries have been received by Par but no tangible offers. Flock of letters and personal interviews seek Par's terms rather than present their own.

RKO's action last week in putting three Cincinnati first-run houses on the block, besides a 25% interest in the Greater Huntington Theatre Corp., follows a string of inquiries which again led to no tangible offers. Moreover, RKO is experiencing a similar reaction to the widely-known fact that it must liquidate its interest in Metropolitan Playhouses, big New York chain in which George P. Skouras, United Artists circuit and RKO partner.

As for Par's Butterfield interest, it has been learned that Butterfield management offered a lower proportionate price for Par's holdings than that of RKO, which it has acquired. With acquisition of the RKO interest, Butterfield management won control of the board. Hence, it does not need Par's holdings to run the show.

Possibly enraging the shortage of hard cash when large groups of houses are thrown on the market, both Warner Bros. and 20th Fox are seeking to interest the effects by quietly offering a number of their houses to private investors. These theatres it is said are part of the number which the two chains will probably be required to divest in order to open closed situations.

Twentieth is proffering some theatres on the Coast where it is strongest. Warners are on the prowl for terms on a number of their Philadelphia Rickettses.

Ask \$1,050,000 Damages In Suit vs. Schine

Buffalo, Oct. 25.

Anti-trust suit for \$1,050,000 in damages was brought this week in the Charles E. Dickinson estate against the Schine Theatres. In U. S. district court at Utica, Dickinson was a former theatre owner in Lockport near here.

Schine companies are charged with monopoly and restraint of trade and with forcing Dickinson, who died in 1933, to relinquish his theatre at a financial loss. Harold I. Schine and John F. Clagett, former U. S. Government attorneys, who were active in the Government's anti-trust prosecution against the Schine chain are associated with Lockport attorneys for the plaintiff.

Other Schine defendants are Schine Theatrical Co. Inc., Schine Circuit, Inc., Schine Lexington Corp., Chesapeake Theatres Corp., Palace-Lockport Corp., Seneca Theatres, Inc., Reliance Theatres, Inc., J. Merv Schine, Louis D. Schine and John A. May of Glenville.

SCHLAIFERS EXPANDING

Charles Schlaifer & Co. ad agency has established a new public service division to handle public relations for such organizations and mental health and hygiene groups, public education, etc.

Mrs. Evelyn Schlaifer, agency vicepres and wife of the president, heads up the new branch.

Vacuous Victory?

If exhibitors were hep students of industry history they would drop their current outcry for a new selling code before victory overtakes them. That is the comment of one distrib exco to the present hue and cry. He claims that every time exhibition won a fight, court or otherwise, it only made their position so much the worse.

They weren't happy when a season's product was sold, mostly at flats, under block-bookings, exco commented. "So they needed the Government into a lawsuit. They won blocks-of-five under the consent decree, which left them so much the worse."

"They got busy and upset the consent decree. Net results were single picture deals. When the case was finally won by the Government, the exhibitors grabbed another victory in the form of competitive selling. That was one more step towards the cellar. When they won their standard code and open competitive bids, they wish they hadn't."

Don Hartman Is Another Exploring Foreign Prod.

Having wrapped up a contractual stint at RKO, producer-writer Don Hartman sailed from New York last week on the Queen Elizabeth on 10-week European junket to explore the possibilities of making pix abroad with frozen assets. He expects to visit France, Italy, Switzerland and England.

Hartman's last RKO chore was "Holiday Affair," which he both produced and directed. Formerly titled "Christmas Gift," it stars Robert Mitchum. His European production plans would be on an independent basis, probably in association with native interests overseas.

NO WRANGLING BY PAR WITH EX-PARDS

In the constant wrangle for product among competing houses in the same key city, Paramount and its erstwhile theatre partners appear to be an exception which may become the rule in future breakups of affiliates and their outside parads. Distribs now report that in no instance are the former-venturers bidding against each other for product once the ties are out.

Instead, Par and its parads have hit upon an equitable split of product in those situations where the two have divided the former-jointly-run Rickettses. Where Par, for instance, took one house and surrendered two, distribs are asked to groove one-third the product to the Paramount theatre two-thirds to the partner. Others are divided, 50-50.

DAVIDSON-GEIGER DEAL OFF; DICKERS OTHERS

David Davidson, author of the 1947 best-seller, "The Steeper Cliff," disclosed this week that he has called off the deal by which Rod Geiger was to have acquired film rights in the novel last June. Davidson claimed that Geiger had failed to make any of the payments called for under the contract.

As a result, Davidson's agents, Ingersoll & Brennan in New York and Irving Lazar in Hollywood, who have held the book off the market since last March because of the Geiger deal, are offering it to other producers. It was a Fiction Book Club and Omnibus selection and is to be launched shortly in a 25c printing by Bantam.

Geiger, ex-GI who was partially responsible for bringing Roberto Rossellini's first pic, "Open City," to this country, is in London, where he recently completed filming "Christ in Concrete." He said he had ordered his Hollywood attorney, Edward Mosk, to make the payments on "Cliff," but Mosk claims he never received any such notification.

N. Y. to L. A.

Robert Ardrey
Ben Bogert
Leon Brandt
Annette Chakin
Harold Conrad
Frank Cooper
Edward Everett Horton
Dorothy Kirslen
Norman Murray
Harry M. Popkin
Gottfried Reinhardt
Ted Russell
Jack Schlaifer
Frank Sinatra
Samuel Stiefel
Franchot Tone
Bill Walters

N. Y. to Europe

Donna Alwood
Mrs. Leo Fuld
John H. Harris
John Hodiak
George J. Schaefer

How MPAA's 'Green Sheet' Rates 'Em

Little-known sidelight of industry public relations is a semi-monthly publication that costs the Motion Picture Assn. of America thousands of dollars yearly, yet frequently raps violently the films of MPAA member companies. The publication, Joint Estimate of Current Motion Pictures—known to thousands of women's club members as "The Green Sheet"—is sent to 7,000 organizations every two weeks.

"The Green Sheet" consists entirely of reviews based on the judgment of eight national groups. Each picture is also given a code classification as to audience type. MPAA community relations department, which got the organizations together, provides the clerical and technical help for preparing the publication and pays for printing and mailing.

Idea of "The Green Sheet" is to head off criticism of the industry by acquainting the clubwomen with type of films to which they might send their families and with those they shouldn't, so that there are no repercussions. Likewise, by having their own reviewers participate, it gives the organizations a sense of being on the inside and thus less likely to make public criticism.

Despite the MPAA sponsorship, the reviews are far from puffed. Oct. 1 issue, for instance, said of Columbia's "Miss Grant Takes Richmond": "This comedy gets off to a good start, but ends in sheerest farce as complications get out of control... there may be those who will question whether or not its farcical qualities compensate for its lack of ethics." United Artists' "Without Honor" was classed as "Unpleasant, domestic melodrama, sordid action, unconvincing, dialog contrived." Warner Bros.' "Under Capricorn": "Divided opinion exists within the committees. Some reviewers find the treatment exaggerated, slow-paced and lacking in Hitchcock's suspense-creating touch; others consider it an absorbing and entertaining tale with sustained interest throughout."

An added gadget, just started this month, is results of "The Wiggle Test"—on pic considered especially suitable for kids. "Wiggle Test" is a preview by moppets which is observed to find how quietly or how impatiently they sit through a film. Here's the reaction on Walt Disney's "Adventures of Ichabod and Mr. Toad": "Although the children enjoyed Mr. Toad, their attention twice dropped down to passive acceptance. The fight with the weasels in Toad Hall elicited the peak of enthusiasm. That many of the children did not understand the narration was shown by their questions to each other during the screening. Active participation and close attention, however, consistently marked the reactions, which never fell below the interest level."

Code classifications used are Adults, Family, Young People (over 12), Children's Programs Recommended (8-12 years) and Children's Programs Acceptable. The participating groups are American Assn. of University Women, American Legion Auxiliary, Children's Film Library Committee, Daughters of the American Revolution, National Federation of Music Clubs, General Federation of Women's Clubs, National Board of Review and Protestant Motion Picture Council.

Distribs Brush Off Gripes Over Sealed Bids With a 'Let-'Em-Sue'

"Let-'em sue and see how far they get," continues to be the attitude of distrib on the swelling demand by exhibitors that the releasing companies make known to losing bidders for product what the successful bid was. Distribs are adamant that they won't disclose winning bids, despite persistent demands by theatremen which were formally echoed by the Pacific Coast Conference of Independent Theatre Owners last week, were approved at the Theatre Owners of America convention in September and which are on the Allied convention agenda currently.

"We'd never get any business done if we revealed the bids," one sales chief declared. "We'd just be engaged night and day in continuous arguments with the losers if we had to justify to them every bid we accept. We are confident that we can justify our choices before any impartial judge, but an exhibitor who has lost a bid can hardly be classified in that category, and we'd be in continuous bickering."

Distribs recognize the suspicion aroused in many exhibs by the fact that winning terms are held confidential. Theatre ops frequently feel there is collusion or dishonest motive influencing the selection of the successful bid. Distribs deny that, of course, declaring there are so many factors, tangible and intangible, that must be taken into consideration in determining a winner that what may look unfair to the exhib completely meets the impartial test which engagement will give the distributor most money.

Distribs are completely mindful of the possibility of suits by exhibs over bids and are even a little surprised that there haven't been a flock of them. What the theatre ops don't realize, they say, is how careful they are in making their selection.

Europe to N. Y.

Mrs. Leslie Banks
Michael Benthal
Linda Christian
Harry Foster
Nicole Francis
Joan Harrison
Joseph S. Hummel
Tyronne Power
Vera Ralston
Sol A. Schwartz
Joseph Vogoda
Herbert J. Yates

L. A. to N. Y.

John Byram
Cyd Chartace
Richard Conte
Philip Dorn
James Edwards
Charles Einfeld
Dale Evans
Colleen Gray
Oakley Haldeman
Russell Holman
Alan Jackson
Conwell Jackson
George Jessel
Abe Lastfogel
Lou Levy
Gene Lockhart
Gordon MacRae
Wally Maher
Toms Martin
Judge David Miller
Ricardo Montalban
Don Morgan
Barry Nelson
Neddemus
Gail Patrick
Milton Pickman
Roy Rogers
Roy Rowland
Edmond Ryan
Marie Sacks
Marion Saunders
Ben Selvin
Louis Simon
Eva K. Stern
John Sturges
Mrs. Julie Stymie
Frank Taylor

Techni Paid From Profits as Boost To Joint Pix Prod.

London, Oct. 25.

A detailed statement on Schroder-Rockefeller & Co.'s plans for financing British film production will probably be made by the investment firm's press, Mord Bogie, upon his return to New York in mid-November. Bogie, who goes to Paris next week prior to sailing for the U. S., said he was unable to comment on the deal pending the finalizing of negotiations.

Meanwhile, discussions are underway to arrange production of three Technicolor pictures at the Paignton studios by Rudolph de Cartier. A payment of \$36,000 to the Technicolor organization to cover final costs of each film is likely to be met by the first earnings of the pix on the American market. Technicolor's remuneration probably will involve deferred payments, and the Bank of England's approval is being sought.

Schroder-Rockefeller outfit, an Anglo-American syndicate, proposes to back both British and American producers in making films in England. All product is to be aimed strictly for the international market and an ultimate goal of perhaps 15-20 features is envisioned. Investment house's step into the film field for the first time was aided by Technicolor's British managing director, Kay Harrison, who acted as liaison.

Dr. Herbert T. Kalms, Technicolor press and general manager who arrived here last week emphasized that his company is not concerned directly with financing production. However, he added, the firm may agree to a measure of deferment on final payments. Kalms remains in Britain for two weeks and plans return visits to England at six-month intervals.

Techni's 28-Wk. Net

Technicolor Inc. reported this week net profit after taxes and other charges, amounting to \$1,768,550 for the first nine months ended last Sept. 30. This compares with \$1,276,900 for corresponding period of 1948. The net profit is equal to \$1.92 per share as against \$1.39 a share a year ago.

Companies showed an estimated net of \$420,030 for the quarter ended last Sept. 30 or 6 1/2c per share.

Metro Signs Pat Williams

Hollywood, Oct. 25.
Pat Williams, "Blackouts" replacement for Marie Wilson, has been signed to a term deal by Metro.

UNCLE SAM BEST POLICEMAN'

TOA Meeting in N.Y. Maps Strategy On Exhibitor-Distrib Showdown

Dept. of Justice is being increasingly viewed by exhibitors as the ultimate key to the current dispute raging over proposed "reforms" to selling practices. With the preliminary barrage laid down by both Theatre Owners of America and Allied groups meeting no encouragement from distributors, the now-avowed intention of TOAers is to go to the Government for relief should the expected fix come from the major companies.

Battle for a new selling code goes into initial skirmishing today (Wed.), when a TOA planning committee meets in New York to set the drive's strategy. Timed simultaneously with National Allied's Minneapolis convention, the double-barrel events are expected to bring a showdown in exhib-distrib relations.

In Minneapolis, Abram F. Myers, Allied board chairman, saw no possibility of his group working with TOA for a standard selling code. Myers told VARIETY that uniform practices had been tried a number of times in the past and consistently declared illegal. "The law is still the same on the subject," he added.

Originally committed to three targets—competitive selling regulations, uniform clearances and an arbitration system—TOAers are (Continued on page 25)

Coast EL Huddle

On Rathvon Films

Hollywood, Oct. 25. Jack Schaffer and his assistant, John Leon, are in from N. Y. for huddles with N. Peter Rathvon on distribution plans for quartet of pix Rathvon financed for Eagle Lion release. Leon Brandt, EL advertising-publicity director, is also in to discuss campaigns.

Rathvon pix are "The Sundowners," "Rupert," "Beloved" and "Destination Moon," latter still to be produced.

Wall St. Sees Big Tax Refund for U

Recent bullish stock activity on the New York exchange in trading Universal's common stock is credited by Wall street insiders to the imminent settlement by U of its big claim for tax refunds from the Federal Government. Word has seeped out to the financial district that the Treasury Dept. has accepted U's claim in principle and is offering a compromise payment of \$2,750,000.

Despite the fact that U will not break into the profit margin at the end of the current fiscal year, price quotes on its stock has been showing a gradual improvement. Belief on the street is that the refund will far outweigh minor operational losses.

U's original refund claim amounted to \$11,000,000. Seeking a rebate on large taxes paid to the revenuers under the excess profits law, U has been pressing for Government action for the past seven years.

Panel of three Treasury officials tendered the \$2,750,000 recently after recognizing the merits of the company's claim. U is still holding out for a payment between \$4,000,000-\$5,000,000 and an adjustment somewhere between the Government's figure and that of the company is expected shortly.

When U's fiscal year ends, Oct. 31, distrib is expected to show a loss of about \$350,000 for the 12-month stretch. Returns in the past month have proved somewhat disappointing and the company is said to be about breaking even at the present time. Originally, it had hoped to overcome the \$775,018 loss reported for the first 39 weeks during its last quarter.

JERSEY ALLIED'S OWN 'WAR' WITH DISTRIBS

While the big national groups, Theatre Owners of America and National Allied, duel with distributors on trade practices, New Jersey Allied has been conducting its own private war. Committee led by Wilbur Snapper, newly-elected Jersey topper, has been making the rounds of exchanges. Allied is demanding "that the misallocation of films be ended and that favoritism in treating with circuits as against independents also cease."

Snapper however, complains that it is almost impossible to straighten these gripes on a local level. After pushing the campaign, he is convinced that only the National groups operating on the top distrib echelon can come up with reforms. "In the main, all we get is the blindest sort of stares," Snapper said.

Jersey Allied is charging distributors with putting pix in the wrong brackets and extracting top income for mediocre product. It also feels that circuits get a better break on terms as evidenced in Jersey in sort of pix which the chains can profitably combine into doublets. At rentals paid by exhibitors, such packaging would be automatic insurance of losses it contends.

THAT'S ALLIED'S 'TOUGH' STANCE

By HERB GOLDEN

Minneapolis, Oct. 25.

High hopes that the picture industry is about to embark on a new era of peace between its various factions were blown skyhigh at the convention of the Allied States Exhibitors Assn. here. The organization hadn't even gone through the amenities of opening its annual conclave yesterday (Monday) before it was evident that the spirit of cooperation, seen at the recent Chicago all-industry conference—and which was hoped might carry over to cement better intramural relations as the first step to improving public relations—was not going to keep Allied's membership from vociferously squawking over what it considered wrongful acts by the majors.

Beefs centered primarily around the charge that the distributors and the large circuits are circumventing the U. S. Supreme Court and other decrees, under which they are supposed to operate. Specifically, the complaints were:

1. The decree's provision against distributors taking a hand in setting admission prices is being circumvented—more or less ingeniously—by various companies. Mentioned in this regard by numerous exhibitors was Columbia on "Jolson Sings Again" and Paramount on forthcoming "Samson and Delilah," both of which, in one way or another, were forcing theatre ops to up admission scales.

2. Competitive bidding was being forced on exhibs despite the Supreme Court order against it. It was admitted, however, that the statutory court, to which the Supreme Court referred back the in-

(Continued on page 22)

Sullivan Hits Excise Taxes at Tri-State Parley of Exhibitors

Memphis, Oct. 25.

Gael Sullivan, Theatre Owners of America exec. v.p., who addressed the 40th annual Motion Picture Owners of the tri-state area here last week (19), put in a loud beef on the excise taxes on admissions. He was the top speaker at a four-day pos-conv here of theatre operators and owners from Arkansas, Mississippi and Tennessee.

"Movies are the greatest medium of mass entertainment in the nation," Sullivan lashed out in his opening remarks. "They take in 76% of the amusement dollar spent and they show to 96,000,000 patrons weekly. They render a service to the great mass of people and the excise taxes they have to pay are unfair. He further described the Federal tax on film tickets as "burdensome and discriminatory."

Leon J. Bamberger, exhibitor relations director for RKO, also spoke and urged the theatre execs to place emphasis upon the building of "good will."

The tri-state group also voted during the session to admit membership to owners of theatres east of the Tennessee river.

Harmon's Blast

Francis S. Harmon, vicepres. of the Motion Picture Assn. of America, told the tri-state pos-conv that the picture industry is going to "fight the Curley censorship case to the finish."

The MPAA exec told a group of some 300 that his organization will see the "Curley" case "through even if it means taking the issue of political censorship to the Supreme Court."

Harmon said "Our association joined with the producer and distributor of the feature picture, 'Curley,' in a suit against the Memphis censor, Lloyd T. Harford, because we regarded his action as arbitrary and unreasonable."

The suit now is pending before the Tennessee supreme court in Knoxville.

Allied Split Over Industry P.R. But Plan Squeezes by On 'One-Year Trial'

Minneapolis, Oct. 25.

Stamping for Par Gets Wilcoxon Into N.Y. Hosp

Lecture tour of film actor Henry Wilcoxon on behalf of Paramount's "Samson and Delilah" may be called off depending on medical word expected tomorrow (Wed.). Wilcoxon is a patient at the French hospital, N. Y., following a series of 276 lectures in 14 cities. His tour had 17 more cities to go.

Convalescent after recovering from virus pneumonia several months ago, Wilcoxon's condition is said to be aggravated from the hard platform drive which he has been staging. Series of medical tests are currently being made.

Justman's 25 Pix May Go Via UA

Hollywood, Oct. 25.

Joe Justman of the Motion Picture Center, has been in N. Y. the past several weeks negotiating a deal whereby 25 pix will be made during three years at his studio. Package was discussed by the UA board at special Friday (21) meeting, with Mary Pickford attending.

Justman is lining up a group of loan brokers who will provide 75% of the financing with producers furnishing remainder. Films are budgeted at \$600,000 each. Deal provides UA approve producer, director and cast. Justman will also make an effort to change name of his MPC to UA studios.

Lot would charge 17 1/2% production overhead. A group of textile men here are figured to participate in financing, possibly also Harry Popkin and his associate Louis Rosen. Justman has also talked with Walter Heller of Chicago, on participation.

Factors will be given secondary guarantee of half the 75% they put up for fulfillment of obligation to pay their loan back as first money on these pix. UA would take only 25% for distribution until factors have been paid back then up its fee to 30.35%. UA the factors and Justman would participate in profits.

Grad Sears comes here to confer with prospective indie producers as soon as papers are completed. Justman returns to the Coast next week.

SAPOLIOED 'OUTLAW' NOW GETS MPAA SEAL

Howard Hughes' "The Outlaw" finally won its way into the clear this week after being the storm center of a series of court battles which kept the film out of a large block of U. S. theatres for the past three years. Final hurdle was passed when the Motion Picture Assn. of America's Production Code Administration returned the pic's seal after okaying the film in its present form. "Outlaw" recently obtained a "B" rating, objectionable in part from the Lesson of Decency bettering its previous "C" bracket.

"Outlaw" is being readied by RKO for early release. It came to the company when Hughes bought in as controlling stockholder. Tactful negotiations by Ned E. Depinet, RKO president, is credited with unblocking the film.

Besides partial editing of the film itself for L. D. greenlighting, RKO has scrubbed "Outlaw" ad material to win back its PCA seal. New ads have been submitted to the MPAA and have its approval. Whether Hughes will now drop his \$7,000,000 anti-trust action against MPAA, which arose out of the "Outlaw" dispute, is not certain but is thought more than likely.

Film was also a cause celebre in a hassle that raged with the New York board of censors.

All-industry public relations program, drawn up in Chicago, came within a hair's breadth of being completely upset at the Allied States exhib association convention here. With Allied approval of project the last required, under the unanimity rule adopted by the nine organizations participating in Chicago, it was only on last-minute compromise that the Association's board agreed to go along on "one-year trial basis."

Pub relations issue developed into an extremely bitter fight within the directorate when a strong faction reportedly spearheaded by Sidney Samuelson, head of Allied's Eastern Pennsylvania unit, registered opposition. This caused tremendous heat within a committee of seven which represented Allied in Chicago and which brought back a report recommending the organization's acceptance of program "with reservations."

Position of the committee was that it had been in on sessions at which the program was drawn up and so was in much better position to know what the score was. Its members resented opposition from the board members who had only second-hand knowledge of the situation and objected only on a general basis that the indie ex-

(Continued on page 26)

Lighter Yankee Fare Desired in Europe, Sez Power on Return

Tyrone Power, just returned from 17 months in Europe, declared in New York Monday (24) that most foreign countries would rather have American musicals and lighter pictures than the films with heavier themes produced abroad. Demand by the American has probably prevents Hollywood from taking the same time and effort with pictures as that taken by foreign producers, he said.

While abroad, Power completed two films for 20th-Fox—"Prince of Foxes," filmed entirely in Italy, and "Black Rose," filmed in Technicolor in England and North Africa. He averred Italy production conditions compare favorably with those in the U. S., but suffer from a dearth of technical facilities. With a number of Yankee pictures having been turned out in Italy during the last several years, Power said Italian producers might resent the way Americans have lifted the general wage scale of film workers, but added that the workers, of course, are all in favor of more U. S. production there.

Star, who arrived in N. Y. Monday with his wife, Linda Christian, plans to remain in the east two weeks for a series of radio shows to hallyhoo "Foxes" before returning to Hollywood.

Dorfmann Has 2 More H'wood-B'way Casts Set

At least two more films combining Broadway legit and Hollywood names are planned for production in New York within the next year by Edmund L. Dorfmann, indie producer, following completion of his first "Guilty Bystander" last week. Dorfmann, erstwhile production head for United World Films, has set financing for a total of six pix within the next three years with a total budget of \$1,000,000. He is backed by a syndicate which bankrolled "Bystander."

One of two of the pix according to Dorfmann will be made in England with French pounds. Two are planned for Hollywood. His initial project will start in N. Y. shortly after the first of the year.

Reunited set for Film Classics' release, co-stars Zachary Scott and Faye Emerson. Other Broadway names include Mary Boland, Sam Levene, J. Edward Bromberg and Kay Medford.

100G False Arrest Suit Up vs. Par, Others

Chicago, Oct. 25.

Paramount, its Chi exchange manager J. Harold Stevens, Ass't District Attorney Edward Johnson and FBI agent Hugh F. Gordon go to bat tomorrow (Wed.) before Chi Federal Judge Michael Igne in a \$100,000 false arrest and malicious prosecution suit.

Whole thing started it seems when a stranger walked into the Paramount exchange three years ago and asked the branch manager if the company wanted to buy a print of Bing Crosby's "Going My Way." When the company reported the strange goings-on, FBI intervened and the stranger, with the can of film under his arm, was arrested in the exchange.

Thereafter, FBI through a mixup failed to show up at the criminal hearing and the defendant, Charles Fine, was absolved. Claiming that he obtained the print in a lawful manner, Fine is demanding the \$100,000 bail. He will tell how he got the print when the case gets going.

Small's 'Black Magic' (UA) Into N.Y. Indie Dates, Following Loew's Tiff, May Be Test of a Hybrid '3d Circuit'

Columbia became the victim last week of the battle between United Artists and Loew's which is resulting in the circuit by-passing booking of Edward Small's "Black Magic." UA is for sending its film into about 100 day-and-date indie engagements in the metropolitan area in place of the Loew's booking.

Unfortunately for Columbia, its "Undercover Man" was slated to go into the indie houses at the time for which "Black Magic" has been dated, with its "Doolins of Oklahoma" as the lower-rung. The indie chains in New York split their weeks between the two coming off the Loew's circuit and those coming off of RKO. Col picture's availability, following its RKO circuit date is Nov. 8, the day the UA film is going in.

Columbia is plenty burned at what it considers the fast shuffle it is getting from the indie, but there's not much that can be done about it. A few are arranging to split the time between the two films, but this will make up very little for the heavy nick Columbia will suffer by the loss of playing time. It is a particularly tough booking to lose—and a nice one for UA to get—since it includes two holidays—Election and Armistice Day.

Small authorized UA to skip the Loew's circuit and accept the orthodox booking after protracted haggling with the chain. It refused to give "Magic" top billing for the long end of the week (the five-day split) but suggested it would find another pic with which the Orson Welles star could get co-billing. That was agreeable to Small. However, Loew's kept pushing the date back, with the explanation it could find no suitable co-feature. Producer's sales chief, Harry Kinsley, refused to accept a lower-half booking, and in the ensuing battle it was decided to give the pic to the indies.

Play Four Indie Chains
Film will play on the combined Skouras, Century, Brandt and Randorff circuits. Associate feature will be another UA pic, "The Great Dan Patch," making it a UA package deal.

There's great interest in the trade in the booking, and the re-

AGENT-PROD. FELDMAN REGISTERS 31 TITLES

Step-up in his own production activity by agent Charles K. Feldman is indicated by the flock of picture labels to which he has staked claims with the Motion Picture Assn. of America title registration bureau in the past few weeks. Feldman recently signed an agreement with the bureau and within a matter of days registered 31 titles. Each signatory is allowed a maximum of 100.

Most of the tags registered by the 100'er are for originals. Also included, however, are a number of published yarns and plays, including "Emily" by Robert Harris and John Colton; "Fiddler in Paris" by Robert Nathan; "Glass Menagerie" (now in production by Feldman and Warner Bros.); by Tennessee Williams; "The Lonely Sinner" by Victor Wolfson; "The Shadow" by Ben Hecht; "The Silver Whistle" by Robert E. McElroy; "Tender Mercy" by Leonard Kaufman; and "The Wayward Boy" by John Steinbeck.

Last week the Artists Managers Guild and the Screen Actors Guild signed a new 10-year pact in Hollywood aimed at agents going into picture package production deals. Feldman's sundry setups were very much in mind, and it was understood that existing pacts would have to be subject to individual SAG discussion and approval.

SCULLY'S N.O. TALK

William A. Scully, Universal's distribution veeper, will be chief guest speaker at the annual convention of Allied Theatre Owners of the Gulf States. Scully's appearance will be at the banquet which closes the convale.

Meet is set for the Jung hotel, New Orleans, Dec. 6-7.

Raisin' Plenty Dickens

Producer Edward Small appeared last week to be reading Charles Dickens. He laid claim via the Motion Picture Assn. of America to the titles of two of the English novelist's classics, but is far down the list for priority to them.

Small registered "Pickwick Papers" and "Dombey and Son." Priority on the former is held by RKO, followed by David O. Selznick Metro, Walt Disney and Samuel Goldwyn. Selznick holds priority on "Dombey" followed by J. Arthur Rank.

U Also Upping Its Release Sked

Universal has joined the ranks of major companies which have recently expanded their releasing activities by announcing a program of 18 piz for distribution during the next six months. Slate represents a substantial 25% boost over the previous year's schedule when 29 films were released over the 12-month period. William A. Scully, U's vice-presy over sales, said it was the company's most ambitious program in years.

Roster of 18 piz will comprise 13 made in Universal-International studios in Hollywood, plus four from J. Arthur Rank's combine and a single pic from Australia. Of the Hollywood films, all but one are already completed. The releasing plans were set on the Coast late last week as result of huddles between Scully and studio execs.

Honor Sid Grauman

Hollywood, Oct. 25

Film notables and civic biggies will return to pay tribute to Sid Grauman at a testimonial dinner to be tossed in his honor Thursday night (27) by the Hollywood chamber of commerce.

Arrangements committee consists of Jack L. Warner, Al Jolson, Jimmy Durante, Charles P. Skouras, Samuel Goldwyn, Leo Carrillo, Darryl F. Zanuck, Mack Sennett, Harry Brand, Harry Cohn and John Kingsley.

Amalgam of Several Pic Unions Sought by Eastern SPG Faction

Following settlement of the year-long homeoffice white-collar dispute over last weekend, a movement has been launched to amalgamate several of the unions in the motion picture field. Project, initiated by a group within the eastern Screen Publicists Guild, aims to establish an overall body, similar to the setup of the Associated Actors and Artistes of America among the talent unions.

Felers have gone out to the Coast sections of the Screen Directors Guild and Screen Writers Guild to find out their reaction. It's felt that if both these guilds swing their influence behind the project, the road to unifying all indie unions on both coasts would be facilitated greatly. Pushers of the idea intend to bypass the craft unions organized under the aegis of the International Alliance of Theatrical Stage Employees.

Movement is an indirect result of the controversy between what are described as the right and left wings within the CIO. With a split looming at the CIO's convention in Cleveland, homeoffice white-collarists don't want to be caught in the middle. Both SPG and Screen Office & Professional Employees Guild are affiliated with the United Office & Professional

Gottlieb's Talent Hunt

Hollywood, Oct. 25.

Producer Alex Gottlieb is launching a talent scout expedition for four gals to play featured roles in an upcoming musical, "Two Tickets For Broadway," which he's making for RKO. Ken Englund is the scripter.

Search for the new faces will be made on a national scale in line with advance promotion on the film.

Burstyn-Mayer Split, Former to Operate Co., Mayer Maybe to ECA

Longstanding partnership of Joseph Burstyn and Arthur L. Mayer, a.k. distrib. of foreign piz in the U. S., has been ended. Burstyn will henceforth go it alone in the company after purchasing Mayer's stock interest. Duo have been pards in various enterprises since 1935.

Mayer, it is understood, may move into the Economic Cooperation Administration as an overseas official should current negotiations end in agreement. Filmita is also said to be considering a new entry into exhibition via acquisition of theatres. He formerly operated the Rialto N. Y. as part of his partnership stint with Burstyn.

Prior operations of Burstyn-Mayer were highly lucrative. Company pioneered in postwar release of foreign films with the big grooming of "Open City" and "Paisan," both Italian-language piz. Unit also distributed the American-made "The Quiet One." Burstyn has a number of Italian and German films for announced release within the next couple of weeks.

Mayer recently completed a leave of absence from the company. He took time off to serve as head of the U. S. Army's film division in Germany.

BUZZ MEREDITH'S NEXT MIRACLE IS TO COLLECT

Miracle Productions, Inc. failed to compensate him fully for his acting services. Burgess Meredith is charging in a N. Y. supreme court suit to collect \$12,500 from the producing firm. Action came to light yesterday (Tues.) when the actor moved to examine Miracle prez Benedict Bogeaus before trial.

Meredith's affidavit states that he entered into an agreement with Miracle Productions in July, 1948, which called for him to do a series of episodes for the defendant. While he completed five episodes, the actor charges he was only paid for four.

Answering the suit, Miracle made a general denial of all the allegations and points out that Meredith received \$50,000 for his work in "A Miracle Can Happen." Pictures was released by United Artists.

'Hamlet' and 'Samson,' Like 'Jolson,' At Upped Prices Again Riles Exhibs

Choose Your Weapons

Art Buchwald, film critic for the N. Y. Herald Tribune (Paris edition), and Walter Wanger were UP'd as dueling—French style—with swords. The producer attacked the film critic by name, because of his pan on "Joan of Arc." Buchwald, in turn, cracked, "I don't think an American film critic in Europe should be an apologist for bad American films."

Not mentioned in the UP story is that Buchwald is also part-time VARIETY mugg in Paris. Anybody knowing Walter and Art realizes nobody can get bruised by beating each other with credit sheets at 30 paces.

In its general release engagements which got a starter last week when the Fox-West Coast chain booked the pic into its entire circuit, J. Arthur Rank's "Hamlet" will play at advanced admissions. Addition of the Shakespeare classic to the list indicates that the 1949-50 season will have another round of tilted-scale piz at least equalling in number that of previous years. Upped prices are already being sought for Columbia's "Jolson Sings Again" while Paramount will urge a boost for its "Samson and Delilah."

New cycle of upped scales is touching off the usual chain of explosions from exhib circles. Allied groups have already been heard from in the guise of a plea by William Ainsworth, unit's prez, aimed particularly at Col in which the film is praised while the distrib was asked to keep down the scale. In that instance, Ainsworth argued that public relations could be furthered if a maximum number of patrons could see "Jolson" at un-hiked admission levels.

Theatre Owners of America joined the fray this week when Gael Sullivan, exec director, came out against the distrib move. Sullivan declared: "It is economically unsound for a distributor to set terms so high as to force admission prices upwards. No distributor should do indirectly what it is unsound and illegal to do directly."

Outside the New York area, "Hamlet" will be playing at \$1.20 top. On that basis, film goes into a large number of New Jersey houses in November. Charles P. Skouras, National Theatres head, has also agreed to play the film at the upped admission.

In New York, the British import is still playing at the Park Avenue theatre at a \$2.40 top. Film will continue tenaning the house until the end of the year. Meanwhile, Universal is looking around for a Broadway theatre for a moveover when "Hamlet" leaves the Park Avenue. Company would like to find a theatre similar to the Bijou which has been doing strong biz with "The Red Shoes," another Rank offering.

U is ready to risk the loss of an RKO or Loew's booking in New York if it can find a suitable theatre. Both circuits have a rule against moveovers which might be exercised against "Hamlet." It is questionable whether the rule would be followed since the film would continue playing at \$2.40 top.

WB PITCH TO UP CHURCH 'C' RATING ON 'FOREST'

Hollywood, Oct. 25.

Following the "condemned" rating pinned on "Beyond the Forest" by the National Legion of Decency last week, Warner Bros. studio execs are making moves to lift the film out of the "C" classification through a compromise with Catholic Church. It's understood arrangements are being made for screening the pic before Legion officials with the aim of deleting objectionable sequences. Although the pic premed at the New York Strand last week, WB hopes to expunge the "C" rating before general release to neighborhood theatres, where Legion bans have proved effective at the b.o.

Terms of the Legion's condemnation of the Bette Davis starrer didn't leave much room for a switch in its attitude. With no sequences singled out, the rap was general and based on "the sordid story it tells" with the "subject material considered morally dangerous." Legion concluded its sweeping criticism with a statement that "the film lacks sufficient moral compensation for the evils portrayed."

Tone's N.Y. Preview

Franchot Tone planes back to the Coast today (Wed.) after a week's visit east. Purpose of trip to N. Y., was primarily to catch a special preview of his "Man on the Eiffel Tower," held in New Rochelle, N. Y. Thursday (20). He co-produced the pic with Irving Allen.

Sam Dembow, Jr. has been named N. Y. sales representative of the film, which is being released by RKO.

Allied Blasts 'Jolson' Terms

Minneapolis, Oct. 25.

National Allied today (Tues.) staged a revolt against charged attempts of majors, particularly Columbia, to boost admission prices and signalled an intention to dump the matter in the lap of the Dept. of Justice. Action by Allied at its national convention followed a wire of protest to Abraham Montague, distribution veeper of Col, which demanded his affirm or denial of that charge in reference to "Jolson Sings Again." Up to late this (Tues.) afternoon, no reply had come from Montague.

Crux of the wire read: "We are advised by a number of exhibitors that 'Jolson Sings Again' is being sold or offered for sale at a rental of 60% which automatically requires increased admission prices or that you require a guaranteed increased fixed admission price as a condition of bidding for this picture." Before adopting a resolution, wire said, Allied was giving Montague an opportunity to answer.

"Columbia's h.o. disclosed that Montague is on the Coast and that it is not likely that the wire reached him in time. Allied, almost certainly, sent the demand to the New York office."

Windup clause in the Allied resolution declared: "This convention hereby goes on record as entirely opposed to any dictation whatsoever by any film company in the matter of admission prices and specifically requests its directors and officers to collect, if possible, legal evidence concerning this movement to file such evidence with the U. S. Attorney General and request prompt action."

Resolution was passed unanimously after a flock of exhibs blasted at Columbia. John M. Wolfberg of Colorado Allied declared his willingness to sign an affidavit that Columbia's Denver

23G Walter Reade Suit Looks Like a Lotta Air

A \$23,000 suit against New York exhibitor Henry Brown, filed in N. Y. supreme court by Walter Reade Theatres, was dismissed by Judge Edgar J. Nathan last week. Action followed the failure of Air Control, Inc., of New Jersey, to complete installation of an air-conditioning unit in Reade's Community theatre, Morristown, N. J.

Brown was named defendant in the suit as result of having been assigned Air Control's contract with Reade, giving him claim to all the coin due under the contract. The Reade suit charged that the cost of completing the unfinished work was \$23,000.

ACQUIRES AFRICAN PIC

Filmed in Africa, the tentatively titled "Wild Rapture" has been acquired for U. S. showing by Jack Reiger of Trinity Pictures. Complete with native cast, music and dances, the film shot on 35m, runs about 80 minutes. It is currently being edited and dubbed with a running narration.

Musical score and conducting is by Bernardo Segall.

THE SNAKE PIT
YELLOW SKY
A LETTER TO THREE WIVES
DOWN TO THE SEA IN SHIPS
MOTHER IS A FRESHMAN
CANADIAN PACIFIC
MR. BELVEDERE GOES TO COLLEGE
IT HAPPENS EVERY SPRING
HOUSE OF STRANGERS
YOU'RE MY EVERYTHING
SLATTERY'S HURRICANE
COME TO THE STABLE
I WAS A MALE WAR BRIDE
THIEVES HIGHWAY
FATHER WAS A FULLBACK

... and now I've seen your future...



**AND
IT'S
EVEN
GREATER!**

the product tells the story



NOVEMBER



EVERYBODY DOES IT

Starring PAUL DOUGLAS • LINDA DARNELL • CELESTE HOLM
CHARLES COBURN • Directed by
EDMUND GOULDING • Produced
by NUNNALLY JOHNSON

*Douglas sings in the
"Movie of the Week!" — LIFE*
*"One of the year's top
comedies." — THE INDEPENDENT*



OH, YOU BEAUTIFUL DOLL

Color by TECHNICOLOR

Starring JUNE HAVER • MARK STEVENS with S. Z. "Cuddles" Sakall
Directed by JOHN M. STAHL
Produced by GEORGE JESSEL

*"The top of 20th's all-time
hit parade." — says DAILY VARIETY*
*And it's your special
Thanksgiving Holiday date!*



DECEMBER



FIGHTING MAN OF THE PLAINS

Starring RANDOLPH SCOTT with BILL WILLIAMS • VICTORY JORY • JANE NIGH • Produced by NAT HOLT
Directed by EDWIN L. MARIN
A Nat Holt Production

*The full color and sweep of
the old West captured in
glorious color! This one will
bring 'em in — in droves!*

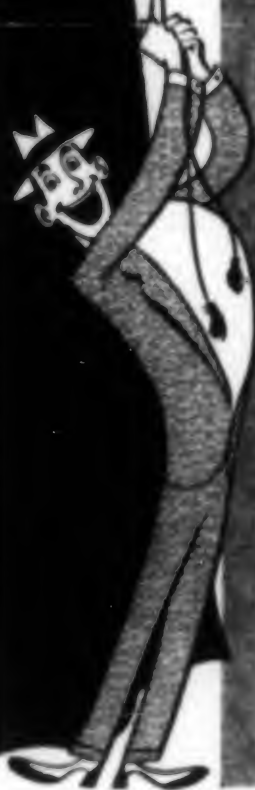


Samuel Shellabarger's

PRINCE OF FOXES

A Cast of 50,000 Starring
TYRONE POWER • ORSON WELLES
WANDA HENDRIX • Dir. by HENRY KING • Prod. by SOL C. SIEGEL

**\$300,000 NATIONAL MAG-
AZINE CAMPAIGN KEYS
THIS AS YOUR BIG HOLI-
DAY SHOW! BOOK IT NOW!**





DANCING IN THE DARK

Color by TECHNICOLOR

Starring WILLIAM POWELL • MARK STEVENS • BETSY DRAKE • Directed by IRVING REIS • Produced by GEORGE JESSEL • Lyrics and Music by Howard Dietz & Arthur Schwartz

So gay, so young and romantic you'll be dancing on clouds. It's a love of a picture! Love that business!



WHIRLPOOL

Starring GENE TIERNEY • RICHARD CONTE • JOSE FERRER • CHARLES BICKFORD • Produced and Directed by OTTO PREMINGER

Advance word hails this one as having all the mystery and movie magic of the memorable "Laura".



OH, DOCTOR!

Starring DOROTHY McGUIRE WILLIAM LUNDIGAN • June Havoc Directed by CLAUDE BINYON Produced by FRED KOHLMAR

Dorothy McGuire's best since "Claudia" — Another of those "Sitting Pretty" unusual comedy romances!



Darryl F. Zanuck presents

TWELVE O'CLOCK HIGH

Starring GREGORY PECK with Hugh Marlowe • Gary Merrill • Millard Mitchell • Produced by DARRYL F. ZANUCK • Directed by HENRY KING

High mark in entertainment! One of the all-time big ones in scope, action, story. Peck is superb!



Keep Going...

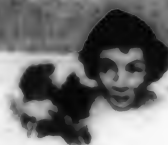


WABASH AVENUE

Color by TECHNICOLOR

Starring BETTY GRABLE • VICTOR MATURE • PHIL HARRIS • Directed by HENRY KOSTER • Produced by WILLIAM PERLBERG

It's Grable at her grandest — in the great tradition of her biggest musical hits!



Darryl F. Zanuck presents

THREE CAME HOME

Starring CLAUDETTE COLBERT with Patric Knowles • Florence Desmond
Directed by JEAN NEGULESCO
Produced by NUNNALLY JOHNSON

Previewers salute another Zanuck masterpiece! One woman's personal story, told the way it happened!



**NOW AVAILABLE FOR SELECTED
PRE-RELEASE ENGAGEMENTS**

Pinky

Starring JEANNE CRAIN • ETHEL BARRYMORE • ETHEL WATERS • WILLIAM LUNDIGAN • Produced by DARRYL F. ZANUCK • Directed by ELIA KAZAN
Screen Play by Philip Dunne and Dudley Nichols • Based on a Novel by Cid Ricketts Sumner

One of the greatest Box-office attractions of all time!

THAT'S WHY EVERYBODY'S SAYING...

There's No Business Like **20** Business!

CENTURY-FOX

See Suit Inevitable to Liquidate RKO-Reads New Jersey Partnership

Fruitless negotiations between Malcolm Kingsberg, head of the RKO circuit, and Walter Reade, his partner in 11 New Jersey houses, exploded this week into a flareup of tempers in which uncompromising references were exchanged. As a suit to determine the liquidation of the partnership became inevitable, Reade declared that he would be in court to test his rights as soon as the RKO decree deadline for liquidation expired.

Kingsberg cracked back with the declaration: "I'd rather deal with any court than the impossible Mr. Reade. He is a professional litigator who seems to enjoy being in the courts."

While the two contestants sparred verbally, RKO prepared to ask for an extension of time to handle both the Reade situation and others in which it has been unable to unload its theatre interests. Although the RKO reorganization involving divestment of theatres has been postponed to May 8, original Nov. 8 deadline still stands on partnerships.

Whether Reade's avowed intention of bringing suit Nov. 9 would hold true if the Federal court agrees to delay the time limit was not known. RKO, for its part, indicated it had no intention of bringing in Reade as a party to its application for a postponement. Rather, it would seek Dept. of Justice approval before making the move.

Book Value Question

Reade's feud with RKO centers around a clause in their partnership deal which the major claims is dead, while Reade holds to the opposite. This clause gives the Jersey theatre owner the right to buy RKO's interest at the book value if the latter seeks to sell. Against the \$600,000 book value, actual worth of the RKO interest is in the vicinity of \$150,000. That is the price which RKO has asked for its 50% interest, while countering with an offer to buy the Reade holdings at the same figure.

Dispute dates back a number of years in which the two have jostled continuously in the courts. As result of the litigation, a management clause in the partnership contract was declared illegal, since it divested directors of their discretionary powers. In so ruling, N. Y. court of appeals denied a Reade application, without opinion, for a clarification of the decision which would determine that other clauses in the agreement, including the Reade book value option, were still valid. Hence, the legal question remains clouded.

KRUMM ANOTHER TO RETURN TO SELZNICK

Return of Henry Krumm as Selznick Releasing Organization sales chief in the southeastern territory a couple of weeks ago marks the re-affiliation with SRO of all but one of the reps who participated in a wholesale moveover to Motion Picture Sales Corp. six months ago. Four SRO men at that time answered the call of profits-participation that the Neil Agnew-Charles Casanave outfit held out to them.

The only one who hasn't left MPSC to come back to the straight salary offered by SRO is Sam Horowitz in the Chicago territory. Harry Mandell is current Selznick rep there. Others who left SRO and returned are Edward Fontaine in Washington and Al Delcambre in the southwest, headquarters in Dallas. Krumm headquarters in New Orleans.

MPSC, in setting up its organization after Agnew pulled out of SRO, offered drawing accounts against percentage. MPSC, however, has had very little product, none of it of important grossing potential, so that the percentage payments to the sales reps have been disappointing to them.

COL. DIRECTORS SWITCH

Hollywood, Oct. 25. Columbia made a switch in directors for the Harry Joe Brown production, "The Fortunes of Captain Blood," based on the Rafael Sabatini character. Gordon Douglas will handle "Blood" while Bruce Humphreys shifts to another Columbia film.

Navy in Contracts For UA Pictures

Washington, Oct. 25.

The Navy yesterday (24) announced a contract with United Artists for films to cost about \$160,000. Deal includes the rental of 19 black and white features, one tinted, four black and white one-reel shorts, eight color shorts, four black and white two-reel shorts and one color two-reel.

Pix are to be shown during the next year at Navy installations. This is the routine type of contract which the armed forces make with the picture companies each year. Navy also parted RCA, Philco, Western Electric and Collins Radio for services by electronics field engineers and for electronic spare parts.

100% Indie Prod. Too Risky—Small; May Set Col. Deal

Hollywood, Oct. 25.

Edward Small is understood likely to leave—temporarily, at least—the field of purely independent production in which he has engaged for many years. He plans switching over to a semi-autonomous type of picture making for major studios which will put up the coin for production. This would be similar to his deals during the past few years with Columbia on "The Fuller Brush Man" and "Walk a Crooked Mile."

Yet producer feels that the current period of high costs and relatively uncertain income are too hazardous for the straight indie. He doesn't want to chance his coin in the market particularly after the heavy loss he is absorbing on "Black Magic" and despite his string of previous successes.

Small believes that the only key to indie financial stability currently is to make a series of at least six pictures a year so that the law of averages can work in good ones compensating for the flops. But with financing difficult to come by, he'd rather avoid the headaches of setting up such a program.

His plan therefore, is to concentrate solely on using the risk coin of major studios rather than his own. In return, of course, they get 50% of the income. In addition to their distribution fees, Small's contribution will be production supervision and a package including the story and possibly a star.

Producer now is known to be negotiating with several companies for this type deal and may well land up at Columbia. They both made considerable money through this arrangement on "The Fuller Brush Man." Small's departure from the pure indie field will primarily be a blow at United Artists, which has handled his product but is not in position to finance him as would be Columbia.

Spike Jones Signed For Sherman Oater

Hollywood, Oct. 25.

Spike Jones band has been linked by Harry Sherman for western comedy, "Really, Mr. Greeley," by Teddy Sherman and Rudolph Ising. Writers are conferring with Jones at Houston now, returning here Nov. 8.

2 More Art Pix for N.Y.

C. & B. Films, headed by Salvatore Casolare and Salvatore Biliotti, has acquired "Diffusion," an Italian film based on the classic French play by Corneille and Grange. It opens at the Giglio theatre, N. Y., Friday (28).

Another new foreign film import is "The Facts of Love," which Oxford Films, Inc. is distributing in the U. S. Produced and written by Muriel and Sydney Box, the British entry preems at the Embassy, N. Y. Saturday (29).

Dumas Marches On

Alexandre Dumas, 19th Century French author whose works have been a consistent source of film material, may be mined once again for a series of pix. Universal is said to be considering one or more Dumas-derived features if the rights can be cleared in France.

Company has registered with the Motion Picture Assn. of America the following Dumas titles: "The Return of the Musketeers," "The War of Women," "The Vicomte of Bragelonne," "20 Years After" and "The 45 Guardsmen." Films would be shot in Hollywood.

Sue Col. for 300C For 'Producing Bad Pic of Twain Yarn'

Hollywood, Oct. 25.

Charge that Columbia made Mark Twain's "celebrated jumping frog of Calaveras County" into such a bad picture that its value has been depreciated and income from other Twain works has been hurt is basis for \$300,000 suit tossed at studio here Monday (24).

This action, alleging that Columbia "defamed and mutilated" a public domain literary property was brought by Thomas G. Chamberlain and Central Hanover Bank & Trust Co., trustees of the Twain estate, and Clara Samoussoud, Twain's daughter and sole heir.

Complaint agrees that public domain status of "Frog" makes filming it permissible, but that poor reproduction of it hurts other copyrighted Twain works. Col. picture was called "The Best Man Wins."

Damages to name, reputation and property rights of Twain was set at \$150,000 in suit, with similar sum being asked for deprecating other Twain works. Injunction against exhibition of picture is asked.

Story, complaint contends, "has been known and recognized by the reading public as an outstanding example of the literary style, wit, humor, talents and ability" of Twain, while the "motion picture tells a very common, ordinary, and what is commonly characterized in the motion picture industry as 'corny' love story."

YOUNGSTINE NEW PREZ OF EASTERN PIX ADMEN

Max Youngstein, Paramount publicity-advertising chief, was unanimously elected chairman last week of the eastern publicity-advertising directors committee of the Motion Picture Assn. of America. He succeeds Warner Bros. pub-ad chief Mort Blumenstock, who has served for the past nine months. Chairmanship generally rotates among the members each six months.

Youngstein's election took place at a luncheon session last Thursday (20) at which the pub-ad men discussed at length the problem of insuring trade papers that their reviews of films will run before those by any other medium. Mechanics were also set up for approving joint advertising by the companies in year books and other charitable and fraternal publications.

Paal Delays Filming 'Tale of Five Cities'

Hollywood, Oct. 25.

Alexander Paal is due back here in December from London with a print of "A Tale of Five Cities," which he is producing in England with Bonar Colleano as the star. Paal was expected here earlier, but production was held up due to Colleano costarring with Vivien Leigh in "Streetcar Named Desire." Shooting on the film resumes Nov. 14.

Picture has Colleano playing an American newspaperman and ex-GI who visits five European capitals where he had girls. Berlin, Rome, Paris, Vienna and London. Each sequence has a different director with Wolfgang Staudte directing the German episode, E. E. Reinert directing the French one, Romolo Marcellini directing in Rome and Gera von Criffra in Vienna.

No release has been set on the film yet. Associated with Paal are Maurice J. Wilson, managing director of Granc National Pictures, London, and Boris Morros.

Majors Point to Court Victories That They're Now Operating 'Clean'

Documentary Theatre Starts Up in New York

Filling in the gap caused by decline of foreign language films, a new experiment in art house policy, the World Documentary Theatre, began operations yesterday (Tues.) in the auditorium of the Barbizon Plaza hotel, N. Y. New theatre, headed by Robert Gurney, will be an exclusive showcase for factual pix and short features produced by documentarians in the U. S. and abroad. Theatre will operate on a parttime basis with only a few showings a month.

World Documentary Theatre is similar in format to Cinema 16, which also specializes in unusual non-commercial films. Latter outfit, however, is continuing to operate on a private subscription basis which permits screening of features that have failed to pass the N. Y. state censorship board. World Documentary will have public showings, with accent on shorts sponsored by governments within the United Nations.

Par to Buy Out Wilby-Kinney's 142 Theatres

Atlanta, Oct. 25.

Deal is in the works for Paramount to acquire outright the 142 theatres of the Wilby-Kinney circuit, Robert Wilby, Par's theatre partner here confirmed. No agreement for the transfer of the giant chain has yet been reached. Wilby said, but he conceded that talks aiming at the sale were well along and that the parties "are pretty close to an agreement." Should the deal be inked, it would mean the payment of a large sum of cash to the Wilby-Kinney combo.

Under Par's consent decree, the United Paramount circuit would not be able to retain all the houses. Some of these would be sold, but a large number would remain in the hands of the newly-birthed chain.

Wilby also disclosed that the deal is so couched that both he and his partner would remain with Paramount in the operation of the theatres. He denied reports that the duo would keep a number of houses under the breakup because "we couldn't stay with management and buy films from Paramount for our own houses." Since the decree bans any such partnership ties, he explained further, he and his associate, H. F. Kinney, were ready to sell their entire holdings.

Wilby will go to New York in November to continue his talks with Leonard Goldenson, Par's veepee in charge of theatres, and other top Paramount execs. His previous talks towards the sale of his interests were staged earlier this month when he was in N. Y. for a two-week stay.

Meanwhile, Wilby-Kinney combo are marking time on plans for large-scale expansion in the drive-in field. Circuit will make no important move until the talks with Paramount reach a decision one way or the other. Wilby said.

Par's Dick Morgan Into Indie Theatre Operation

Richard Morgan, longtime member of Paramount's legal staff, has resigned his company spot to go into the theatre business. Morgan, who has been active in defending Par in anti-trust litigation, is taking over one of the theatres which the Schine circuit must surrender under its Government decree. He leaves the company the end of this week.

Legatite will operate the Town 600-seater in Watertown, N. Y. House will be converted into a first-run deluxer after renovations. Under the Schine decree, Town is assured of one-third first-run product with the two still-operated Schine houses getting the balance. Morgan has inked 15-year lease. He is the son of Oscar Morgan, Par's short subjects sales chief.

Jubilant industry attorneys see the final washout of the crippling flood of exhib anti-trust litigation that has been one of the biggest problems confronting major distributors for many years. If that is so, it can be attributed to the "reforms" brought about since the first decree was handed down in 1946 in the Government anti-trust action.

Following an important Coast victory this week in the \$2,400,000 treble damage action of Steve Chorak, Puente theatre operator, disclosure comes that not a single case based on practices laid down since the original three-judge decision was made has resulted in an exhib verdict. This goes for four cases recently litigated, including the McLendon action in Dallas, Fifth & Walnut suit tried in New York, and the Meiselman action in the Carolinas.

If the courts stick to their present approach, that facts arising since 1946 when the first Government ruling was made do not justify monopoly charges, industry lawyers are convinced that this type of litigation will be cleaned up. Old cases, pre-dating the '46 reforms are gradually being disposed of through trials or settlements. The new suits are being consistently won, indicating in the minds of the lawyers that no case is a good bet if brought after selling practices were revised.

Claims by major companies that they brought their house to order, in response to the dictates of the Government suit, are holding up in court. Conforming to the decree, distributors are demonstrating on the stand such practices as competitive selling, no fixed system of run and clearance, no block-booking, price-fixing or other outlawed practices. Their contention—that any theatre, new or old, can get a crack at product—has been paying off.

In the Chorak suit, for instance, Federal Judge Ben Harrison ruled that the defendants had committed no conspiracy and that the two-week clearance given Puente's competitors was not unreasonable. These clearances are streamlined as a result of the reforms inaugurated three years ago.

Fifth & Walnut suit revolves around a Louisville, Ky., theatre that was taken over by the plaintiff after the decree went into effect. Hence, the same changed selling practices proved a barrier in a jury dismissal. McLendon built and opened his house, the Casa Linda, Dallas, after the '46 decree. His case was also tossed out.

Meiselman suit, while not tried as yet, resulted in a denial of the exhib's application for a temporary injunction. Court, in a long decision, found no conspiracy and refused to restrain exhibs from selling first-run elsewhere.

Against these victories, it is said, there are no defeats on post-1946 facts.

NOW BOTH PAR AND DOS WILL HAVE CIRCUS PIX

Although he dropped the option he acquired a couple of years ago to screen rights on the Ringling Bros. Barnum & Bailey show, David O. Selznick apparently hasn't given up his idea of making a circus film. Last week he registered the title, "The Circus Comes to Town," with the Motion Picture Assn. of America and placed under contract Emmett Kelly, vet RB-B&B clown.

Ringling rights have since been acquired by Paramount for a pic to be produced by Cecil B. DeMille. It will be tagged with the label that Selznick had originally intended to use, "The Greatest Show on Earth." Both the Selznick and the Par pix will probably be shot during next summer's big top season, so they should land in theatres at about the same time and in competition with each other.

DOS' option on the circus gave him all rights, including video, and has made the same type of deal with Kelly. Past covers every form of entertainment and even Ringling Bros. will have to deal with Selznick for services of their clown next season. That will undoubtedly eliminate him from the DeMille film.

'Jolson' Wow \$63,000, 2 Spots, Leads Way in L.A.; 'Pinky' Also Smash 75G In 4, 'Heiress' Fat 18G, 'Gal' Dim 19G

Los Angeles, Oct. 25.

"Jolson Sings Again" and "Pinky" are fighting it out for first-run coin here this stanza. "Jolson," in two theatres, is grabbing smash \$63,000, with upped prices helping. "Pinky," in four spots, is soaring to big \$75,000, with regular scale in force. "The Heiress," also with advanced scale, looks very nice \$18,000 at Carthay Circle.

Otherwise, biz here is offish. Light \$10,000 is all that is expected for "Gal Who Took West" in four spots. "Duck Soup," "Animal Crackers," reissue combo, looks only \$20,000 for five sites.

Second session of "Under Capricorn" is down to \$22,000 for three houses while second round also for "Friend Irma" shapes okay \$22,500 in two Paramounts.

Estimates for This Week

Beverly Hills, Downtown, Hawaii, Hollywood, Music Halls (Prin-Cor) (834, 902, 1,108, 512, 55-51)—"Ichabod" (RKO) and "Strange Gamble" (UA) (2d wk). Fair \$16,000. Last week, good \$21,600.

Chinese, Loew's, State, Loyola, Uptown (F.W.C.) (2,048, 2,404, 1-248, 1,710, 60-51)—"Pinky" (20th). Sorko \$75,000. Last week, "Fighting Man of Plains" (20th) and "Prison Warden" (Col) (8 days), \$36,600.

Downtown, Hollywood, Wilburn (WB) (1,757, 2,756, 2,344, 60-51)—"Under Capricorn" (WB) (2d wk). Down to \$22,000. Last week, above hopes at nice \$37,000.

Egyptian, Los Angeles, Wilshire (F.W.C.) (1,538, 2,096, 60-51)—"Midnight Kiss" (M-G) (2d wk). Slow \$19,500. Last week, \$32,600.

Pantages, Hillstreet (RKO) (2,812, 2,891, 60-51)—"Jolson Sings Again" (Col). Terrific \$63,000. Last week, "Married Communist" (RKO) and "Rusty's Birthday" (Col) (2d wk-5 days), \$7,300.

Los Angeles, Hollywood Paramount (P&M) (3,290, 1,451, 50-51)—"Friend Irma" (Par) and "Rim of Canyon" (Col) (LA only) (2d wk). Okay \$22,500. Last week, \$36,400.

United Artists, Ritz, Studio City, Vogue (UA-F.W.C.) (2,100, 1,570, 880, 805, 60-51)—"Gal Who Took West" (U) and "Woman Hater" (U). Light \$19,000. Last week, "Sword in Desert" (U) (2d wk) and "Grand Canyon" (Indie) (2d wk), \$15,700.

Million Dollar, El Rey, Iris, Belmont, Culver (Uptown - F.W.C.) (2,093, 861, 829, 1,332, 1,145, 60-51)—"Animal Crackers" (Par) and "Duck Soup" (Par) (reissues). Mild \$20,000. Last week, "Lost Boundaries" (FC), \$14,000.

Orpheum (Uptown) (2,210, 50-95)—"Holiday in Havana" (Col) (2d run) with vaude headed by Merry Maes. Fair \$18,500. Last week, "Follow Me Quietly" (RKO) (2d run) with vaude headed by Wally Vernon, Mary Kaye Trio, \$21,400.

Carthay Circle (F.W.C.) (1,518, 60-51)—"The Heiress" (Par). Advanced-price run shaping to very nice \$18,000. Last week, no-over policy.

Fine Arts (F.W.C.) (679, \$120, \$240)—"Red Shoes" (EL) (4d wk). About \$3,000. Last week, good \$3,500.

Four Star (UA-F.W.C.) (900, 90, \$130)—"Hamlet" (U) (2d wk). About \$4,000. Last week, disappointing \$4,900.

Laurel (Rosenberg) (880, 85)—"Last Stop" (Indie). Slim \$2,000. Last week, "Cesar" (Indie) (2d wk), okay \$1,800.

'Kentuckian' Lusty At \$19,500, Denver Topper

Denver, Oct. 25.

Fine autumn weather and grid games are hurting most spots this week. Standout is "Fighting Kentuckian," solid in three spots. "Rope of Sand" is holding so well in second Denham week it will stay a third.

Estimates for This Week

Aladdin (Fox) (1,400, 35-74)—"Blue Lagoon" (U) and "One False Step" (U), day-date with Paramount. Fair \$3,000. Last week, p. red movieovers.

Broadway (Wolfberg) (1,500, 35-74)—"Under Capricorn" (WB) (2d wk). Fairish \$5,000. Last week, good \$7,000.

Denham (Cockrell) (1,750, 35-70)—"Rope of Sand" (Par) (2d wk). Fine \$13,000. Holds again. Last week, \$14,000.

Denver (Fox) (2,525, 35-74)—"Fighting Kentuckian" (Rep) and "Man About House" (20th), day-date with Equire, Webber. Sturdy (Continued on page 22)

Broadway Grosses

Estimated Total Gross
This Week \$496,000
(Based on 18 theatres)
Last Year \$609,500
(Based on 15 theatres.)

'Boundaries' Big \$25,000, Philly

Philadelphia, Oct. 25.

Heavy weekend business, with Saturday night almost like a New Year's Eve, did much to bolster biz this session. Disney-Gillespie band is boosting "Stampede" to terrific total at Earle to pace city. Beyond the Forest looks nice at Mastbaum while "Lost Boundaries" shapes great at Boyd. "Wore Yellow Ribbon" looks big on second week at Stanley.

Estimates for This Week
Aldine (WB) (1,303, 60-51 25)—"Jolson Sings Again" (Col) (4th wk). Very Strong \$20,000. Last week, \$23,000.

Boyd (WB) (2,380, 50-99)—"Lost Boundaries" (WB). Big \$25,000. Last week, "Midnight Kiss" (M-G) (5th wk), okay \$14,000.

Earle (WB) (2,700, 50-99)—"Stampede" (Mono) with Dizzy Gillespie arch, others on stage. Terrific \$35,000. Last week, "Strange Bargain" (RKO) plus eight vaude, \$20,000.

Fox (20th) (2,250, 50-99)—"Father Was Fullback" (20th). Thrown for small gain at \$17,000. Last week, "Thieves' Highway" (20th) (2d wk), \$12,000 in 5 days.

Goldman (Goldman) (1,200, 50-99)—"Red Hot and Blue" (Par) (2d wk). Mild \$11,000. Last week, okay \$16,000.

Karlton (Goldman) (1,000, 50-99)—"That's My Baby" (U). Slow \$8,000. Last week, "Christopher Columbus" (U), \$9,500.

Mastbaum (WB) (4,360, 50-99)—"Beyond Forest" (WB). Nice \$30,000. Last week, "Under Capricorn" (WB) (2d wk), \$14,000.

Stanley (WB) (2,850, 50-99)—"Wore Yellow Ribbon" (RKO) (2d wk). Big \$20,000. Last week, sock \$28,500.

Stanton (WB) (1,475, 50-99)—"Massacre River" (Mono). Will play only single week, slow \$9,000. Last week, "Abandoned" (U), \$8,500.

Trans-Lux (T.L.) (500, 50-99)—"Spring Park Lane" (EL). Good \$6,500. Last week, "Louisiana Story" (Indie) (2d wk), \$5,500.

SEATTLE DRAB ALBEIT 'LIVING' NICE \$7,000

Seattle, Oct. 25.

Despite new fare in many first-runs, Seattle is very sluggish. Easy Living shapes nice at the Liberty and Madame Bovary is fairly good at Fifth Avenue. Otherwise, takings are slow.

Estimates for This Week

Coliseum (H-E) (1,877, 50-84)—"Red Light" (UA) and "Riders of Range" (RKO). Okay \$8,000. Last week, "Columbus" (U) and "Fighting Redhead" (EL), only fair \$7,400.

Fifth Avenue (H-E) (2,249, 50-84)—"Madame Bovary" (M-G). Good \$9,000. Last week, "Come To Stable" (20th) and "Arctic Fury" (RKO) (2d wk), okay \$8,000 in 9 days.

Liberty Theatres, Inc. (1,650, 50-84)—"Easy Living" (Col) and "Satan's Cradle" (UA). Nice \$7,000. Last week, "Midnight Kiss" (M-G) and "Rusty's Birthday" (Col) (2d wk), \$6,000 in 6 days.

Music Hall (H-E) (2,200, 50-84)—"Capricorn" (WB) (2d wk). Fair \$5,000 after good \$8,300 last week.

Orpheum (H-E) (2,600, 50-84)—"Sword of Desert" (U) and "Kid Cleveland" (Rep) (2d wk). Mild \$6,000 after good \$10,400 opener.

Palomar (Sterling) (1,350, 40-69)—"Lost Boundaries" (FC) and "Search Danger" (FC) (2d run) plus stage show. Okay \$6,300. Last week, "Once More, My Darling" (U) and "Blue Lagoon" (U) (3d run) plus stage, big \$8,000.

Paramount (H-E) (3,059, 50-84)—"Fighting Man of Plains" (20th) and "Black Midnight" (Mono). Modest \$6,000 or less. Last week, "Irma" (Par) and "Roughshod" (RKO) (2d wk), \$6,800.

'Columbus' Ace New Pic In Toronto With \$13,000

Toronto, Oct. 25.

In second stanza, "Male War Bride" at Imperial is still garnering the town's best trade, with ropes up consistently. "Christopher Columbus" is doing hefty trade at the Odéon.

Estimates for This Week

Capitol, Northern, Shea's (FP) (1,079, 950, 2,386, 40-70)—"Wino-low Boy" (EL). Slow \$12,000. Last week, "Great Feeling" (WB) (2d wk), \$7,000.

Downtown, Glendale, Scarborough, State (20th) (1,059, 955, 808, 60-4; 35-60)—"Great Dan Patch" (UA) and "High Fury" (UA). Disappointing \$10,000. Last week, "Roughshod" (RKO) and "Make Mine Laughs" (RKO), big \$14,000.

Exhibition, University (FP) (1,080, 1,556, 40-70)—"Under Capricorn" (WB) (2d wk). Okay \$10,500 after last week's strong \$14,000.

Hyland (Rank) (1,558, 40-60)—"Once Upon Dream" (EL). Big \$5,000. Last week, "Portrait Life" (EL) (6th wk), \$3,500.

Imperial (FP) (3,373, 40-70)—"Male War Bride" (20th) (2d wk). Smash \$20,000 after last week's terrific \$23,500.

Loew's (Loew) (2,096, 40-70)—"Madame Bovary" (M-G). Okay \$10,000. Last week, "Any Number Play" (M-G) (2d wk), light \$8,000.

Odéon (Rank) (2,390, 35-51 20)—"Christopher Columbus" (EL). Hefty \$13,000. Last week, "Ichabod" (RKO), fine \$20,000 in 11 days.

Uptown (Loew) (2,743, 40-70)—"Sword in Desert" (U) (2d wk). Good \$7,500 after last week's \$9,500.

'Rope' Strong 11G In Mildish K.C.

Kansas City, Oct. 25.

Totals are down this week from buxom biz of last session with not so strong films or holdovers in nearly every spot. Lead is nip and tuck between newcomers "Rope of Sand" at Paramount and "Task Force" at Missouri. "Jolson Sings Again" at Midland and "Male War Bride" at Orpheum shape big for second sessions.

Estimates for This Week

Esquire (Fox Midwest) (820, 45-65)—"Massacre River" (Mono) and "The Hunted" (Mono). Good \$4,000. Last week, Apollo theatre, usual subsequent, was teamed with Esquire for "Hellfire" (Rep) and "Brimstone" (Rep), okay \$6,000.

Kimo (Dickinson) (550, 61-75-1100)—"Quartet" (EL). Giving house one of its better weeks, sock \$5,000. Last week, "Brother Jonathan" (Mono), \$2,300.

Midland (Loew's) (3,500, 35-90)—"Jolson Sings Again" (Col) (2d wk). Fancy \$13,000. Last week, sock \$22,000.

Missouri (RKO) (2,650, 45-65)—"Task Force" (WB) and "Sham-rock Hill" (EL). Fine \$12,000. Last week, "White Heat" (WB) and "Alimony" (EL) (2d wk), \$7,500.

Orpheum (Fox Midwest) (1,847, 55-75)—"Male War Bride" (20th) (2d wk). Holding up at \$12,000 and probable third week. Last week, sock \$18,000.

Paramount (Par) (1,900, 45-65)—"Rope of Sand" (Par). Tight \$11,000. Last week, "Under Capricorn" (WB), slow \$7,000 in 9 days.

Tower-Uptown-Fairway (Fox Midwest) (2,100, 2,043, 700, 45-65)—"Sword in Desert" (U). Okay \$12,000. Last week, "Fighting Man of Plains" (20th), pleasing \$15,000.

Wind, Rain Boost Omaha; 'Kiss' Rousing \$12,000

Omaha, Oct. 25.

Despite intermittent rain, cold winds, biz is sturdy this week. "That Midnight Kiss" at Paramount looks standout with fine total. Brandeis with "Miss Grant Takes Richmond" is lively \$7,500.

Estimates for This Week

Paramount (Trustates) (2,800, 16-65)—"Midnight Kiss" (M-G). Fine \$12,000. Last week, "Friend Irma" (Par), \$11,000.

Orpheum (Trustates) (3,000, 16-65)—"Slattery's Hurricane" (20th) and "Jigsaw" (UA). Okay \$10,500. Last week, "Fighting Kentuckian" (Rep) and "Special Agent" (Par), fine \$12,500.

Brandeis (RKO) (1,500, 16-65)—"Grant Takes Richmond" (Col) and "Lone Wolf Lady" (Col). Trim \$7,500. Last week, "Gunga Din" (RKO) and "Last Patrol" (RKO) (reissues), smash \$8,500.

State (Goldberg) (865, 16-65)—"Wizard of Oz" (M-G) (reissue) (2d wk). Fine \$5,200. Last week, won \$6,500.

'Shoes' Revue Tilts 'Touch' to Sock \$28,000, D.C.; 'Columbus' Smooth 10G

Washington, Oct. 25.

Key City Grosses

Estimated Total Gross

This Week \$2,681,000
(Based on 24 cities, 205 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year \$2,683,000
(Based on 25 cities and 222 theatres.)

Tokyo Joe' Great \$22,000, Frisco

San Francisco, Oct. 25.

Big conventions are preventing biz from completely bogging down this stanza, with boxoffice generally on dull side. Plethora of holdovers also is hurting. "Under Capricorn" shapes sock at the St. Francis while "Tokyo Joe" looks smash at the Orpheum. "Fighting Man of Plains" is disappointing with only a fair total at the big Fox. "My Friend Irma" is doing as well as any holdovers at Paramount with "Love Happy" also shaping okay for second round at United Artists.

Estimates for This Week

Golden Gate (RKO) (2,844, 60-85)—"Married Communist" (RKO) and "Arctic Fury" (RKO) plus Charles-Valentino fight pic (2d wk). Down to \$8,000, slim. Last week, disappointing \$14,000.

Fox (F.W.C.) (4,631, 60-85)—"Fighting Man of Plains" (20th) and "Angela in Disguise" (Mono). Fair \$18,000. Last week, "Task Force" (WB) and "Treasure Monte Cristo" (Indie) (2d wk), \$13,500.

Warfield (F.W.C.) (2,656, 60-85)—"Madame Bovary" (M-G) (2d wk). Okay \$11,000. Last week, good \$18,500.

Paramount (Par) (2,646, 60-85)—"Friend Irma" (Par) and "Down Dakota Way" (Rep) (2d wk). Held up to okay \$15,000. Last week, hefty \$23,000.

St. Francis (Par) (1,400, 60-85)—"Under Capricorn" (WB). Sock \$17,000. Last week, "Rope of Sand" (Par) (5th wk), \$4,600.

Orpheum (No. Coast) (2,448, 55-85)—"Tokyo Joe" (Col) and "Holiday in Havana" (Col). Smash \$22,000. Last week, "Christopher Columbus" (U) and "Girl in Painting" (U), fair \$9,500.

United Artists (No. Coast) (1,207, 55-85)—"Love Happy" (UA) (2d wk). Last week, sock \$12,000.

Esquire (No. Coast) (955, 55-85)—"Gal Who Took West" (U) and "Nevada Trail" (U). Good \$5,000. Last week, "Blue Lagoon" (U) (m.o.) and "Savage Splendor" (RKO) (2d wk), nice \$3,400.

Clay (Roemer) (400, 65-85)—"Quartet" (EL) (4th wk). Holding near \$3,200. Last week, big \$3,500.

Larkin (Roemer) (400, 65-85)—"Quartet" (EL) (4th wk). Fine \$3,000. Last week, strong \$3,300.

L'ville Limping Albeit 'Forest' \$7,500; 'Joe' 12G, 'Ichabod' 11G, Both Oke

Louisville, Oct. 25.

Biz is on slow side hereabouts, what with summer-like weather still lingering and drive-ins pulling patrons like it was July. Another new drive-in opened Saturday (22), making seven centers now operating in Falls Cities area. Beyond the Forest at Mary Anderson looks satisfactory.

Estimates for This Week

Mary Anderson (People's) (1,400, 45-65)—"Beyond Forest" (WB). Indicating satisfactory \$7,500. Last week, "Mr. Soft Touch" (Col), modest \$8,500.

Rialto (Fourth Avenue) (3,000, 45-65)—"Ichabod" (RKO) and "Stampede" (Mono). Okay \$11,000. Last week, "Friend Irma" (Par) and "Ringside" (SG), solid \$13,000, and m.o.

State (Loew's) (3,000, 45-65)—"Tokyo Joe" (Col) and "Rusty's Birthday" (Col). Oke \$12,000. Last week, "Christopher Columbus" (U) and "Blondie Hits Jackpot" (Col), \$11,000.

Strand (FA) (1,000, 45-65)—"Bomba" (Mono) and "Massacre River" (Mono). Modest \$5,500. Last week, "Purple Heart" (30th) and "Guadalcanal Diary" (20th) (reissues), \$5,500 on 5 days.

Biggest wicket activity in current session is centered in the two Warner houses. "Mr. Soft Touch" is skyrocketing to smash total (thanks to lure of miniature version of "High Button Shoes" on the stage of the Warner company showcase here. "Jolson Sings Again" still is hefty in second week at the Metropolitan. "Christopher Columbus" is nice at Keith's. "Friend Irma" is only passably good.

Estimates for This Week

Capital (Loew's) (2,434, 44-85)—"Scene of Crime" (M-G) plus vaude. Just average \$22,000. Last week, "Slattery's Hurricane" (20th) plus vaude, \$21,000.

Keith's (RKO) (1,939, 44-80)—"Christopher Columbus" (U). Nice \$10,000 and is building, with school groups making large part of payees. Last week, "Ichabod" (RKO) (2d wk), big \$9,500.

Palace (Loew's) (2,370, 44-74)—"Friend Irma" (Par). Nice \$17,000, but far from big for this house. Last week, "Sword in Desert" (U), so-so \$14,500.

Playhouse (Loper) (432, 30-85)—"Passport Pimlico" (EL). Very big \$7,000. Last week, "Once Upon Dream" (Indie), \$4,000.

Metropolitan (Warner) (1,163, 50-98)—"Jolson Sings Again" (Col) (2d wk). Husky \$19,000 after stalling \$28,000 opener. Holds again.

National (Heiman) (1,000, 44-74)—"Devil in Flesh" (Indie) (6th wk). (Continued on page 22)

'SWORD' LEADS CLEVE., \$16,000; 'ICHABOD' 12G

Cleveland, Oct. 25.

Just average takes are being raked in by major houses although "Sword in Desert" is giving State an okay session and topping city. "Ichabod" at Palace and "Under Capricorn" at Hipp are not big.

Estimates for This Week

Allen (Warners) (2,000, 55-70)—"Thieves' Highway" (20th). Okay \$12,000. Last week, "Christopher Columbus" (U), \$11,000.

Esquire (Community) (704, 55-70)—"Anna Lucasta" (Col) (3th wk). Good \$4,200 following \$4,000 last week.

Hipp (Warners) (3,700, 55-70)—"Under Capricorn" (WB). Modest \$13,000. Last week, "Father Was Fullback" (20th), \$14,500.

Palace (RKO) (2,300, 55-70)—"Ichabod" (RKO). Rather quiet \$12,000. Last week, "Male War Bride" (20th) (2d wk), big \$15,500.

State (Loew's) (3,450, 55-70)—"Sword in Desert" (Par). Okay \$16,000. Last week, "Friend Irma" (Par), \$16,500.

Vaude Ups 'Highway' To \$38,000, Det.; 'Force' 28G 'Jolson' Great 29G, 2d

Detroit, Oct. 25.

Eight acts of vaudeville are pushing "Thieves' Highway" to good session at Fox this week. Still going great guns in its second week is "Jolson Sings Again" at Madison. Also nice is "Task Force" at Michigan. "Doctor and Girl" is okay at United Artists.

Estimates for This Week

Fox (Fox-Mich) (3,000, 70-81 60)—"Thieves' Highway" (20th) plus vaude. Good \$38,000. Last week, "Male War Bride" (20th) (2d wk), big \$20,000.

Michigan (United Detroit) (4,000, 70-85)—"Task Force" (WB) and "Forgotten Women" (Mono). Fine \$28,000. Last week, "Under Capricorn" (WB) and "Post Office Investigator" (RKO), \$18,000.

Palma (UD) (2,900, 70-85)—"Without Honor" (U) and "Project X" (Mono). Mild \$14,000. Last week, "Red Light" (UA) and "Daring Caballero" (Mono), \$17,000.

United Artists (UD) (2,000, 70-85)—"Doctor and Girl

Chi Better; 'Tokyo'-Arnaz Standout

At Rugged \$55,000, 'Lagoon' Okay 11G, 'Stable' Trim 17G, 2d; 'Jolson' 18G, 7th

Chicago, Oct. 25 — Chi biz seems a bit steadier than last week but there are few very big totals. Best newcomer is "Tokyo Joe" plus Desi Arnaz topping stage layout at Oriental with nifty \$35,000. Also perking is "Blue Lagoon" at Grand with \$11,000. Reliance combo of "Can't Cheat Honest Man" and "Never Give Sucker Break" at Palace shapes neat \$10,000.

"Come To Stable" at United Artists is heading second-week pictures with smart \$17,000. At Chicago "White Heat" with Carmen Cavallaro bagged looks tidy \$43,000 on initial holdover frame. "Christopher Columbus" at Roosevelt with \$11,000 and "Doctor and Girl" at State-Lake at brisk \$14,000 also are okay on first holdover sessions. "Jolson Sings Again" in seventh week at Woods is still sturdy with \$18,000.

Estimates for This Week
Chicago (B&K) (3,900) 50-98 — "White Heat" (WB) with Carmen Cavallaro orch onstage (2d wk) Trim \$43,000. Last week \$55,000.

Garriek (B&K) (900) 50-98 — "Magnificent Obsession" (U) and "Imitation of Life" (U) (reissues) Tidy \$7,000. Last week Zamba (M-G) and "Black Shadows" (E-L) \$3,000.

Grand (RKO) (1,500) 50-98 — "Blue Lagoon" (U) Okay \$11,000. Last week "Sword in Desert" (U) (3d wk) bag \$10,000.

Oriental (Essaness) (3,400) 50-98 — "Tokyo Joe" (Col) with Desi Arnaz topping stageshow. Nifty \$35,000. Last week Rosannina McCoy (RKO) plus Olga San Juan (3d wk) \$25,000.

Palace (RKO) (2,500) 50-98 — "Can't Cheat Honest Man" (Indie) and "Never Give Sucker Break" (Indie) (reissues) Smart \$10,000. Last week "Ichabod" (RKO) \$14,000.

Roosevelt (B&K) (1,500) 50-98 — "Christopher Columbus" (U) (2d wk) Not bad \$11,000. Last week nice \$15,000.

Selwyn (Shubert) (1,000) \$120-240 — "Red Shoes" (E-L) (4th wk) Slipping to dim \$3,000. Last week \$3,700.

State-Lake (B&K) (2,700) 50-98 — "Doctor and Girl" (M-G) (2d wk) Staunch \$14,000. Last week \$12,000.

United Artists (B&K) (1,700) 50-98 — "Come to Stable" (20th) (2d wk) Lush \$17,000. Last week \$23,000.

Woods (Essaness) (1,073) 98 — \$125 — "Jolson Sings Again" (Col) (7th wk) Holding very strong at \$18,000. Last week \$21,000.

World (Indie) (587) 80 — Synphonie Pastoral (Indie) (5th wk) Holding at \$3,000. Last week nice \$3,500.

Cincy Holds Well; 'Irma' Firm \$15,000, 'Touch' 11G; 'Jolson' Robust 13G, 3d

Cincinnati, Oct. 23 — Biz generally at major stands holding well for third successive round. "My Friend Irma" heads current list of three new bills that are within average to bright range. "Jolson Sings Again" continues to encore lustily. Other newcomers are "Mr. Soft Touch" and "Thieves Highway".

Estimates for This Week
Albee (RKO) (3,100) 55-75 — "My Friend Irma" (Par) Bright \$15,000. Last week Under Capricorn (WB) moderate \$11,000.

Capital (RKO) (2,000) 60-94 — "Jolson Sings Again" (Col) (3d wk) Robust \$13,000 in wake of smash \$18,000 second stanza. Holds again.

Grand (RKO) (1,400) 55-75 — "Thieves Highway" (20th) Satisfactory \$8,000. Last week Grant Tinker (Richmond) (Col) (1st wk) \$9,000.

Keith's (City Inv) (1,542) 55-75 — "Greenino" (Par) (reissue) Smart \$9,000. Last week Christopher Columbus (U) fairish \$8,000 and below expectations.

Palace (RKO) (2,600) 55-75 — "Mr. Soft Touch" (Col) Average \$11,000. Last week Ichabod (RKO) \$10,000.

Shubert (RKO) (2,100) 55-75 — "Under Capricorn" (WB) Okay \$6,000. Last week Father Was Fullback (20th) (M-G) same

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices however, as indicated, include the U. S. amusement tax.

'Jolson' Sockeroo \$25,000 in Indpls.

Indianapolis, Oct. 25 — "Jolson Sings Again" is blowing the lid off Loew's boxoffice this week and is rooming toward the year's tallest gross. Otherwise the festoon situation here is quiet. Rope of Sand is just late at Indiana while Easy Living looks mild at Circle.

Estimates for This Week
Circle (Gambile-Dolle) (2,800) 44-65 — "Easy Living" (RKO) and "Strange Bargain" (RKO) Mild \$8,500. Last week Ichabod (RKO) and "Grand Canyon" (Indie) Smooth \$11,000.

Indiana (G-D) (3,200) 44-65 — "Rope of Sand" (Par) and "Alias the Champ" (Indie) So-so \$11,000. Last week "Male War Bride" (20th) big \$15,500.

Loew's (Loew's) (2,427) 55-90 — "Jolson Sings Again" (Col) Smash \$25,000 at filled scale. Last week "Red Danube" (M-G) and "Holidays in Havana" (Col) late \$9,200.

Loric (G-D) (1,000) 50-85 — "Treasure Monte Cristo" (Indie) with Tex Ritter unit onstage. Okay \$11,000. Last week "Frankenstein Meets Wolf Man" (U) and "Dracula's Daughter" (U) (reissues) tepid \$4,800 at 44-65 scale.

Kaye Lifts 'Bargain' To All-Time High \$42,000, Pitt; 'Joe' Sturdy 12G

Pittsburgh, Oct. 25 — Danny Kaye's personal at the Stanley with "Strange Bargain" is giving whole Golden Triangle a shot in the arm this week bringing downtown the biggest growth in a long time. This despite steel and coal strikes which have been playing havoc with biz lately. Kaye will turn in the top Stanley biz of all time, what with the house's highest top and Sunday stageshow arranged via a charity for up First Sunday flesh in business here. "Tokyo Joe" at Harris and Ichabod at Warner are nice.

Estimates for This Week
Fulton (Shear) (1,700) 45-85 — "Fighting Kentuckian" (Rep) Cyn as jumped on this and may not even go over \$9,000 barely ok. Last week "Pride of Yankees" (RKO) (reissue) \$7,500.

Harris (Harris) (2,200) 45-85 — "Tokyo Joe" (Col) Humphrey Bogart action pic got good campaign and is heading for brisk \$42,000. Last week "Red Light" (U) \$10,000.

Penn. Loew's (U-A) (3,300) 45-85 — "Red Danube" (M-G) Peter Lawford personals opening shot got film away fast but isn't smothering pace and will only be ok. \$14,000. Last week "Scene of Crime" (M-G) and "Late For Tears" (U-A) \$10,000.

Stanley (WB) (3,800) 60-81-10 — "Strange Bargain" (RKO) and Danny Kaye First stageshow at house in nearly year and tradeoff \$42,000 and possibly all-time high here. Not doing absolute rapidly but Sunday shows and tough even are big factors. Last week Under Capricorn (WB) \$12,000.

Warner (WB) (2,000) 45-85 — "Ichabod" (RKO) New Drama feature drew tremendous kid trade over weekend, solid \$12,000 and below last week. Easy Living (RKO) (2d wk) okay \$6,000 in 6 days.

Vaude Lifts 'Stampede' To Great \$24,000, Mpls.

Minneapolis, Oct. 25 — With its third Palace vaudeville unit plus "Stampede" RKO-Orpheum has a big boxoffice edge on opposition currently. It's a lean week as far as fresh fare is concerned but Slattery's Hurricane shapes midish at the State. Long list of holdovers is headed by "Jolson Sings Again" in fifth week at RKO-Pan. The Minnesota-Michigan football game at Ann Arbor drained away some potential customers over weekend.

Estimates for This Week
Loric (Par) (1,000) 50-70 — "Johnny Stool Pigeon" (U) Fair \$3,000. Last week "Fighting Kentuckian" (Rep) (2d wk) \$4,000.

Radio City (Par) (4,000) 50-70 — "Male War Bride" (20th) (2d wk) Still fine at \$13,000 after hefty \$19,000 initial stanza.

RKO-Orpheum (RKO) (2,800) 50-85 — "Stampede" (M-G) and "Vaude" Great \$24,000. Last week Ichabod (RKO) modest \$9,000 at 50-70 scale.

RKO-Pan (RKO) (1,600) 55-95 — "Jolson Sings Again" (Col) (5th wk) Near end of sensational run at about \$8,000 which may mean one more stanza. Last week virile \$9,000.

State (Par) (2,300) 50-70 — "Slattery's Hurricane" (20th) Mildish \$11,000. Last week "Christopher Columbus" (U) \$11,000.

World (Mann) (400) 50-70 — "Girl in Painting" (U) Slow \$2,000. Last week "Come To Stable" (20th) (3d wk) okay \$2,800.

'Sword' Sharp \$14,000, St. Loo

St. Louis, Oct. 25 — After three days of almost continuous rain, clearing weather over weekend and lower temperatures are helping biz a bit. Too much water washed out too many days for a strong general showing. "Sword in Desert" shapes as best with solid session at Missouri. Slattery's Hurricane with vaude is good at the Fox. "Home of Brave" is picked by both Negroes and whites with biz suffering at Loew's.

Estimates for This Week
Ambassador (F&M) (3,000) 50-75 — "Male War Bride" (20th) (2d wk) and "Fighting Kentuckian" (Rep) Still big at \$19,000. Last week with "Post Office Investigator" (Rep) \$11,000.

Fox (F&M) (5,000) 50-75 — "Slattery's Hurricane" (20th) and vaude Good \$19,000. Last week "House of Strangers" (20th) and caude \$18,000.

Loew's (Loew's) (3,172) 50-75 — "Home of Brave" (U-A) and "Holidays in Havana" (Col) Neat \$12,000. Last week "Red Danube" (M-G) and "Rusty Saves Life" (Col) 5 days sturdy \$19,000.

Missouri (F&M) (3,500) 50-75 — "Sword in Desert" (U) and "Roughshod" (RKO) Solid \$14,000. Last week "Friend Irma" (Par) and "Flame of Youth" (Rep) \$11,500.

St. Louis (F&M) (4,000) 50-75 — "Loddy Capricorn" (WB) and "Strange Bargain" (RKO) Okay \$11,000. Last week "Fighting Kentuckian" (Rep) and "The Mutineers" (Col) rousing \$13,000.

'Jolson' Loudest Noise in Hub, \$55,000; 'Baby'-Vaude Oke 22G, 'Force' \$21,000

Boston, Oct. 25 — Biggest noise around town this week is "Jolson Sings Again" showing at upped prices, smash at State and Orpheum. Although other major houses have newcomers, none looks outstanding. That's "My Baby" plus vaude at Beacon shapes okay while "Tank Force" at Met looks average.

Estimates for This Week
Astor Jayway (1,200) 50-95 — "Pink" (20th) (3d wk) Holding for guests at \$15,000 after \$11,500 last week.

Boston (RKO) (3,200) 55-85 — "That's My Baby" (U) plus caude (1st wk) \$22,000. Last week "Thieves Highway" (20th) and vaude \$23,000.

Fennas (NET) (1,373) 49-85 — "Father Was Fullback" (20th) and "Horsehoe" (Rep) About average \$7,000. Last week "Friend Irma" (Par) and "Kid Cleveland" (Rep) \$4,000.

Memorial (RKO) (3,500) 49-85 — "The Mutineers" (Col) rousing \$13,000.

Holdovers, Mayoralty Campaign Nip B'way; 'Red, Hot'-Lutcher-Hawkins 67G, 'Forest'-Tab Revue Good 60G

Ten many holdovers and the red-hot city mayoralty campaign are hitting Broadway first-run theatres this session. Only three major newcomers were launched during the last seven days.

Just how severe the pre-election slump is becoming was indirectly pointed up several nights last week by the experience of big neighborhood houses. With election rallies attracting big crowds these nite theatres report practically no trade on these nights. Broadway first-runs apparently are being affected if to a lesser degree. Ideal weather brings plenty of window-shoppers to the Times Square area but not many theatre patrons.

Paramount with Red Hot and Blue plus stardom headed by Erskine Hawkins band and Nellie Lutcher, is only fairly good at \$67,000 or less. Strand with

Beyond Forest and Golden musical "Make Mine Manhattan" looks to hit good \$60,000 or under.

Everybody Does It with Ethel Waters, Mary Beth Hughes and others onstage opened nicely yesterday (Tues.) at the Box. Prison Warden and vaude are doing alright \$21,000 at the Palace. Second week of Christopher Columbus will be down to \$15,000 at the Victoria after fine \$25,000 for opener.

The Hermin is holding up well at \$14,000 in third week at the Moss Hall and stays a fourth. Of the extended-runs, "Jolson Sings Again" shapes up strongest, being still big at \$24,000 or over in 10th session at the State. At

Jolson musical opus went way over hopes to \$27,500 in ninth round. Another long-run pic, "Pinks" continues smash with \$15,000 for fourth Rivoli frame.

New bills open this week at the Cap Criterion. Globe, Mayfair, Gotham, Radio as well as the usual change at the Palace. Capital brings in "Tokyo Joe" with Lena Horne and Sketch Henderson band onstage. Today (Wed) "Abandoned Woman" also opens today at Criterion.

Estimates for This Week
Astor City Inv (1,200) 60-81-50 — "Last Boundaries" (FC) (17th wk) Still getting some trade with around \$7,500 likely in current week after \$8,800 last week. Stays until Nov. 9 with "Battleground" (M-G) set for big invitational preem the night of Nov. 10. Regular run opens Nov. 11.

Bijou (City Inv) (500) \$120-240 — "Red Shoes" (E-L) (3d wk) Looks to perk up a bit this session to about \$9,500, excellent after \$8,800 last week. Stays on, picture going into second year with current session.

Capital (Loew's) (4,820) 55-81-50 — "Tokyo Joe" (Col) with Lena Horne, Sketch Henderson orch. Gil Mason, the Donibills onstage. Opens today (Wed) Last week Rosannina McCoy (RKO) plus Connie Roswell, Emil Coleman orch heading stage bill (2d wk) 6 days thin \$27,000 after mild \$21,000 opener.

Criterion (Moss) (1,700) 50-81-75 — "Abandoned Woman" (U) Opens today (Wed) Last week "Easy Living" (RKO) (2d wk) slipped to

light \$12,000 after okay \$17,000 opener.

Globe (Brandt) (1,500) 50-81-200 — "Black Book" (E-L) (2d wk) Down to \$7,000 this round after slight \$10,000 opener. "Johnny Fager" (M-G) (reissue) opens Saturday (29).

Gotham (Brandt) (900) 44-99 — "Miracle in Harlem" (Indie) Hitting drab \$5,000 or less and stays only one week. Last week "Rabbona" (Indie) and "Married Adventure" (Indie) (reissues) slim \$6,000.

Mayfair (Brandt) (1,736) 50-81-20 — "Ichabod" (RKO) (3d final wk) Down to \$10,000 in final round after \$13,000 for second. "Doctor and Girl" (M-G) opens Saturday (29).

Palace (RKO) (1,700) 55-81-200 — "Prison Warden" (Col) a 17th caude. Doing first-rate \$21,000 but below recent stanzas. Last week "Holidays in Havana" (Col) and vaude \$22,500.

Paramount (Par) (3,664) 55-81-50 — "Red Hot and Blue" (Par) with Erskine Hawkins orch. Nellie Lutcher, others, onstage (2d final wk) Initial week ended last night (Tues.) but fairly good \$67,000 or close. In ahead, "Friend Irma" (Par) with Dean Martin-Jerry Lewis, Dick Stabile orch (3d wk), \$71,000. "Chicago Deadline" (Par) with In Stafford, Paul Weston orch topping stageshow comes in Nov. 2 as Par flagships' ann show.

Park Avenue (U) (583) \$120-240 — "Hamlet" (U) (57th wk) For 56th round ended last Monday (24) this perked up to \$7,000, helped by student tickets. In ahead, \$6,800 helped by Columbus Day upswing. Continues on.

Radio City Music Hall (Rockefeller) (3,945) 80-82-40 — "The Hermin" (Par) with stageshow (3d wk) Still doing solidly at \$134,000 after strong \$141,500 in second stanza albeit a bit below expectations. Holds a fourth with "Forsyte Woman" (M-G) due in next.

Rialto (Mages) (504) 44-99 — "Wing and Prayer" (20th) and "Submarine Patrol" (RKO) (reissues) Only \$8,000 and won't hold. In ahead, "Teen Age" (Indie) and "Youth Affaire" (Indie) \$9,500.

Rivoli (UAT-Par) (2,092) 60-81-25 — "Pinks" (20th) (4th wk) Slipping with the others this round but still big at \$15,000. Last week, \$41,000. Continues.

Roxy (20th) (5,806) 80-81-50 — "Everybody Does It" (20th) with Ethel Waters, Mary Beth Hughes, David Street, Bob Evans, the Langs plus regular stageshow. Opened yesterday (Tues.) with boost from personals by Paul Douglas following p.a. junket over weekend to many nite houses. In ahead, "Father Was Fullback" (20th) with Benny Goodman orch and his re-verse onstage (2d wk) 6 days, slipped to \$46,000 though helped by previews of pic Monday (24) first was mild \$68,000.

State (Loew's) (3,450) 50-81-30 — "Jolson Sings Again" (Col) (11th wk) Tenth frame ended last night (Tues.) held up to better \$24,000 week for this stage of run; previous (9th) week hit \$27,500, way over hopes. Columbus Day pushing it ahead of eighth session. Stays on indefinitely.

Strand (WB) (2,736) 55-82 — "Beyond Forest" (WB) plus picture version of "Make Mine Manhattan" onstage. First week going to good \$60,000 or thereabouts. Holds last week "Tank Force" (WB) and "High Bottom Shoes" (condensed version of lighter onstage) (3d wk) \$38,000.

Sutton R & B (561) 70-81-20 — "Quarter" (E-L) (31st wk) Holding fairly well at \$6,000 in 70th stanza ended last Monday (24) night after \$6,300 in week ahead. Stays until Nov. 15 when "Fallen Idol" (SRO) opens.

Victoria City Inv (1,000) 95-81-50 — "Christopher Columbus" (U) (3d wk) Initial holdover stanza ended last night (Tues.) slipped off to \$15,000 after fine \$25,000 opening round slightly over hopes. Stays into weeks in all with "All King's Men" (Col) due in follow.

Woods (Essaness) (1,073) 98 — \$125 — "Jolson Sings Again" (Col) (7th wk) Holding very strong at \$18,000. Last week \$21,000.

World (Indie) (587) 80 — Synphonie Pastoral (Indie) (5th wk) Holding at \$3,000. Last week nice \$3,500.

Yankee (RKO) (2,600) 55-75 — "Mr. Soft Touch" (Col) Average \$11,000. Last week Ichabod (RKO) \$10,000.

Shubert (RKO) (2,100) 55-75 — "Under Capricorn" (WB) Okay \$6,000. Last week Father Was Fullback (20th) (M-G) same

St. Louis (F&M) (4,000) 50-75 — "Loddy Capricorn" (WB) and "Strange Bargain" (RKO) Okay \$11,000. Last week "Fighting Kentuckian" (Rep) and "The Mutineers" (Col) rousing \$13,000.

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Everyone's talking
about "Battleground."

"Adam's Rib" is
the Funniest
Film in
10 Years!

"Doctor And The
Girl" the sleeper
that's a box-
office hit!

"Intruder In The Dust"
beats top M-G-M
hits in 55-city
Southern Premieres.

"That Forsyte Woman"
(Technicolor)
selected for Royal
Command Performance.
Next at Music Hall!

More Previews
click! "Tension,"
"The Open Door,"
"Border Incident."

"Annie Get Your Gun"
(Technicolor)
just one of many BIG
Ones in production!

"On The Town"
(Technicolor)
is the BIG
Happy New
Year Picture.

"Malaya" thrills
preview audiences
East and West.



British Film Unions Fight Pay Cuts As Studio Closures Cast Gloom

London, Oct. 25. Growing uncertainty in the British production industry, aggravated by the news of the forthcoming temporary closure of Denham, has led to a new resistance to the proposed 10-20% wage cuts. There have been further meetings between the workers and Rank Organization toppers, but so far without result.

While at first the studio technicians leaned towards acceptance of some pay reductions, their attitude has hardened following intimations that British production cannot survive the present crisis anyway. They are now taking the view that they will be better off in getting the last drop for as long as they can, rather than make a sacrifice and then find themselves on the growing unemployed file.

From latest reports it would appear that the Denham closure will operate from mid-December and will last at least a few weeks. The only hope of keeping the plant open is for further Rank deals with independent producers. The prospects for this aren't particularly hopeful. At the present time three productions are on the floor at Denham including "Treasure Island" which is now virtually in the can. The other two, "Morning Departure" and the "Reluctant Widow" should be off the floor before Christmas.

Temporary shuttering of Denham will involve further mass dismissals although it is hoped to transfer some of the crew to Pinewood, at which studio it is proposed to concentrate production for the time being. A small maintenance staff will also be retained at Denham to keep the plant in full working order.

The Denham reports coincide with the end of another chapter of British production. Today (25) the two Gainsborough studios at Shepherds Bush and Islington close under the hammer. Buildings, plant and contents will be offered by auction during the next three days. Efforts to stop the sale and to retain the buildings and equipment for production purposes have apparently failed, although the Board of Trade prays was asked by the Assn. of Cine & Allied Technicians to intervene.

PARNELL REVUE SUITS LONDON; 'SECRET' SO-SO

London, Oct. 25. Gene Markey was the hit of the evening on Val Parnell's new revue, "The Big Show of 1949" which bowed at the Palladium Tuesday (24). Big hit was also scored by Peggy Ryan and Ray McDonald in their dancing and singing act. Starring Charlie Chester and his gang, this is a bright, colorful revue which should have no difficulty in pulling them in for its short stay. It is due to run till the pantomime season.

"Top Secret," new farce by Alan Melville presented by Daniel Mann Co. which opened Wednesday (19) at the Winter Garden, is a disappointing show. Hugh Wakefield stars as a British Ambassador involved in turbulent dealings on a small South American island. It is well acted but is overlong.

Mex City Monthly Show Biz Take Hits \$350,000

Mexico City, Oct. 18. Depression hasn't dented amusement here much. City amusement's supervision department reveals that local public some 3,000,000 spends an average of \$350,000 monthly, big coin here.

The 108 cinemas take an average of 80% of that expenditure with a monthly average of about 4,000,000 tickets sold and theatres but 5% averaging 250,000 cash customers monthly.

Quebec Bans 'Twist'

Toronto, Oct. 25. J. Arthur Rank's "Oliver Twist" was banned in the Quebec Province yesterday (Mon.). Announcement was made by Montreal City Councillor Max Seligson in the Canadian Jewish Congress, who said he had okayed by Montreal Mayor Duplessis to make statement.

Scots Want U.S. Musicals; Getting British Oldies

Glasgow, Oct. 20. Revivals take the stage for Christmas in Scotland, pointing to lack of first-class new British musicals.

King's theatre, Glasgow, will house an Ivor Novello oldie, "Careless Rapture," former Drury Lane success for five weeks from Dec. 19. Leads will be shared by Barry Sinclair, Muriel Barron and Nicolette Ross. Another Drury Lane success is booked for the Lyceum, Edinburgh in "Wild Violets," with Jerry Verno starring. Only new musical for the Scots at Xmas will be C. B. Cochran's "Bless the Bride" opening at Edinburgh Dec. 5. It is currently playing the Palace, Manchester.

Theatregoers in Glasgow and Edinburgh plague management with requests for touring runs of "Brigadoon" and "Oklahoma". "Annie Get Your Gun" was a complete sellout in Glasgow and Edinburgh last Christmas.

Tiff Seen in 20th's Spanish Permits

Barcelona, Oct. 18.

Every foreign film brought into Spain must be provided with an import license, and these permits are granted only to national productions. For instance, a good Spanish pic is awarded one permit to import one foreign pic. If very good, it gets two permits, and if it is something really out of the ordinary it may even obtain three permits. Many a Spanish producer pays for his production with money he is advanced for the probable license his pic will obtain. Licenses to import American pic have already surpassed 500,000 pesetas over \$1,700. Very often the producer starts his pic with part of the money he receives in advance from the buyer of the permit, and when the pic is ended, he collects the rest and hands over the permit. This state of affairs has created a sort of black market for permits which are scarce because production is also scarce.

20th-Fox, in Spain, boasts that it holds 40% of the permits available on account of the amalgamation made with Emisora Productora. This may create a hassle with the other two big American distributors to say nothing of the smaller local distributors who also import pic.

Spain is open to all who wish to produce in the country, even with foreign actors, but the director must be Spanish. If more pic were produced, there would be more import licenses and the fear which now hangs over the distributors would disappear, as they have already had to cancel dates on pic for which they have no import licenses as yet.

Quebec Solons Want To Extend Kid Theatre Ban

Montreal, Oct. 25.

Renewed opposition to the Quebec law banning children under 16 from attending films in regular theatres is running into stiff resistance from legislators. Quebec lawmakers in fact are starting to take the offensive in a drive to extend the law to other provinces as a means of combating juvenile delinquency. Pierre Gauthier made the proposal in the House of Commons recently during a discussion of a law to prohibit publication of crime news books.

Quebec law limiting children's attendance at movies followed a disastrous fire at the Laurier Palace theatre, Montreal, in 1927 when 77 kids lost their lives. In the last few years, exceptions to the law have been made for special showings of Walt Disney films and other juve features. Quebec children get their screen fare via church parish halls, which show 16mm pic for a 30c charge. There are over 100 parish halls currently operating as parttime flickeries.

Mex-Arg. Pix Swap Hike

Mexico City, Oct. 18. So well did Mexican and Argentinian pic producers like the reciprocal exhibition deal for 20 films of each country recently made here by Angel Luis Mentasi, prez of Argentina Sono Film, that the swap was hiked to 30 pic yearly, 35m and 16m.

Expanded deal was made after talks Mentasi had with Raul de Anda, prez of the Mexican pic producers group, and Gregorio Wallerstein, head of the Film Trust.

B.O. Cleanup by Festival Winners Spots H'wood's Shortsighted Policy

Paris, Oct. 25.

With Parisian exhibitors cleaning up at the boxoffice on various Film Festival prizewinners, it appears that Hollywood is pursuing a shortsighted policy in generally ignoring the publicity value of the fests. The accoladed pictures all seem to have gained in stature and commercial worth as a result of the awards.

Henri Clouzot's film, "Manon," shown around town last March to good attendance, is now having an other successful run as the grand prize-winner of the Venice Film Festival. Kidnapped pic of the Cannes Festival also are being grooved into houses while the public's memory is still fresh. RKO's "Set-Up," holder of the International Critics award, is the rage of the Champs Elysees.

"The Third Man," much-heralded Selznick-Korda production, is particularly benefiting from pre-release critical acclaim. "Bitter Rice," an Italian entry at Cannes, failed to top any prizes but is scoring boxoffice-wise by stressing its "importance" for having excited the most critical comment at the fest.

Apparently the lone exception to the rule is Italy's prize-bedecked "Bicycle Thieves." Although staying two months at a pair of houses, the pic's business wasn't up to expectations.

MORE U.S. ACTS SET FOR ROYAL COMMAND SHOW

London, Oct. 25.

New names added for the Royal Command Variety show at the Coliseum Nov. 7 will give U.S. acts a substantially bigger share of the bill. Latest additions are Marilyn Hightower, currently dancing in "Folies Bergere," Peggy Ryan and Ray McDonald, who are in the new Palladium revue, Michael Bentine, also in the "Folies," Elsa & Waldo, eccentric dancers, and the John Tyler troupe.

Tommy Rinder originally billed to appear has pulled from Australia, where he is now performing, that it will be impossible for him to return to London in time for the show.

London Just Another Fox Location: Schreiber

London, Oct. 25.

Conducting a quick survey of the production situation in Britain with particular relation to the filming plans of his own company, Lew Schreiber, executive manager of 20th-Fox studios, arrived in London last Thursday (20) on his first visit in 11 years.

Demoiselle reports current in London that 20th-Fox may be involved in a studio deal, either at Shepperton, or at Pinewood. Schreiber stated that 20th was not concerned with any negotiations, but solely in production present situation.

So far as 20th-Fox was concerned it was preparing two more British films, which it has hoped would start filming at Shepperton in the near future. These are "Neville Shipley," No. Hefman, and "Island Scotland Yard," from the stars to Peter Hawkins.

20th-Fox, rather in filming in Britain, according to Schreiber, was not due to the fact that they had found it hard to make anywhere else. He said London is a location in itself, the same way as the sand dunes in Africa and various other places.

Other Foreign News
On Page 17

Yank 16m Distribs Abroad Menaced By Foreign Johnny-Come-Latelies

Three Americans Play Lead in Italo Film

Rome, Oct. 18.

Moscha Auer, Virginia Belmont and Steve Barclay are playing leads in "Vivere a Sballo" ("Living on the Cuff"), musical being made at Scalera Studios in Rome. Miss Belmont sings and dances in this one, and Barclay, a former cowboy singer in Hollywood films, has some singing to do.

Story concerns a mother and daughter who inherit a resort hotel which has been out of use for some time, and they hire prop guests who are entertainers for the coming of a thriving resort business. Delores Palumbo has been recruited from the Italian stage to play Auer's wife.

Auer just finished "Biancaneve e i Sette Ladr" ("Snow White and the Seven Dwarfs") and Miss Belmont recently completed "The Worst Years of Our Lives."

Cantinflas, Grant Mull 'Quixote' Pic

Cantinflas (Mario Moreno), Latin-American film czar, is in New York to discuss possibility of doing an English version of "Don Quixote" with Cary Grant. Latter is due in from the Coast today (Wed.) for the confab.

Idea for the venture was conceived by Sir Alexander Korda four or five months ago. Cantinflas would play Sancho Panza while Grant would be the knight. According to Santiago Reacht, associated with the comic in Pasa Films, the Technicolor project will be budgeted between \$1,500,000 and \$1,750,000 and will be made in Spain.

Cantinflas pointed out that he has passed up Hollywood because he was never offered a story which he considered suitable for his talents. At one time he was under contract to RKO and at present he's holding discussions with Metro. Other probabilities on his agenda include "Andresito and the Lion" for Gabriel Pascal as well as a film in France with Laurence Olivier and Sophia Loren. Former would be filmed in Italy as an English-language pic.

Cantinflas' top stems from his pictures made in Mexico by his own firm, Pasa Films. The comic estimated that he's appeared in 13 features for the company over a 10-year period and currently expects to make three more two years in the future. His most recent vehicle is "The Porter." Columbia Pictures International distributed his pic worldwide with exception of the U.S. He arrived in London last week after a three-month European trip and stays in town about 10 days before heading for Mexico.

New 'Latin Quarter' Set In London by Arnold, Littler

London, Oct. 25.

New Latin Quarter, the first Arnold-Littler-Litton French sketch, began its preliminary work at the London Casino in rehearsal set for March 12.

Since the time of the previous Arnold-Littler sketch, which was called "The French Sketch," Arnold, Littler, and Litton, who are producing the new sketch, have been working on it. The sketch is a comedy sketch, which is being produced by Arnold, Littler, and Litton. The sketch is a comedy sketch, which is being produced by Arnold, Littler, and Litton. The sketch is a comedy sketch, which is being produced by Arnold, Littler, and Litton.

A & P says will be the lastest for a Londoner.

Melina Malenotti, 16, is now doing "Jazz" Home for N.Y. in arrangements for American distributor. One of "A Night of Four Days" made at Scalera Studios in Rome with Pasetto Tagliari and Mario Cavallini, French polifigures.

A flock of foreign imitators are cutting sharply into the profits of Yank major distribrs of 16m films abroad. The Johnny-come-latelies are following through on markets created abroad by the Americans and the broads scored by these native distribrs have placed a ceiling on the earnings of narrow-gauge distribrs. As result of this and other factors, Yank distribrs are in a levelling-off period, home-office execs report.

Entry of 20th-Fox recently in the 16m field completes the list of major peddling their films overseas. Company was the last major hold-out. It is currently releasing its product in narrow-gauge on the Continent. Paramount, other hold-out plunged into the business some months ago.

Mexican producers are putting up the stiffest sort of competition in the Latin American areas where their Spanish-language films have the headstart of being in the same idiom. In India, native filmmakers have swung into 16m releases and are also presenting a problem to Yank distribrs.

Both in France and Italy home-brew producers are expanding their 16m operations, although they have always done some distribution in the narrower-gauge field. Demand for American films, however, has resulted in such an expansion of the 16m market in both countries that the native distribrs have held down the profits to a fixed figure rather than cut into the take. To a large extent, same goes for Britain, where similar competition is growing. "Strangely enough, Argentine producers who pose a threat in the 35m bracket have shown little interest in the lesser gauge."

Three factors are now spotted as holding down the 16m bonanza predicted for Yank distribrs. Native competition is one. Second is fact that markets have not been as extensive as originally conceived. Third is the transition of many of the most profitable 16m situations into 35m once the flimsy habit is established.

That is a development anticipated by the majors and frequently welcomed. Many houses, for instance, played silent pic and were never converted to sound. Companies experimented with 16m product since equipment is cheaper. Later, 35m was brought in because it stands up better.

In places such as the Philippines 16m equipment has been brought in to replace bombed-out theatres. As the houses are repaired or replaced, 35m is again taking over.

INK SPOTS PULL WELL IN TWO LONDON CONCERTS

London, Oct. 18.

Song recitals by the Ink Spots at the Empress Hall, London, under direction of concert impresario S. A. Gorinsky, drew 60% capacity in the afternoon show, with 90% capacity evening performance Sunday (16). First show garnered \$1,300 with other exceeding \$5,000.

It was good going for Gorinsky, who paid Bernard DeBont, by whose arrangement the singers appeared, \$2,300 for the two shows. Quartet was backed up by local radio band of Cyril Stapleton, who helped to pull in.

Fans of the Ink Spots were disappointed with quartet's rendition. Shana was skidded for two times, and actually ran under the wire, with the band occupying two-thirds of the session, and singers sang during eight minutes, barely lasting 30 minutes. Most of the audience maintained that they could see the Ink Spots at the London Palladium, who a big vaudeville bill for the same money.

First British TV 'Star' To Head Landau Revue

London, Oct. 18.

First Landau revue, which will be the first of its kind, will be headed by the first British TV star, Vera Lynn, who will be the first British TV star, Vera Lynn, who will be the first British TV star.

Stiffin the "Midnight" TV's top attraction. This is the first Broadway attraction created in TV and is expected to stay at least two weeks, with six afternoon shows and three special evening shows. Feature is expected to be announced at the West End.

'ALWAYS
LEAVE
THEM
LAUGHING'

'BEYOND
THE
FOREST'

'UNDER
CAPRICORN'

'TASK
FORCE'

'WHITE
HEAT'

FROM
WARNER
BROS.
WHERE
THE
WINNERS
COME
FROM!



THE STORY OF SEABISCUIT

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TECHNICOLOR



A gallant stallion's fight for fame
brings an oldtimer his big dream and
two young timers their big love.

STARRING
SHIRLEY TEMPLE · BARRY FITZGERALD

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LON McCALLISTER · DAVID BUTLER
PRODUCED BY
WILLIAM JACOBS

WRITTEN BY JOHN TAINOR FOOTE

WARNER BROS. ARE GEARED TO **GO** AS NEVER BEFORE



Sloughoff of Its Pix Cues Mex Govt. To Clamp Down on 5 Countries

Mexican government has cracked down on British, French, Italian, Argentine and Spanish films in a sweeping ban on their importation. Alfredo Holguin, David O. Selznick's Latin-American supervisor, revealed this week. Holguin in New York as a delegate to the Variety clubs, mid-year meet, is attempting to win exception for Sir Alexander Korda's "The Third Man" and "Fallen Idol" which Selznick distributes in the Western Hemisphere.

The clamp on British pix came last week, Holguin said, in a notice sent to Selznick, Eagle Lion and Universal, distributors of the British-made films. British embassy in Mexico City is preparing a protest which will be sent to the Mexican government. Meanwhile, according to Holguin, American and Mexican films will have a field day south of the border.

No more British films will be permitted in the country until the two governments sign a reciprocal agreement which has been in the works for many months of dickering. Film dispute is said to arise from the refusal of J. Arthur Rank's theatres in England to play Mexican-made pix. Consequently, these films have had no outlet and the Mex government responded with the outright ban.

Demand is being forwarded by the Mexican government to France, Italy and Argentina similar to those presented to Britain, Holguin said. Principle of reciprocity is being enforced so that wherever Mexican films can cop no bookings a similar official hurdle is being raised by the Mexican government.

Meanwhile, Holguin said, a theatre-building race is on between the two chief Mexican circuits, Operadora de Teatros and Cardena de Oro. Mexico is already over-saturated but the rivals are building 10 theatres in the capital alone. Added to the over-saturation is the fact that film biz is currently off 40% in the country.

On the 100 Mexican films now being produced annually 70% are financed by Banco Cinematografico, an official government bank. The institute is good for 60% of the coin while another 20% advance comes from Peliculas Mexicanas, government-backed overseas distrib. Which leaves only 20% to be raised by the producer. When these government-backed pix are made they must be delivered to Peliculas Nacionales for domestic release and Peliculas Mexicanas for handling abroad.

Vienna 'Child' Pic Hexed By Damaged Raw Stock Dating Back to Nazis

Vienna, Oct. 18. Soviet-backed Agfacolor production "Child of the Danube" about the Rosenhugel studio in Vienna's Russian zone ran into trouble when the whole first week's work had to be scrapped because of aged raw stock which had been drawn from the supplies of the Nazi film monopoly. Wien Film, Rushes of the pic had been shipped to Berlin for processing since no color lab facilities exist here. When the stop warning came back, shooting had to shut down until newer negative was found in Czechoslovakia, where there's a big Agfa plant under Red control.

"Child" stars Marika Rokk, whose screen and real life career would make a film in itself. Successively identified as a favorite of Goebbels, an American general and a Russian marshal, Miss Rokk was barred from stage and screen in Austria for the first year after the war. In 1945 she was arrested on the stage of a Salzburg theatre where she was starred in a Gl. show under U.S. Army auspices.

She garnered headlines with a libel suit (later dropped) against Kurt Singer, who named her a Nazi spy queen in a book on wartime espionage.

Pic is on a circus theme.

WB's 'Buccaneers'

Rome, Oct. 19. Warners purchased "Diamond Buccaneers," a yarn once serialized in Liberty Mag.

Author of the story is Michael Stern, European rep for Fasceli publications, who headquarters here.

Mex Indie Pic Distribs Faced With Pay Strike

Mexico City, Oct. 18. Notice of a strike Nov. 1 unless they grant the demanded 50% pay hike has been served upon indie pic distributors. Francia Films, and Vives Films, handlers of European films, and Aguiladora de Peliculas del Pais, Mexican pic exhib, by local one of the national cinematographic industry workers union (STIC).

Distributors told the federal board of conciliation and arbitration that their revenues don't warrant such a pay hike.

British Sustain Disney Kid Fine

London, Oct. 25. Heavy fines recently levied on RKO and the Disney organization for permitting Bobby Driscoll to work in the film version of "Treasure Island" were upheld today (Tues.) on appeal by the British courts. Tribunal held that the juvenile's trespassing clearly violated the child labor law as charged by the government.

In appealing the assessments, the defense was supported by Board of Trade films chief Rupert Somevill, who testified that the "Treasure Island" type of production was sanctioned by his department. Moreover, he said, the picture employed over 400 British workers who otherwise would have been idle.

Meanwhile, Driscoll's part was completed in advance of the court hearing by rearrangement of schedules. Shooting readjustment is said to have cost the Disney organization \$84,000.

London-Paris Quickie

Rex Dienes planned in from New York Saturday (22) and left the following day with brother Walt for Paris on a quickie in connection with the company's forthcoming releases on the continent.

They plan to return to London tomorrow (26) for final huddles with producer Perce Pearce on the editing and music scoring of "Treasure Island" after which Walt will fly back to Hollywood to continue work on "Cinderella" and "Alice in Wonderland." Roy will remain in London for conferences with RKO-Radio chief Robert S. Wolff and execs of the Disney London office to launch a sales policy for their British production in Great Britain.

This is the first time the Disney brothers have been in London together.

DANE CHILDBIRTH PIC YEAR'S BIG B.O. HIT

Copenhagen Oct. 18. Several new Danish pix have premiered this season but only one looks like a real financial hit. That's Asa's "Vi Vil Ha et Barn." We Want a Child, which deals with married and unmarried mothers' troubles and as the climax, shows the actual birth of a baby. This film is tax-free and as the film company got permission to charge full price (the same as with tax included), it means that in Denmark alone the film will make at least 750,000 kroner (\$110,000 after devaluation) and it only cost about 250,000 kroner (\$35,000) to make. Norway and Holland have already bought the rights to this educational pic.

Most of the coming Danish films are farces, comedies or melodramas. The last few years have shown that the artistic and realistic pix the pix are constantly crying for almost invariably end up as financial flops.

Trinder's Palladium Date

Sydney, Oct. 18. Tommy Trinder winds up his Ealing contract shortly and planes back to London for his Palladium date.

His pic "Bitter Springs" should be off the floor within 10 days.

Lux Nix to Horse Pix

Washington, Oct. 18. Parents in the coal mining area of Luxembourg disapprove of their children seeing American horse opera films. U. S. Dept. of Commerce reports. The information is gleaned from a Luxembourg newspaper which made a survey in the section and found parents flatly opposed to our cowboy pix. Further agitation is to bar youngsters under 17 from films dealing with sex relations. Luxembourg censors are expected to be much stricter on the type of celluloid fare shown to the country's youngsters.

Olivier Urges British Stress Quality in Pix; Picked as Best Actor

London, Oct. 25. Urging the British industry to concentrate on quality exports, Sir Laurence Olivier contended that it was hopeless to try and win world trade with inferior productions. Olivier and Anna Neagle were recipients of Pictograph's 1948-9 annual awards as the best actor and actress of the year.

Olivier scored 37.5% of votes cast for his performance in "Hamlet," runnerup being Michael Wilding with 25.7% and Robert Donat with 11.1%. British actors secured the first seven places, but mentioned in the first 10 were Gregory Peck, Alan Ladd and Dana Andrews.

Miss Neagle with 33% of the votes for "Spring in Park Lane" was way ahead of Irene Dunne, who came second with 12.5% for "Homecoming Mama." Jean Simmons was third and Moira Shearer fourth. Only other American actress in the first 10 was Lana Turner, for her part in "Homecoming."

Miss Neagle also stressing the quality angle, said that many of the low-grade British pictures which have been shipped to America undermined the prestige of the native industry. She also pleaded for entertainments tax concession and pointed out that "Spring in Park Lane" which grossed \$4,700,000 paid three times its production cost in taxation.

MARKOVA, DOLIN SOCK ON BRITISH DANCE TOUR

London, Oct. 25. Alina Markova and Anton Dolin making their first tour of Britain in 10 years, have racked up sell-outs in Sheffield, Glasgow, Dundee, Edinburgh, Harrogate and Birmingham. Tour originally set for 16 weeks, has been stretched to 20. Touring with the dancers are Leighton Lucas and his orch, and a corps de ballet.

After a successful week at Harringay playing to 35,000 people, dancers are going back into the London area at Christmas time. They have commitments in Havana and the Caribbean during January, after which they'll tour Scandinavia and Europe.

Current London Shows

(Figure shows number of seats)
London, Oct. 18.
"Annie Get Gun," Colons (125)
"Beau Stratagem," Lyric (26)
"Big Show 1949," Palladium (11)
"Brigadoon," Majestic (28)
"Black Chiffon," Westminster (26)
"Daphne Laureola," Wynd (31)
"Death of Salesman," Phnx (13)
"Edwina Black," Ambas (15)
"Folies Bergere," Hipp (3)
"French Without Tears," V. 919
"Gosseberry Fool," Duch (2)
"Harvey," Prince of Wales (43)
"Hellas," Haymarket (39)
"Her Excellency," Saville (18)
"Ice Vaguet," Shaft (15)
"King's Rhapsody," Palace (6)
"Lady's Not Burning," Globe (25)
"Latin Ql. Revue," Casino (31)
"Love Albania," St James (15)
"Love's Labor," New (2)
"Master of Arts," Strand (8)
"Oklahoma," Deury Lane (125)
"On Monday Next," Comedy (21)
"One Wild Out," Garrick (47)
"Sauce Tartare," Cambridge (23)
"Streetcar," Aldwych (2)
"Third Visitor," York's (20)
"Tobacco Road," Playhouse (11)
"Together Again," Var Pal (139)
"Top Secret," Walter Gerd (15)
"Tough at Top," Adelphi (15)
"Treasure Hunt," Apollo (6)
"Traveller's Joy," Criterion (72)
"Worm's View," Whitehall (131)
"Young Wives Tale," Savoy (15)

Austria to Hypo Film Exports To Germany; Nazi Pix Sneak Back

U. S. Films Drawing Well in Egypt, Burma

Washington, Oct. 25. U. S. pix grossed £28,705 (Egyptian) in Egypt (\$82,383) during the month of July, a slight increase over the same month in 1948, reports Nathan D. Golden, chief of the Commerce Dept. motion picture photographic branch. (Before devaluation, the Egyptian pound was worth \$4.18, today it is worth \$2.87.)

American pictures enjoy high popularity in Burma, adds Golden, with almost half of all films shown there coming from this country. Only trouble from U. S. point of view is that Americans can't get their money out, because of a freeze on dollars.

Russ Pix Edge U.S. Out in Hungary

Budapest, Oct. 18. Only three American films will be shown on Hungarian screens during the coming season. One of the trio is a Paul Robeson picture while the others are being culled from the more "progressive" pix of U. S. producers. That the market for Yank product here has virtually disappeared is seen in the withdrawal of reps for American film companies. Motion Picture Export Assn. also is barely functioning.

An undetermined number of new Russian films reportedly will top the list of the season's fresh product. Czechoslovakian studios are sending 15 features, while Poland is represented with three. France three, Britain three plus various Indian, Mexican and Chinese pix. Also due for release are two top entries from Italy—Roberto Rossellini's "Open City" and Vittorio de Sica's "Bicycle Thieves."

Meanwhile, Hungarian film production is wholly state-controlled and directed. Accordingly all pictures which go before the cameras are turned out strictly in observance of the political and ideological postulates of the people's democracies. Quartet of features now under way include "Imre Jency," Imre Marfuss, Kalman Nadassy and Karoly Makk, a juvenile pic.

ROSSELLINI SETTLING DOWN TO OLD CHORES

Rome, Oct. 18. Roberto Rossellini has gone to work on film plans announced some time ago. At present he is cutting and editing "La Macchina Annam Cattiva" ("The Machine that Kills the Evil Ones") and reading it for the market. Picture was made a year ago in Annali.

When "Machine" is finished, Rossellini plans to leave Rome for Assisi for the filming of "St. Francis of Assisi." Federico Fellini, writer of "Amore" "Paisan" and others, is reading the script now. Rossellini is seeing his Milan bankers to make final arrangements for the shooting of "St. Francis."

Ingrid Bergman is reported to have said that she has no wish to return to America at this time.

MPEA Pix Fest Smash

Vienna, Oct. 18. Motion Picture Export Assn.'s recent U. S. Film Festival which closely followed the Music Festival in Salzburg's Festspielhaus was smashover. Pix scaled at 10 shillings (equival \$1) and exceptionally high for here, sold for four times that figure in the black market.

Wolfgang Wolf, local MPEA chief, set 16 pix for showing in the 10-day festival program grossing over 100,000 shillings. KIBA, which operates the Festspielhaus as a cinema when longhairs aren't playing there in summer, grossed wrong and sold the house for a flat rate, passing up possible tasty percentages.

Vienna, Oct. 18. Austrian pix industry is hopeful of awaiting Germany's Bonn government's expected action letting unlimited local product into what has always been Austria's best film market. Local pix now play Germany on a very limited quota basis with meagre returns possible. But now that the West Mark beats even the lousy Austrian schilling in international exchange value, studios here are pressing for heavier German sales and will probably get them.

Now that elections are out of way, the re-elected Austrian coalition government is expected to establish three categories of export shillings probably scaled respectively at 13 and 18 to the dollar and completely free. The latter means a present level hovering around 30 to the dollar and is expected to apply to pic exports. If so, it will open the golden gates to Austrian product which has been struggling along on little more than the local and Swiss markets with a little income from Scandinavia and an occasional small transudation of dollars from state-language houses.

Western Allied authorities aren't too happy about the just-announced Austrian decision to release six Nazi-time color pix which had been banned because of heavily political or tainted casts. KIBA, Socialist party-owned operator of the country's most important houses, has announced release of the six Goebbels epics, starring among others Christina Soderstrom and Maria Holst, neither of whom have been seen on a local screen since the Allied victory, although Holst has been allowed back on live stages. Maybe the 10% of the country's votes grabbed by the avowedly ex-Nazi independent party in the Oct. 9 election, was tipoff to authorities that public wouldn't mind seeing Nazi favorites on the screen as well as in Parliament.

Decision to release the tainted pix is something U.S. authorities can't touch since they long ago turned back the entire stock of seized titles to Austrian government trusteeship of Wien Film and promised not to interfere or censor.

French Pix Production Seen Reviving Via Govt. Aid; Germany Helping

Weak phase of French film production is a thing of the past, according to Irvin Shapiro, head of Film Equities Corp., who returned to New York last week after a 10-week European trip. He attributed the revival of the industry to government aid which is making financing much easier for filmmakers. On the other hand, he said, the average picture is off in quality, but "big" films are still around.

Shapiro, who visited France, Italy and England, sees the overall outlook for continental producers as bullish. Much of their enthusiasm stems from the rebirth of the German market. That field, he noted, was the largest prewar for European film men. Little income is derived from Germany now, but there's a reasonable prospect for resuscitation in the near future.

In France, Shapiro pointed out, the producer is being helped with a subsidy provided by a 5% tax on domestic grosses plus another fund that's gleaned from a 25% impost on foreign revenue of French filmmakers. Latter is deducted when earnings from overseas are brought into the country and is credited to the individual producer's account. Inflationary effects are causing costs to still rise, but the subsidy is helping overcome the spiral.

Recent reciprocal film treaty between France and Italy is also aiding Gallic film men, since it permits the French producer to share in tax revenues that stem from Italian exhibition of his product.

Sydney Celebrity Big

Sydney, Oct. 18. Joe Taylor's Celebrity Club Sydney is getting about the best local box presently. Floor show features Boiz Ralls.

Ballet trained by Queenie Paul, ex vaude topper, is big draw.



When Friend Irma" Steps Out, Business Steps Up!

"MY

"She Outgrossed 'Sorrowful Jones'

in Seattle, San Francisco,
Fitchburg, Mass., Columbia,
Mo. and at N.Y. Paramount!"

**"She Kept The Lines Busier
Than 'Sorry Wrong Number'**

in towns like Albany, Hartford,
Evansville, Sioux City and
Cedar Rapids!"

"She Outpulled 'Rope of Sand'

in Omaha, New Haven, Spring-
field, Newburgh, Marion, O. and
Hollywood—to mention just a few!"

"She Tripled 'The Accused'

in Little Rock and topped it
in Louisville, Atlantic City
and other situations!"

"She Builds Like 'Dear Ruth'

—Paramount's niftiest
builder in years!"

And
Paramount

tops all this great
news with the word
that Hal Wallis
soon starts filming
"My Friend Irma
Goes West," the
sequel showmen are
demanding.



starring

HAL WALLIS' · JOHN LUND · DIANA LYNN · DON DEFORE

MARIE WILSON and introducing DEAN MARTIN and JERRY LEWIS

Directed by GEORGE MARSHALL

Screenplay by Cy Howard and Parke Levy · Based upon the CBS radio program "MY FRIEND IRMA" created by Cy Howard
4 GREAT SONG-HITS by Livingston & Evans · "Just For Fun" · "My Own, My Only, My All" · "My Friend Irma" · "Here's To Love"

Continued from Page 18

(continued from page 3)

*Speaking of
Industry
Public
Relations...*

Now is the time to play

"Hamlet"

Many exhibitors have written us and spoken to us, saying that one of the most effective ways to improve Industry public relations is to blanket the country with HAMLET, the J. Arthur Rank-Laurence Olivier production, which has received every honor that could possibly be bestowed on a motion picture.

Universal-International is aware of this opportunity and is now making HAMLET available for mass exhibition.

The box-office success of HAMLET proves that any movie audience will support and enjoy it immensely.

Therefore we are making HAMLET available to you for a continuous performance engagement or for the type of engagement that best suits your auspices and your community.

We have asked our branch managers and our salesmen all over the country to declare this policy to you in person.

If you want one of the great attractions of all time, if you want to do your community a real service in the way of public relations, then we suggest you make a point of playing HAMLET immediately.

UNIVERSAL-INTERNATIONAL PICTURES



A J. ARTHUR RANK ENTERPRISE

Laurence Olivier
presents
"Hamlet"
by William Shakespeare

FWC Books "Hamlet" For Entire Circuit

Under a deal with Charles F. Skouras all Fox West Coast Theaters will play Laurence Olivier's "Hamlet." Note J. Blumberg, president of U-I, announced yesterday. Arrangement is one of the first in U-I's drive for mass distribution of the film. Skouras referred to "Hamlet" as a proved box office attraction, and said its exhibition was an effective way to improve industry public relations, and would be a real community service.

'Uncle Sam Best Policeman'

Continued from page 1

dustry's anti-trust suit, made it appear bidding was okay if picture-by-picture and theatre-by-theatre. In any case, Allied members are objecting to closed bidding in which the loser has no way knowing the winning terms.

3. Alleged evasions by the Schine, Griffith and Crescent circuits of the decrees requiring them to sell certain of their theatres in order to create competition. It was charged the "sales" were made to relatives and straw men, and the houses chosen for disposal were such "as not to serve the purpose of the court order." Warning was given that major affiliated circuits will have to be watched for the same thing.

Blasting started in a keynote speech by convention chairman Bennie Berger yesterday (Mon.) and continued right through today's (Tues.) session. Expectation is that the windup tomorrow will see a number of squawks wrapped up in resolution form so that general counsel Abram Myers can carry them to Washington for action. That likelihood makes any hope of intra-industry peace sound remote.

Resolution on television is almost certain to be adopted tomorrow (Wed.). It will probably ask the distributors not to make available to video any old of new films. Possibly, Allied conventioners will also resolve against the print shortage as well as take a stand on competitive bidding.

Among the speakers on Tuesday afternoon were Governor L. B. Youngdahl of Minnesota; Andy W. Smith, Jr., 20th-Fox distribution veepee; Alfred W. Schwalberg, ditto for Paramount; and Morcy Goldstein, Monogram's general sales manager. Ned E. Depinet, RKO pres, is slated to talk on public relations tomorrow. William F. Rodgers, Metro's sales chief, will also take to the platform that day.

In his talk, Smith credited 20th's adoption a half-year ago of a selling policy which gives exchanges local autonomy on deals as winning his company new friends. In the past five months, he said, more than 1,000 accounts were brought back as active customers. During the first 41 weeks of this year, he added, 20th went ahead by 24,890 more contracts than in '48 and has obtained 28,048 more bookings.

"The explanation is obvious," he declared. "The working out of a proper deal in most of these situations requires understanding at the local level."

Smith appealed for conciliation and arbitration at the local level as the most practical solution of exhib-distrib friction. He promised an answer to the print problem in a plan which 20th would present "in the very near future." Smith warned that it was impossible to increase the number of prints without limit since the point would be reached when the cost of a print would not be returned by the rentals it could earn.

Among the guest speakers yesterday was Leo Brecher, pres of the New York Metropolitan Theatre Owners Assn., who is not a member of Allied. He praised Myers, Allied's general counsel, and added: "At the recent public relations convention in Chicago, the statement was made by a spokesman for the majors (Eric Johnston) that the industry has become a lawyers' paradise. . . . That remark, made with somewhat doubtful propriety, went by unchallenged, but should not remain unanswered."

"If it is true that the industry has become a lawyers' paradise, whose lawyers are enjoying that paradise? Is it the lawyers who have labored to prevent the extinction of independent exhibitors or the lawyers who, for more than a generation, have acted on the mistaken notion that monopoly means prospective prosperity for the select few?"

Conclave, with 335 indie exhibs present, is the biggest in Allied history. Another innovation was the speech by Metro producer Larry Wilson Monday. Here at the invitation of Allied, as result of the Chicago meeting, it marked the first time Hollywood ever was represented. Actor George Murphy is also slated to take rostrum. Promised also for the blowoff banquet tomorrow night (Wed.) are Rex Rouser and Dale Evans. June Haver, Jane Powell, Gloria Swanson, Chill Wills, Michael O'Shea, Susan Hayward, Jean Barker, Van Heflin and Celeste Holm.

Praxy William Ainsworth, in opening the convention, proved conciliatory to distributors, although admitting there are flies in ointment. Inasmuch as the conclave is being labeled a "Victory Convention," because of the Supreme Court and ASCAP decisions, Ainsworth tossed bouquets at Berger for his part in those successes.

Berger, as customary, came out with both fists flying. While exhibs could celebrate their "victories," he declared, they must "fight to enjoy the peace." The North Central Allied prez minced no words in declaring, "We'll put those distributors in jail who violate the Supreme Court ruling."

Holding out an olive branch, the keynoter told delegates and sales execs present that "if the distributors sit across the table with us and be decent and fair, we'll go out arm in arm and create public good will. It will set internal peace and good public relations will come by themselves."

Metro's Wilson, in a lengthy and humorous exposition of producers' woes, suggested, "Maybe the public is demanding better pictures because we've raised its standard of quality by numerous outstanding pictures."

Vets' Kudo to Allied

Minneapolis, Oct. 25

National Allied was handed a plaque at the annual convention here by the Disabled American Veterans for its service in urging exhibs to play "How Much Do You Owe?" documentary film sponsored by the DAV. Plaque cites Allied for "exceptional and meritorious conduct and the performance of outstanding service to the DAV."

Major Robert Armstrong, commander of the Minneapolis chapter, made the award to William L. Ainsworth, Allied prez, in behalf of national commander General Jonathan M. Wainwright.

Laurels to Exhibs

Minneapolis, Oct. 25

An exhib Oscar to be awarded yearly to the theatre man who does the most for exhibition during the 12 months was voted by National Allied board at its annual convention here. Because exhibs have won so many victories during the past year, board decided in favor of three Oscars to be handed out at the closing banquet tomorrow (Wed.).

Recipients will be Bennie Berger, prez of North Central Allied; Harry Brandt, N. Y. circuit operator; and E. M. Loew of New England. Berger and Brandt will be cited for their successful court battles against the American Society of Composers, Authors & Publishers on theatre seat taxes. Loew for his victory against patent royalties on drive-ins.

Instead of the customary statuette awarded in Hollywood, exhibs will get a parchment citing their meritorious performance.

Johnston's Pitch

Continued from page 1

present \$17,000,000 yearly rate of dollar remittances to offset devaluation. On that goal he faces much harder going.

Reportedly, both sides will meet again prior to Johnston's return to the U. S. Thursday (27). On the agenda is a discussion of the proposed date of the Anglo-American Film Council in London.

MPAA prez also met the heads of the Cinematograph Exhibitors Assn. yesterday. He lunches with Wilson today (Tuesday) and is also expected to huddle with Sir Alexander King, British circuit operator.

McCarthy joins Johnston. John G. McCarthy, head of the Motion Picture Assn. of America's international division, is expected to return Friday (28) from London, accompanying Eric Johnston, MPAA prez, and Edward Cheyfitz, Johnston's aide. McCarthy suffered an attack of gripe and intestinal virus while in Athens last week.

He planned out of the Greek capital to join Johnston in England.

Allied's Own 'FBI'?

Minneapolis, Oct. 25

Before the convention is over, Allied may decide to hire paid investigators who would collect evidence of violations of the decree on the part of distributors. Use of its own private FBI squad is under consideration, Abram F. Myers, board chairman indicated.

The gumshoe squad would be employed to collect evidence and prepare it in the form of affidavits. Step may be taken because exhibs are wary of testifying personally because of feared reprisals.

British Politics

Continued from page 3

film arrangement away from Harold Wilson's Board of Trade.

SIMPP has already given a definite "no" to the Bank's request that it accede to a change in the past. Attitude of the MPAA isn't certain yet, since praxy Eric Johnston is now in England discussing the situation. Possibility is seen that he may go along with the request for his members.

SIMPP's attitude is, "What do we get in return, what's the quid pro quo for going along on such a change?" It feels that its agreement to any such shift in the past should be a matter of bargaining and be reserved for the time when a new contract is being negotiated. Johnston's attitude is believed closer to being, "If we're nice to the British now, maybe they'll be nicer to us when the new negotiations start."

Actually, the whole thing is little more than a technical matter, since the 26 uses in which frozen sterling can be put by the Yank firms are laid out specifically in the 1948 agreement. Bank of England says it does not want to change these since they are in the nature of a contract, but wants supervision of the expenditure of the funds.

Original request for the change in the agreement was made a year or more ago, but has recently been shoved into the limelight through added pressure by the Bank on the U. S. Embassy to get the companies to agree.

Allied Blasts

Continued from page 4

branch manager told him the company is seeking upped admissions. His response was in direct answer to a question by Abram F. Myers, Allied board chairman.

Prefatory part of resolution read: "It has come to the attention of this body that Columbia is in the sale of 'Jolson Sings Again' is using in the various film exchange areas direct and indirect measures calculated to compel increased admission prices against the will of the exhibitors."

"Our first reaction was amazed incredulity that a film company which had fought this issue in the courts for 10 years should now defy the decision of the Supreme Court that this very practice is illegal."

"Now, at the very time when our industry is rallying all its branches in the campaign to improve public relations, Columbia advertises its indifference to such efforts by attempting to force its customers to obtain from the public a greater price for its pictures than the exhibitors feel necessary or desirable. The first gun in the public relations program appears to be aimed in the wrong direction."

U.S. Pix Earned

Continued from page 3

devaluation, and a consequent shortage of product, many cinemas would have to close, and urged an all-industry conference to work out a plan for "increasing the quantity, quality and entertainment value of British films to meet the situation."

Wilson didn't agree with O'Brien's statement in any particular and emphasized that he was in constant touch with all sections of the trade.

Pointing out that in part, blocked sterling was being used for production, Wilson stressed that he had under constant review the difficult position of British film producers and the need for the highest possible output of British pictures.

Picture Grosses

DENVER

(Continued from page 12)

\$14,000 or over. Last week, "Father Was Fullback" (20th) and "Massacre River" (Mono), \$15,000. "Equinox" (Fox) (742; 35-74)—"Fighting Kentuckian" (Rep) and "Man About House" (20th), also Denver. Webber. Fine \$3,000 or near. Last week, "Father Fullback" (20th) and "Massacre River" (Mono), same. "Orpheum" (RKO) (2,600; 35-74)—"Roughshod" (RKO) and "Savage Splendor" (RKO). Thin \$9,000. Last week, "Easy Living" (RKO) and "Judge Steps Out" (RKO), \$12,500. "Paramount" (Fox) (2,200; 35-74)—"Blue Lagoon" (U) and "One False Step" (U), day-date with Aladdin. Fair \$8,000 or close. Last week, "Brimstone" (Rep) and "Omoo, Omoo" (indie), \$9,000. "Webber" (Fox) (750; 35-74)—"Fighting Kentuckian" (Rep) and "Man About House" (20th), also Denver. Equinox. Good \$2,500. Last week, "Father Fullback" (20th) and "Massacre River" (Mono), \$3,000.

'Fullback' Snappy \$16,000, Prov.; 'Kentuckian' Same

Providence, Oct. 25

"Father Was Fullback" is snappy at Majestic. Nearly all houses are getting a nice play, with State's "Fighting Kentuckian" steady.

Estimates for This Week
Albee (RKO) (2,200; 44-65)—"Savage Splendor" (RKO) and "Roughshod" (RKO) Solid \$14,500. Last week, "Follow Me Quietly" (RKO) and Dick Contino unit on-stage, sock \$20,000.

Fay's (Fay) (1,400; 44-65)—"Rim of Canyon" (Rep) and vaude. Nice \$7,500. Last week, "Pennies From Heaven" (Par) (reissue) and Luis Alberni heading stage show, \$8,000.

Majestic (Fay) (2,200; 44-65)—"Father Was Fullback" (20th) and "Forgotten Women" (Mono). Very snappy \$16,000. Last week, "Task Force" (WB) and "Flame of Youth" (Rep) \$18,000.

Metropolitan (Snider) (3,100; 44-65)—"Great Dan Patch" (UA) and "Trail of Yukon" (Mono). Slow \$5,000. Last week, "Red Stallion Rookies" (EL) and Louis Prima orch onstage, dim \$4,500 in 5 days.

State (Loew) (3,200; 44-65)—"Fighting Kentuckian" (Rep) and "Daughter of Jungle" (Rep). Fair \$16,000. Last week, "Midnight Kiss" (M-G) and "Brother Jonathan" (Mono), \$17,500.

Strand (Silverman) (2,200; 44-65)—"Friend Irma" (Par) (2d wk). Steady \$10,000 after doing so-so \$12,000 opener.

'Heat' Hot \$11,000, Port.; 'Doctor' Fancy \$9,000

Portland, Ore., Oct. 25

All firstruns opened new pic this week. "White Heat" and "My Friend Irma" look best, former being terrier.

Estimates for This Week
Broadway (Parker) (1,832; 30-85)—"White Heat" (WB) and "Down Dakota Way" (Rep). Fine \$11,000. Last week, "Fighting Kentuckian" (Rep) and "Flame Youth" (Rep) (4 days) (2d wk), \$6,700. "Mayfair" (Parker) (1,500; 30-85)—"Fighting Kentuckian" (Rep) and "Flame Youth" (Rep) (m.o.) (5 days). So-so \$3,200. Last week, "Christopher Columbus" (U) and "Million Dollar Weekend" (U), dull \$5,000.

Oriental (H-E) (2,000; 30-85)—"Friend Irma" (Par) and "Rimfire" (indie), day-date with Paramount. Sock \$6,500. Last week, "Task Force" (WB) and "Incident" (Mono) (m.o.), \$5,300.

Orpheum (H-E) (1,750; 30-85)—"Easy Living" (RKO) and "Follow Me Quietly" (RKO). Mild \$6,000. Last week, "Lost Boundaries" (FC) and "C-Man" (FC), \$7,800.

Paramount (H-E) (3,400; 30-85)—"Friend Irma" (Par) and "Rimfire" (indie), also Oriental. Good \$10,500. Last week, "Mr. Soft Touch" (Col) and "Devil's Henchman" (Col), \$8,000.

United Artists (Parker) (805; 30-85)—"Doctor and Girl" (M-G) (10 days). Neat \$9,000. Last week, "Midnight Kiss" (M-G) (2d wk), \$7,000.

Irene On Her Own

Hollywood, Oct. 25

Irene, executive designer at Metro since 1942, has ankled studio post for her own dress business.

She's been on leave of absence post several months.

'Jolson' Sets Buff Pace, \$30,000; 'Doctor' \$16,000

Buffalo, Oct. 25

"Jolson Sings Again" is pacing the field by a wide margin here this week with smash total at Lafayette. Next strongest is "Doctor and Girl," fancy at the Buffalo. "Thieves' Highway" shapes fine at Paramount as does "Easy Living" at Century.

Estimates for This Week
Buffalo (Loew's) (3,500; 40-70)—"Doctor and Girl" (M-G) and "Border Incident" (M-G). Fancy \$16,000. Last week, "Massacre River" (Mono) plus Billy Eckstine and Henry Youngman on stage, sock \$25,400.

Paramount (Par) (3,000; 40-60)—"Thieves' Highway" (20th). Fine \$15,000. Last week, "Under Capricorn" (WB), \$15,500.

Center (Par) (2,100; 40-70)—"Task Force" (WB) (2d wk). Down to \$8,000 after great \$17,500 opener.

Lafayette (Basil) (3,000; 40-70)—"Jolson Sings Again" (Col). Giant \$30,000 or better. Last week, "Christopher Columbus" (U) and "Blonde Hits Jackpot" (Col), \$9,000 at 40-70c, scale.

Century (20th Cent) (3,000; 40-70)—"Easy Living" (RKO) and "Strange Bargain" (RKO). Nice \$11,000. Last week, "Ichabod" (RKO) and "Hold That Baby" (Mono), ditto.

'Steal' Bangup \$17,000, Mont'; 'Summertime' 22G

Montreal, Oct. 25

With sudden cool spell, all houses are looking up this season. "Summertime" at Loew's is best of new entries, and sock. "Big Steal" is virtually as big at smaller Princess.

Estimates for This Week
Loew's (C.T.) (2,855; 40-65)—"Summertime" (M-G). Sock \$22,000. Last week, "Madame Bovary" (M-G) (2d wk), \$15,000.

Capital (C.T.) (2,412; 34-60)—"Friend Irma" (Par) (2d wk). Down to \$13,000 after sock opener at \$18,000.

Palace (C.T.) (2,625; 34-60)—"Everybody Does It" (20th). Okay \$12,000. Last week, "Winslow Boy" (indie), same.

Princess (C.T.) (2,131; 34-60)—"Big Steal" (RKO). Great \$17,000. Last week, "Task Force" (WB) (2d wk), drab \$7,000.

Imperial (C.T.) (1,839; 26-45)—"Jungle Jim" (Col) and "Mutineers" (Col) (2d wk). Nice \$7,000 after okay \$11,000 opener.

Orpheum (C.T.) (1,040; 34-60)—"Home of Brave" (UA) and "Follow Me Quietly" (UA) (3d wk). Holding well at \$6,000 after second round with \$7,000.

WASHINGTON

(Continued from page 12)

Off to \$4,000 after nice \$4,200 in 5th week. Holds again.

Warner (WB) (2,164; 44-74)—"Mr. Soft Touch" (Col) plus "High Bottom Shoes" revue onstage. Stageshow, departure from usual policy for house, building to sock \$28,000 despite crits pans of combo. Last week, "Tokyo Joe" (Col), fair \$16,000.

Trans-Lux (T-L) (654; 44-80)—"Fallen Idol" (SRO) (3d wk). Steady \$7,500. Last week, lumpy \$10,000. Stays on.

Would Rent Video Setup to Indies

Possible solution of present problem for many independent exhibitors, who want television on their theatre screen but are unable to pay for today's installations costs, is to be offered soon by the Skiatron Corp., company that recently took over the Scophony Co. patents.


Skiatron company would provide its system to theatres on something of a rental basis not unlike that used on talking picture equipment at the outset or talkies. Main idea would be to provide equipment, installation, screen and most of service for a percentage of gross receipts on the days TV is used.

RKO Eyes 'Borderline'

Hollywood, Oct. 25


RKO is dithering to buy "Borderline," unreleased Fred MacMurray-Claire Trevor starrer, produced by Milton Bren and Bill Seiter independently.

Cost of pic was \$400,000.



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Literati

Dick Maney on Tully's Book

Broadway publisher Richard Maney will probably ghost Tully's book, which Helen Strauss of the William Morris office is agenting. With the first publicity of the book, the agent has received bids from virtually every publisher.

The star has been threatening to write her memoirs for years but now may really do it. As she says: "If a dead W. C. Fields can get all that excitement then a live Tully ought to be worth even more." Maney is an old friend and it's been a tossup whether he or Wolcott Gibbs (The New Yorker) would collaborate. The p. a. seems to be getting the nod.

Temporary title is "How and Why." Meantime, Miss Rankhead is taking her "Private Lives" revival on tour, not having been able to find a suitable new vehicle for Broadway.

Mike Todd—In Spades

Mike Todd has been profiled for the Satevepost by Maurice Zolotow and for Esquire magazine by Frank Rasky. Latter, formerly with the N. Y. Herald Tribune's drama dept., and former staffer for the now defunct N. Y. Star, has also penned a piece on bogus show biz talent scouts, which is scheduled to appear in Charm mag. The former newspaperman is currently represented in Sir mag with a yarn on nitery business.

In addition Rasky has just completed an assigned Esquire feature on Prince Serge Obolensky, boniface of N. Y.'s Hotel Sherry-Netherland.

Howell's 115G Libel Suit

Joe E. Howell, publisher and sole owner of the recently launched Warren (O.) Home Journal, has filed a \$125,000 libel suit against the Warren Tribune-Chronicle, charging the Tribune "maliciously and wickedly contrived to injure and defame" him in an editorial published Oct. 7. He claims as false and defamatory editorial references to his paper as a throwaway sheet appearing before election time.

Howell said the editorial caused people to form a false impression of the publisher and that he lost patronage of advertisers. He asked \$25,000 damages and \$100,000 punitive damages.

Authors League Nominates Oll

Oscar Hammerstein II, has been nominated for reelection as president of the Authors League of America, parent organization of the Authors Guild, Dramatists Guild and Screen Writers Guild. If elected, he will serve two terms. Also nominated for two-year terms are John Hersey, as vice-president, Erik Barnouw, secretary, and Kurt Weill, treasurer.

Biennial meeting and election will be held Nov. 9 at the Gotham hotel, N. Y.

Artist Life Folds

Artist Life, house organ of Columbia Artists Mgt., devoted largely to news about its large stable of artists, has been discontinued by the board of directors this fall, on grounds of economy. Eight-page, illustrated, slick-paper job had been issued monthly for three years, with Nelson Lansdale as editor, aided Doris Jarnel, Columbia's press rep. in getting it out.

Mag, which carried a few ads and had a readership of 6,000, reportedly had a yearly deficit of \$6,000 to \$7,000. Lansdale, who edited mag half-time while working on other Columbia accounts rest of time, has resigned from the concert bureau.

'Best Plays' & 'Theatre World'

Two standard annual theatre books, just published, are "The Burns Mantle Best Plays of 1948-49" (Dodd, Mead; \$4) and "Theatre World" (Greenberg, \$3.50; also paper-bound, \$1.50). The Mantle book, a "must" for the trade and a valuable work for theatre fans in general, is again edited by John Chapman, who succeeded Mantle as N. Y. News drama critic and took over the "Best Plays" assignment with the 1947-48 edition. In the case of "Theatre World," this is the first issue published by Greenberg, the four previous editions having been published by Daniel Blum, who continues as editor.

"Best Plays" properly retains its traditional form and style, with two notable additions—articles on last season in Boston by Elliot Norton, critic of the Boston Post, and the season in Philadelphia by Arthur Waters, local VARIETY mugg, the usual summaries of the

season on Broadway, in Chicago, San Francisco, and Southern California. The new list of "bests" consists of "Death of a Salesman," "Anne of the Thousand Days," "Madwoman of Chaillot," "Detective Story," "Edward, My Son," "Life With Mother," "Light Up the Sky," "Silver Whistle," "Two Blind Mice" and "Goodbye, My Fancy." There are the regular lists of plays and casts, data about prize winners of previous seasons, long-run shows and various statistics, all interesting to legit followers. But mightn't there be an inclusive index of all Broadway productions since 1899, when the series began?

"Theatre World" also follows the pattern of previous editions, stressing photos, cast lists and production credits rather than text. "Promising Personalities" selections for last season are Mary McCarty, Carol Channing, Gene Nelson, Cameron Mitchell, Jean Carson, Julie Harris, Ted Andrews, Allyn McLerie, Bob Scherer, Doc Avedon, Byron Palmer and Richard Derr.

As always, an important part of the publication is its index of legit names in the rear of the book. This alone makes "Theatre World" essential reference material for the trade and for legit fans. In fact, this portion of the book is so good it should be expanded and exploited. Why don't Blum and the publisher gradually develop the index into a real who's who of the American theatre and thus fill an obvious need? Or at least, why not add an index of playwrights to the lists of actors, producers, designers and choreographers, or the "famous players of yesterday?" Hobe.

Bans Premature Birth

Cartoonist Ham Fisher, creator of "Joe Palooka," has been approached by a doll manufacturer who wants to bring out a model of the forthcoming Palooka baby. Company wants to have the toy on the market for Christmas, but Fisher has said no go.

Seems the comic strip character got married only a couple of months ago.

Filmers' Cook Book

Gloria Kameran, assistant to George Glass, v.p. and publicity-advertising chief of Stanley Kramer Productions, is co-author of a new cook book recently published by Viking—although she scarcely knew how to boil water before writing the volume. Her partner in the collaboration, Jean Hamilton Campbell, wife of a Hollywood documentary producer, was the expert. Two got together on the book as a result of a remark by Mrs. Campbell that she could teach anyone all that was needed about cooking in two weeks. Miss Kameran became her pupil.

Volume is labeled "Simple Cooking for the Epicure" and, among other things, specializes in quickie methods for making many foreign dishes as a result of the cosmopolitan character of Hollywood. "I was thrown into a miniature Europe in the wilds of Hollywood and discovered that the American palate is responsive to European variations," Miss Campbell explained.

Some Fun, Eh Deems?

"Moments Moustical" (Ziff-Davis; \$3) is a neat satirical history of music by Deems Taylor and illustrator Walter Krumpholtz. Latter's amusing pen-and-ink drawings, to which Taylor has written lengthy captions, picture the world's musical greats from the pre-historic to the present as very expressive mice.

It's all done with much tongue-in-cheek and via punning, but there's no little historical veracity and worthwhile info in the pages. Taylor claims that any similarity in the mouse drawings to persons living or dead is strictly coincidental and it's your own fault if you find resemblances running from Ramoness II to Mousadora Dunkum, Siegmund, Mousorgsky and Fritz Miceler. Herb.

Elmer Rice's Show Bis Novel

Elmer's Rice's "The Show Must Go On" (Viking, \$3.50) is novelistic treatment of a case history, carefully detailing how a legit play is written, bought and produced. The dramatist-novelist knows his Broadway milieu intimately and writes affectionately of the backstage and boxoffice world. In many respects it could serve as a text on the practical theatre, with "how to" chapters on financing a production, union contracts, buying a house, press relations, handling alcoholic and temperamental talent, the economics of Boston openings and stop clauses, and the art of direc-

tion. On the latter point, for example, there's an engaging discussion of the tugging between the scenic designer (who wants the set dimly lit to heighten the illusion of reality) and the actors (who want a light-flooded stage so their facial expressions will be seen).

Occasionally Rice puts into the mouth of one of his characters his feelings on the American theatre. He has the author's agent blast Broadway for waste and inefficiency, for a system which has a play rushed to its preem in four weeks, bringing together actors, scenery, costumes and lighting—and then when the play closes the actors are disbanded, scenery burned and costumes sold to the ragman. "Nothing is learned, nothing is saved, there is no permanence, no continuity, no program, no pattern, no objective, no ideal," the agent declares.

Some of the characters fail to come alive and some of the personal histories are unimportant. But this time has the perfume of greasepaint on almost all of its 472 pages.

Jack Gaver's 'Curtain Calls'

"Curtain Calls" (Dodd, Mead; \$3.50), is an attempt by Jack Gaver, United Press drama editor, to give "a new presentation of many of the colorful and little-known personalities and happenings of Broadway." It's an uneven book at times readable and informative and for long stretches obvious and heavy. Like almost any Broadway legit season, it starts brightly and promisingly, but presently loses momentum and finally staggers to a close.

The book is best when Gaver is explaining the broad picture of the New York theatre and how it got that way. It's also interesting, but less penetrating, when it deals with such relatively little-known matters as the critics, theatrical angels, and the background of the Theatre Guild, Playwrights' Co., etc. But too much of "Curtain Calls" is merely a loose, rambling and not very acute summary of the Broadway season of 1947-48, with far too many words devoted to better-known, forgotten flops. John Chapman does the same thing briefly and cogently in the annual "Burns Mantle Best Plays." Most of the other material through the book is old stuff to regular readers of VARIETY and the theatre columns of the dailies, of whom Gaver is plainly one. Hobe.

CHATTER

Tom Gurr, editor-in-chief of Australian Associated Newspapers, Ltd., touring the Hollywood film lots.

Irv Kupcinet in Hollywood to round up film names for the Chicago Sun-Times' annual Harvest Ball.

Mademoiselle has added two new regional editors, Patricia Young as Coast fashion, ad and Betty Cleary, assistant midwest ed in Chi.

Carroll Carroll edits the VARIETY editors with a suggested caption for last week's streamer, rephrasing it "Bali Hi On Broadway" instead of "Ballet Bowls Over Broadway."

The Bell, Irish literary monthly which suspended publication with the April, '48, issue due to financial problems, is to be revived in January, according to its editor-publisher Peadar O'Donnell.

First weekly newspaper to be addressed to the teenage group in Ireland, The Teenage Times, is being readied by Basil Clancy, Ltd., Dublin, publishers of Junior Digest. It will initially be 12 pages.

Farrign Press Club has been opened in Lisbon, due to initiative of Dr. Antonio Ferro, since 1933 director general of the Portuguese Govt. Information Services. Club is opened to all foreign journalists in or passing through Lisbon.

Hans Ruesch, native of Naples, has just completed a novel called "Top of the World," which will be published by Harpers in January. Ruesch will leave Naples in December with his wife for New York for a three months stay.

Alan Hynd giving up Park Avenue home-and-work headquarters for estate in Fairfield, Conn. Author set to m.c. new television whodunit program starting next month and mulling offer of similar chore on network radio show.

Parade, the Sunday mag supplement will devote its Jan. 1 issue to "America Stands at the Mid-Century: A Backward and Forward Look." Business, science and medical leaders will contrib pieces on inventions and developments likely to be seen in the next 50 years.

Harry Martin, ex-VARIETY mugg in Memphis, has resigned as the Amusement Editor of the Memphis Commercial Appeal to continue with the Economic Cooperation Administration in Paris. He was on leave for a temporary chore, which has now stretched into a permanent post.

SCULLY'S SCRAPBOOK

By Frank Scully

Howard, O. Oct. 22

There used to be an old legend in show business that anything in VARIETY was henceforth in the public domain. However, counsel is noting an exception in this case. This one belongs to William K. Howard, of St. Mary's, O.

At one time he was about the best director money could buy. Or if not that, the best to come out of St. Mary's, O. That's the town that also spawned Jim Tully. It also spawned a notorious gunman who burned his way to oblivion as a second-string triggerman in the Dillinger backfield. I think he went to school with Bill Howard. His name was Charles Makley.

Partisans of Dudley Nichols and Louis Bromfield have sought to muscle their heroes into St. Mary's, but these literary characters came from neighboring Ohio towns. But Howard, Tully and the guy who failed to shoot his way out ought to be enough to identify St. Mary's, O. If not, it's the town where first-story men broke into the office of the St. Mary's Lumber Co. recently, and with lifted hatchets, hammers, crowbars and blow torches collected 14c.

They usually had substantial families in those towns. There were four children in the Howard family. Their father was what was known as "a good provider." Anyway he managed to get his son as far as Ohio State, where Bill studied engineering and law. With this background he naturally ended as a film salesman. He was the sort of son who sends money home as a matter of course. He kept it up long after it was necessary.

Before going to Hollywood he managed a theatre and was sales-manager in Cincinnati for Vitagraph and a sales advisor for Universal in the middle west. He broke in with "East of Broadway" for Tom Incze, but his first smash success was "The Thundering Herd."

Nice Blocking

After that he moved along with a block of eminent directors, most of whom are either just as active today, or if they aren't, should be. These included Clarence Brown, Leo McCarey, Frank Capra, John Ford, George Stevens, George Marshall, Gregory La Cava, Joseph von Sternberg, King Vidor, Roy Del Ruth, Frank Borzage, Frank Lloyd, Rex Ingram, Tod Browning, Mervyn LeRoy and William Wyler.

It was a great era for directors and, curiously, most of them possessed a social vision which seemed to result in better pictures and better boxoffice.

Today scarcely any of them would say any of the things about anybody that was part of the free masonry of their craft 20-odd years ago. Today pictures talk, but directors dummy-up. It's better to shut up and make a western than sound off for a better world and get fingered.

Art Is Long But People Make It

Many of the old guard have been supplemented by a new crop of directors, but these, with the possible exception of Garson Kanin, are really oldtimers who have been kicked upstairs.

Ted Tetzlaff, for instance, the guy who directed "The Window," was a camera man for Bill Howard years ago at Par, when Bill was directing Carole Lombard and Fred McMurray in "The Princess Comes Across."

Mark Robson, who directed "The Champion" and "Home of the Brave," Howard pointed out, was an old cutter, and the speed of his pictures shows how well he learned to drop all pedestrian footage. Fred Zinneman, who directed "The Search," had been years in peonage as assistant director. In fact he started as an extra in "All Quiet on the Western Front" in 1921. Eddie Dmytryk, who directed "Cross Fire," emerged from nearly 20 years behind cameras.

In England, too, the great pictures like "Red Shoes" and "Stairway to Heaven" were directed by Michael Powell, who had begun in 1926 as a lowly comedian and film cutter for Rex Ingram. Laurence Olivier had been in pictures for more than 15 years before he emerged as the great director-star of "Hamlet." In fact, it was Bill Howard who introduced Olivier to Vivien Leigh in "Fire Over London," and their first scene he directed was a love scene.

Of course, behind him at the time, Howard had such pictures as "The Thundering Herd," "White Gold," "The Valiant," "Scotland Yard," "The First Year" and "Transatlantic." He had also directed "The Power and the Glory," remember—the picture which started Spencer Tracy on his seemingly endless career.

Besides these stars, Howard had directed such he-men as George Bancroft, Noah Beery, Jack Holt, James Cagney, Pat O'Brien, Victor McLaglen and Edmund Lowe, and such portrayals of comedy and romance as Frank Morgan, Myrna Loy and William Powell, Charles Farrell and Janet Gaynor, as well as Helen Hayes, Jetta Goudal, Sylvia Sydney, Ann Todd, Joan Bennett, Constance Bennett and Jeanette MacDonald.

Come On Over!

In England Howard set himself up as a sort of lord of the manor and invited all sorts of friends from Hollywood to come along with their families to enjoy the English countryside at his expense. But a curious thing took place when he returned to Hollywood. It seems that directing, though you may have 20 years of know-how behind you, is an orchid that can't stand travel without withering enroute. It was before A-bombs, but when he returned to Hollywood Howard might just as well have been vaporized.

The story got around that, despite his fine clothes and his air of a bon vivant, Bill was broke.

Now poverty may be extolled by the Third Order of St. Francis, but in Hollywood a communicable disease is preferred. The bread cast upon the waters doesn't seem to return to those shores. It just sinks. Or sharks get it.

Nice Switch, Nice Pop

One day Bill received the sad news that his father had died in St. Mary's, O. Bill had been named as the sole beneficiary. He wasn't willed just a couple of bucks. It was a neat fortune. It would take care of him for life. Investigation revealed that Bill's dad had invested just about every remittance his son had sent him from Hollywood and London. Through the years those acorns had grown to be mighty oaks.

So today Bill Howard, recovered in health, remarried and looking like a million dollars (which, of course, today is no longer big money, but substantial) finds himself solvendo, eating of bread supplied from his own earlier castings on far-off waters, driving a new Cadillac.

In fact, at a party the other night involving the top brass of the town, when the news of Howard's windfall was first revealed, one studio head said: "He was one of the best, but I thought he was dead."

"One of the best?" echoed a rival studio head. "Why right now he could outdirect anybody on your lot, and most on mine!"

Added Starter From Down Under

The eavesdropping associate producers, agents, actresses and blondes became alert. Somebody was being praised. "Howard?" Willie Howard, the actor? William Howard, Dorothy Lamour's husband? No. William K. Howard, the director.

Didn't he own a story about a racehorse? "Champions Never Die" or something? About Pharlap, the Australian horse whose name meant "lightning" or "wink of the moon," or something Samoan? They all got busy.

So by now it looks as if Pharlap might run again. With Howard up, of course. Wonderful town Hollywood.

Urges Studio Subsidy So Film Writers Can Novelize Pic Yarns

Hollywood, Oct. 25. Kenneth Ginzler, Prentice-Hall editor, is here trying to interest studios in subsidizing writers to turn film yarns into novels. "Hollywood," Ginzler said, "has cornered most of the potentially great writers who are not going to quit \$1,500-\$2,000 weekly jobs to do novels on spec. Publishers cannot afford to pay advances like \$10,000 which such writers demand. Solution is for studios to keep writer on payroll after he has turned out screenplay, let him turn it into novel form and film company could make deal with publisher."

TOA Meeting

Continued from page 1

now broadening their campaign to force distributors to abandon plans for upped admissions. Heading the strategy group is Sam Finsinski, TOA prez. Others attending will be Arthur Lockwood, board chairman; Leonard Goldenson, St. Paul; Gael Sullivan, Ted Gamble, Robert Coyne, Lewen Pine, Edward Zorn, Al Pickus, J. J. O'Leary and Walter Reade, Jr.

As the battle is now viewed, TOA will dispatch an appeal to the D of J for standard rules governing selling "in the interest of order in the industry." Distributors will be asked to name reps to accompany exhibitors in their trips to Washington. If that request is turned down, theatre men will go it alone. TOA's legal guns are already lined up to blast the most serious hurdle raised to a uniform code—that it violated the anti-trust laws and again makes distributors conspirators. Tagging that major company argument as "hokum," TOA spokesman declared that "the mere concerted action is not illegal." "It is the intention behind the action that counts," he added. "If the object is open and moral, in this case to rid the industry of chaos, then the action itself is legal."

Other Charges

Preliminary to the meeting, new charges are being aired that distributors are seeking to fix admission prices by indirection. Group therefore, has added the subject to the agenda as one of the developments which it will seek to combat.

Meanwhile, preliminary assaults have been launched against the distrib positions. Sullivan, vice director of TOA, told members of Arkansas - Mississippi - Tennessee Theatre Owners in Memphis last week that competitive negotiations would start "jungle warfare by creating artificial competitive situations for the sake of increased revenue from film rentals."

Disavowment and the breakup of theatre partnerships, Sullivan opined, could create sales policies under the competitive bidding practice that would narrow still further the profits of exhibitors. "If we could sit down with each other on this problem of product availability and equitable rentals," he said, "we will have done one of the most constructive things that can happen to the entertainment industry." TOA is now preparing its agenda to take up with distributor leaders.

Sullivan was backed by Hyman Levy, TOA's general counsel, who levelled his fire against the use of competitive selling as a way of jockeying up the rentals. This method of licensing pic, he said, should be restricted to situations where one or more competitors do not have sufficient product and there is no other way of supplying it. As for disclosing the winning bid, one of the TOA planks, the unsuccessful bidder should have the option of determining whether the winning offer be made open.

"If the long view is applied to competitive selling, however, it becomes clear that temporary gains of this kind will undoubtedly hamper to the distributors' disadvantage," Levy declared. "This is because eventually two or more competitive theatres in the same area will by force of circumstances, bid only on the so-called better pictures and leave the other unplayed."

WB-KAYE BENEFIT PIC FOR ONT. VARIETY CLUB

Toronto, Oct. 25

Motion Picture Theatres Assn of Ontario holds its annual meeting at the King Edward hotel here Nov. 1. Agenda includes election of officers as well as reports on the recent Ottawa gatherings of the National Committee of Motion Picture Exhibitors Assns. of Canada and the Canadian Motion Picture Industry Council.

Meanwhile, members are all hepped up over the world premier of Warner's Danny Kaye starrer, "The Inspector General," scheduled for the Imperial Nov. 17. Tagged "Variety Club Theatre Night," the unveiling will be a benefit for the Club's Vocational Training School for Crippled Children. Kaye will p.a. Warners in donating the pic and Famous Players providing the house cuffs.

Metro Eyes 'Look, Ma'

Hollywood, Oct. 25

"Look Ma I'm Dancing," which George Abbott produced with Nancy Walker starring on Broadway, may be purchased by Metro. Johnny Maschio, agent, left for N. Y. Monday (24) night to talk final details with Abbott, whom he represents.

Buys Film Rights To Radio's 'Queen for Day'

Hollywood, Oct. 25

Robert Stillman indie film producer bought screen rights to Raymond B. Morgan's radio show, "Queen For a Day." Deal calls for a substantial cash payment plus a share of the profits.

Shooting starts in January with Jack Bailey, emcee of the airshow, playing a featured role in the screen version.

METRO'S LION WILL ROAR IN GERMANY

Hollywood, Oct. 25

Metro is cooking up an invasion of Germany, this time with a barrage of publicity preparatory to resuming its own sales and distribution operations in that territory. The Motion Picture Export Assn., which has been handling American film distribution over there, moves out Jan. 1.

Personal letters to film exhibitors in Germany have been sent by Arthur M. Loew, chief of Loew's International. In addition, the company is sending 15,000 colored one-sheets, to be posted in all German cities, with the legend: "The Metro Lion Roars Again."

Ratio of Theatres' Vaster Holdings Cited in Setting Up P.R. Budgetary

While the distributors are willing to make what they consider generous contributions to the all-industry public relations program, they feel that a good share of the financing should come from the nation's theatre operators. Using the exhibitors' own figures on the investment in the theatre end of the business as compared with that in production-distribution, the releasing companies feel that the exhibitors should make a commensurate contribution to the public relations fund.

Estimated value of the nation's approximately 18,000 theatre properties is \$2,000,000,000. Investment in studios, homeoffices, exchanges, etc., owned by the producing-distributing end of the industry is estimated at around \$160,000,000. Exhibitors have used these figures to illustrate their great stake when the distributors seek better terms for product, and the distributors now feel that the same reasoning applies in doing an overall job for the benefit of the industry.

That does not mean that the picture companies have any illusion about the comparative size of their contribution to the campaign fund

with that of the exhibitors. Bulk of the expenditure is still expected to fall on Hollywood and New York, particularly the Motion Picture Assn. of America member-companies, and they are prepared to meet it.

However, they feel that exhibitors should not expect to go along for a free ride. They point out that if the exhibitor associations, such as Theatre Owners of America and Allied, can get their members to go along for only perhaps \$10 each a year, a considerable fund can be raised.

Financing is the next big problem regarding the public relations program outlined at the all-industry meet in Chicago in August. Recognized as having controversial angles, it has hardly been touched on as yet. It was thought preferable to get a permanent organization started before perhaps jettisoning it on the reef of financing.

In any case, leaders of the public relations movement point out that there's no use in worrying about money until they know how much they'll need.

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TOMORROW



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REPUBLIC SHOOTING 57

Hollywood, Oct. 24

Republic's production for the rest of this calendar year calls for 13 pictures.

This makes a total of 57 for 1949.

Clips from Film Row

NEW YORK

Twentieth-Fox ad-publicity veeper Charles Einfeld returns to the homeoffice late this week after three weeks of buddies with his field staff and with 20th production execs on the Coast. He attended division sales meets in Chicago and San Francisco with Andy W. Smith, Jr. and Al Lichtman before heading for Hollywood, where he confabbed with Spyros P. Skouras, Darryl F. Zanuck and Joseph H. Moskowitz on ballyhoo campaigns for upcoming product. During the division sales get-togethers, Einfeld detailed to his men 20th's plans for utilizing national magazine advertising in a new point-of-sale method for the forthcoming "Prince of Foxes." Campaign is to cost 20th more than \$300,000, believed to be the most ever spent by the company in ballyhooing one picture.

Leon Brandt, Eagle Lion's ad-pub director, in Chicago budding with producer Carl Krueger on national ad budgets for the latter's "The Golden Gloves Story" which E. will release.

Aaron Copland's original musical score for Paramount's "The Heiress" accepted by the Library of Congress with the composer on hand to make the presentation.

Era Stern, L. A. showbiz lawyer, in town for buddies with eastern legalites on film biz and to attend the Variety Club's midyear meet.

Henry A. Linet, Universal's advertising chief, guest gabber at the American Theatre Wing's fall seminar on the subject of functions of a motion picture advertising and publicity dept.

Jersey circuit on Harold Blumenthal tapped for president of Temple Emanuel, Passaic, with Maury Miller, pres. of the Jersey

branch of the Theatre Owners of America, named treasurer.

Openings of David O. Selznick's "The Fallen Idol" in Boston, Philadelphia and New York next month will be preceded by charity preems. Carol Reed film will be unveiled Nov. 9 at Boston's Esquire for benefit of the Children's Hospital. Regular run starts the following day at the same house as well as at the Pilgrim. Similar bows will be made in Philly and New York later in the month in behalf of the American Women's Voluntary Service and Prescott Neighborhood House respectively.

In series of Warner Bros. sales promotions, W. O. Williamson, Jr., upped from Atlanta branch manager to southeastern district manager, succeeding John Kirby. Latter was recently promoted to southern division manager. Ralph J. Iannuzzi upped from branch manager in Charlotte to succeed Williamson as Atlanta branch manager. Frank Neel, salesman, succeeds Iannuzzi.

David Goldman upped by Universal to branch manager of Milwaukee exchange. Goldman, formerly a salesman, succeeds the late John F. Hannan.

ST. LOUIS

Walter A. Thimmig, 69, vet exhibitor here announced he had retired after operating theatres in St. Louis, Illinois and Kansas for 40 years. Thimmig's last theatre, the McNair, indie in South St. Louis, leased for 10 years to Dave Nelson.

E. E. Hopkins, Lebanon, Ill., lighted new drive-in, one of smallest in state, near Camdenton, Mo.

James Fenoglio, manager of Frisina Amus, Roxy, Shelbyville, Ill., resigned to operate Aida Oglesby, Ill., recently purchased from John Clydesdale John Greenmore, Springfield, Ill., succeeds Fenoglio.

George P. Thye, who sold his Strand, Perry, Mo. to C. R. Pansley, purchased State, Oklawaha, Ill.

Flora Amus, Co. Flora, Ill. awarded contract for new 900-

seater in that city where it now operates the Florine, and Roxy.

Frisina Amus, Co., facelifting its Capitol, Bridgeport, Ill.

H. H. Wood, Memphis, Tenn., sold the Esquire, Cape Girardeau, Mo. to Irving and William Dubinsky, St. Louis.

PHILADELPHIA

Harry LaVine, former Monogram sales manager for metropolitan New Jersey area, acquired franchise for Favorite Films in Philadelphia.

A 1,000-car drive-in is being readied for spring opening on Lincoln Highway, four miles East of Lancaster, Pa., by Harry Chertoff. Will cost about \$200,000.

Sam Stiefel honored at luncheon and screening in Variety Club for his new pic, "The Big Wheel." Was in nature of welcome home party for Stiefel, Philadelphia who turned Hollywood producer.

Ever since the success of public appearance build-up for "Midnight Kiss," city has become star-conscious. Gale Storm came in for opening of "Abandoned," at Stanton and Peter Hawford is slated for P. A. at Goldman when "Red Danube" prems at that house. Oct. 26.

Film row watching with Interest William Goldman's slash of film prices from 70c to 50c. for 1,000 balcony seats in newly-acquired State big W. Philly key nabe. Admish cut is first in town since before the war and industry here is waiting to see what action, distribs might take.

Ralph Pries, of National Theatre Supply, will hold over-all chairmanship for 1949-50 charity drive of Variety Club, Tent 13.

Philadelphia amusement taxes for first nine months of 1949 were \$2,939,925 compared with \$3,066,960 for same period last year.

DETROIT

Ray Branch, of Hastings Mich., honored at testimonial dinner in tribute to his 20 years as president of Allied Theatres of Michigan, Inc.

He is Michigan's representative on Allied national board. Following new officers were named: Ed Johnson, president; R. W. Beecher, vicepres; and Irving Belinsky, secretary-treasurer.

Jam Handy Organization added Townley A. Ellington to sales contact department, and Jerome H. Warner to editorial staff on pax and stage shows.

Newest picture house here is the Booker T. 1,500-seater, operated by Korman Theatres. Will try to get top films and cater to Negro population of the Eastside. Theatre will open daily at 5:30 p.m. and close at 6 a.m. since near big industrial district and striving for late shift patrons.

Oak Drive-In, Detroit's newest ozoner, launched Oct. 21.

Danny Kaye made honorary member of University of Michigan pan-Hellenic Assn., governing body of the schools' minorities. He is only male member.

MINNEAPOLIS

Frank Mantzke, head of Home Theatres, buying and booking combine, told members at annual meeting here the outlook for territory's independent exhibitors is exceedingly bright.

After get-together with Ted O'Shea and J. J. Donahue, Paramount assistant general sales and central division managers, who came here on peace mission, Bennie Berger, North Central Allied presy, and his organization, which has been warring with Par for more than two years because of alleged excessive rental demands, finally buried hatchet.

Beauz Arts, St. Paul independent nabe house, asking for 30-day clearance in place of present 63.

Peter Campbell, Valhalla, N. D., here to pick up seats for his new theatre there.

Leo Peterson, Rapid City, S. D., exhibitor, long ill, here on first trip in 18 months.

A new premium and picture poster company has just bowed here under the button of Frank Fisher, formerly a salesman with Milwaukee's National Screen Service. Fisher's firm is known as the Exhibitors Poster Service.

Theatre Service Co., with Harry Perlewitz and Edward Vollendorf in charge, moved.

BOSTON

Annual fund-raising drive of Variety Club of New England had its kick-off with a luncheon for film salesmen and branch managers.

Herbert Philbrick appointed advertising and sales promotion manager of Maintain Store Engineering Service effective Nov. 1. He has been with MAP Theatres an assistant to Harry Browning, ad director. Boston film division of Combined Jewish Appeal held

its annual dinner at Statler with Si Fabian the chief speaker. Chairman was Lawrence Laskey and the four hosts who sponsored the dinner were Arthur Lockwood, Herman Rifkin, Samuel Pinanski and Nathan Yamins.

The double-feature, long one of this region's headaches, may be doomed in the Hub if a poll taken this week by RKO Memorial proves accurate. Pooled payees went for the big feature with shorts by big margin. Manager Ben Domingo and Red King are figuring on a much larger sampling of opinion to get more detailed idea of tastes.

ALBANY

Ban on Sunday films in village of Schoharie, near here, lifted through the unanimous action of board of trustees. Trustees announced the village-owned Schoharie theatre would be sold for \$5,000 to Mr. and Mrs. Joseph Burgess. Mrs. Burgess being head of Conery Theatres. Burgess refused to purchase house until Sabbath ban was removed.

Donald Kranz transferred to Buffalo district as salesman by Paramount.

SAN FRANCISCO

Irving Ackerman and Herbert Rosener signed 15-year lease for 500-seat Guild on Market Street. They will operate the house with W. C. Field comedy releases, to start—Guild was a Robert Lippert theatre and is next to the Center which Ackerman and Rosener also operate.

Allied Split

Continued from page 1

hib organization should chance no cooperation with distribs.

First vote by the board is understood to have given a majority to those in opposition to the committee of seven. When tempers had just about hit boiling point, Nathan Yamins, Fall River, Mass., exhib and former Allied prez, suggested the compromise of a "one-year trial" that proved the solution.

9 Groups OK Plan

Result is that all nine groups, whose unanimity is required before the next step in mapping the all-industry pub relations project could be taken, have given their okay. Only exception technically is the Motion Picture Assn. of America, which has repeatedly indicated informal approval and will probably make it formal at a board meeting as quickly as possible after prexy Eric Johnston returns from Europe this weekend.

Allied's nod means Ned Depinet, who was named interim chairman at the Chicago session, can now call a powwow of all nine groups in Washington in November, as was planned, as soon as unanimous affirmation is given. Allied will be represented in the capital powwow by William L. Ainsworth, its prexy, who was on the ad interim committee and was named by the board to continue in that position.

Reservations recommended by Allied's committee of seven in going along with project—aside from the one-year trial angle—will mean that the setup that comes out of Washington powwow probably will be considerably different from that envisioned by most of those who were in Chicago. Committee recommendations approved by board pointedly state "As regards the nature of a permanent organization to be created to carry out program, we do not think a large and expensive organization is needed for the best interests of the industry. We are only interested in promoting cooperation and understanding among participating organizations in the public relations field, not in setting up a motion picture bureaucracy or in creating jobs."

"Primary and inflexible condition" of Allied's participation in project, was agreed. "Allied reserves the right at any and all times to take whatever action it may see fit in the interests of its members and in carrying out purposes at set forth in its constitution, anything in the public relations program to the contrary notwithstanding."

Committee's desire to participate was made clear otherwise in a statement that "there is an area of common interest in the public relations field in which Allied can properly cooperate... we believe Allied has acquired a stature and influence which make its participation essential to success of any program."

'Black Magic'

Continued from page 1

suits will be carefully watched. The setup by which Loew's and RKO automatically get first crack at every film has long been under attack by distribs and other circuits, and there has been recurring talk of setting up a third chain by combining the indie houses as UA has done. If results are good, other distribs can be expected to follow suit, so the UA move may have a very significant effect on the whole New York booking pattern. It will mean a serious nick to Loew's and RKO, too, since they'll have another first-run feature in competition to them that week.

UA is hoping to get \$190,000 or \$200,000 out of the metropolitan area as a result of the booking. That would be considered by all distribs a very good sum, and would insure further such bookings. Ordinarily they get \$300,000 or over out of the New York territory on a top-billed pic the long end of the week. It plays percentage. A co-billed film averages about \$150,000, since the percentage is split between the two pictures. Bottom of the bill pic gets flat rental which generally amounts to about \$75,000. UA, if it achieves what is expected, will hit somewhere between what it would earn on co-billing and top billing.

Warrick Subs Bruce In Hassle Over Coin

Hollywood, Oct. 25. Ruth Warrick took over the femme lead in "Beauty on Parade" at Columbia, replacing Virginia Bruce, originally assigned to the role. Studio spokesman said Miss Bruce agreed to play the role for a stipulated sum but later her agent demanded more coin after reading the script.

Wallace MacDonald is producing "Beauty," with Lew Landers directing.

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RADIO'S \$59,000,000 TALENT BILL

October Jitters

Those jitters and accompanying shivers prevailing on an executive level around NBC headquarters these days don't stem from October breezes wafting through open windows, but rather from recurrent rumors as to top-shelf realignments and possible axings. The Booz, Allen & Hamilton survey on administrative reorganization has been completed and is currently being studied as a prelude to action. As though that were not sufficient cause for jitters, it comes simultaneously with the ascendancy of Joseph H. McConnell into the presidency, with Niles Trammell moving into the NBC board chairmanship.

Names of possible casualties are being tossed about freely and just as vehemently being denied. Actually, no one appears to know just how, when or if executive heads will fall. But the tension mounts daily.

Similarly a "wait-and-see" atmosphere of jitters pervades at CBS headquarters. The report is that Columbia board chairman William S. Paley is far from content over the present state of open time and current stalemate on filling the costly gaps. It's further stated that he intends to apply the "Paley touch" in a bid to wipe out the \$6,000,000 open-time situation, but just how this will translate itself is ruing the wave of apprehension.

Drive Due on Large Out-of-Home Listenership; Boon to AM vs. TV

The importance of out-of-home listeners, which previously have not been included in circulation figures or sold by stations and webs, is the theme of a campaign which WNEW N. Y., will launch in 10 days. The indie has become the first subscriber to the new survey by The Pulse which covers o.o.h. audiences and is prepping a full-scale drive which it believes will help the entire AM industry.

The first quarterly o.o.h. study conducted in N. Y. in August found that 24% of the population listens outside the home on an average weekday, in autos, at work, in restaurants, friends' houses, etc. On a weekday, 2,750,000 New Yorkers listen outside the home, and on Sunday the figure climbs to 3,350,000, Pulse reports.

In addition to showing this large, hitherto-uncounted audience, the data is viewed as being a big boon to AM, because the man with a portable or a car radio isn't able to switch to video.

The pattern of o.o.h. listening is often in contrast with that of at-home listening. While at-home audiences decline between 11 a.m. and 2 p.m., o.o.h. audiences increase. Against a moderate afternoon increase in at-home audiences, the o.o.h. figures soar sharply when there are baseball games. While sets-in-use at homes (Continued on page 30)

What's the Matter With CBS' 'Luigi'?

CBS, reappraising its 12 open half-hour periods, is beginning to wonder what you have to do to sell a show. Particularly in the case of a sustainer that, on the basis of the last Hooper, has managed to hit a 9.0 even though stacked up against the Fibber McGee & Molly Tuesday night competition from NBC.

Case in point is "Life With Luigi," which currently outranks in audience draw 78 of the commercial airters now riding the kilocycles. It's recalled, too, that even during the summer doldrums "Luigi" as a Sunday night CBS attraction was pulling a 10 rating.

Columbia in recent weeks has been making a determined pitch to sell the show, but thus far no takers.

WOV Control from Leigh To O'Dea Approved

Washington, Oct. 25. FCC yesterday (Mon.) granted Victory Broadcasting Co. consent to transfer control of WOV, New York, from N. Joseph Leigh to Richard F. O'Dea. Deal was consummated through a stock transaction.

Leigh originally held 51% and O'Dea 33% of the common stock.

AM'S SPHERE HARDLY DENTED

By GEORGE ROSEN

Radio's bankrollers will spend \$1,180,500 a week during the '49-'50 season for four-network programming. That's strictly for talent exclusive of time charges. The time charges this year will pour an approximate \$190,000,000 into the NBC, CBS, ABC and Mutual coffers.

Projected on an annual basis, the talent costs (see chart on Pages 42 and 43 of this issue) will amount to \$59,025,000. While an approximate 30 of the top-budgeted shows on the four webs are committed to either 30 or 42-week contracts, the amount spent on sponsored summer replacements and transcribed programs sold to stations on a local basis more than maintains the \$59,000,000 talent-production outlay.

Last season the annual four-network talent bill amounted to \$69,027,000. The \$10,000,000 drop in the '49-'50 outlay reflects the tighter budgets, which in turn have eased the trend toward lower-budgeted shows, and the fact that there are fewer coast-to-coast sponsors in comparison with last year. (CBS, for example, has 11 open half-hours and NBC, completely sold out in previous years, has five 30-minute open periods.)

Second Highest Tab

Nevertheless, the \$59,000,000 talent bill for this season is offered in refutation of the claim that radio is on the way out in the wake of the TV ascendancy. While it's true that some sponsors, such as Ford and Philco, for example, have deserted the AM medium in favor of video programming, the fact remains that the talent tab for this season is the second highest in radio's history.

Actually, advertiser expenditures in television for 1949 will hit a time-and-talent total of \$28,000,000, a figure projected at the recent NBC convention at White Sulphur Springs by exec veepee Charles R. Denny. This contrasts with the radio four-network time (\$190,000,000) and talent (\$59,000,000) total bill of \$249,000,000.

On that basis, it's conceded, radio's state of health and affluence would indicate that AM drumbeaters are justified in their contention that the strictly-audio medium will remain a potent sales force for years to come, that with video still limited to the key markets embracing a third of the nation, the AM sphere of influence has as yet hardly been dented.

De Soto Set To Inherit Groucho

Hollywood, Oct. 25. Groucho Marx's "You Bet Your Life" will have a new sponsor after the first of the year. De Soto has the best chance to get the show. Elgin-American, sponsor for past two years, drops out at the close of the current cycle.

John Guedel, co-owner of the show with Marx, conferred Monday (24) with Ben Duffy, BBDO president reportedly reaching agreement in terms. Agency handles De Soto billing for Chevrolet.

De Soto currently is coupled with Plymouth in sponsorship of "Hit The Jackpot" on CBS. Marx and Guedel unsuccessfully tried to get Elgin-American to release the show before the start of the present season.

Mutual Ups Wagner

Harold M. Wagner has been upped from Mutual's director of traffic-operations to manager of program operations, working under program veepee Bill Fineschreiber. Reporting to Wagner will be program traffic, program supervision and commercial service staffers.

Radio's Screwball Setup: Making Money While Building Up TV Rival

Ayer-to-Burnett

N. W. Ayer has lost the Kellogg Post Sox account to the Leo Burnett agency in Chicago.

However, the TV billings represented by the Irene Wicker "Singing Lady" show will remain with Ayer until February.

Everybody Loves Everyone Else, Except in N. Y.

This is the era when radio stations have shed their antipathy toward buying time on other stations. The practice has become prevalent around the country—although in New York City, the top competitive market of them all, the resistance still abounds.

The revelation last week that KITE, the daytime station in San Antonio, was urging its listeners to switch their dials at sign-off time to WOAI, the clear channel NBC outlet there, under a deal whereby the WOAI promotion department purchases the KITE time, only serves to highlight a "good neighbor policy" that's been on the increase in recent months.

Perhaps even more revealing is the situation that prevailed during the past six months in Chicago. WJJD, which goes off the air at night, had a contract for the Chi White Sox play-by-play schedule. To retain its franchise on the lucrative business, WJJD bought time on WIND (with attendant cross plugs) for broadcast of the night games. It was a case, too, where both WJJD and WIND cashed in on "adjacency" business.

WHDH, the Boston indie, for some time has been making a practice of buying time on other Hub outlets to plug the stations.

No one yet, however, has been able to break down the aloofness existing in New York. As an illustration, WNEW has sought in vain to buy closing announcements on TV stations. But it's no dice.

BURROWS IN RADIO EXIT FOR TV BUILDUP

CBS will drop its Friday night "Breakfast with Burrows" radio show after this week (28) to build a new half-hour television program around comedian Abe Burrows. AM show has been on the air several months without a sponsor. It's to be replaced by "Crime Correspondent" originating in Hollywood.

Burrows will write, produce and star in the TV package, which is slated for an early December preem. Comic is also one of the regular panelists on CBS-TV's Sunday night "This Is Show Business."

Women B'casters In 'Look Ahead' Session

Assn. of Women Broadcasters will hold its Second District conference on the theme, "The Woman Broadcaster Looks Ahead," at N. Y.'s Hotel Astor, Nov. 3-4. Panel discussions on the first day will cover "This Week's Paycheck," "Who Earns It and Who Pays" and "Tomorrow's Pot of Gold—TV."

Among the participants will be Maurice Mitchell, Broadcast Advertising Bureau director; Jack Poppo, WOR N. Y. v.p.; Gertrude Grover, WHCU, Ithaca; Barbara Welles, WOR; Nancy Craig ABC; Linnea Nelson, J. Walter Thompson; Geraldine Zschaug, ABC; and Dorothy Doan, CBS-TV. Sally Work is District 2 chairman and Dorothy Koblitz vice-chairman.

A strange anomaly presents itself to the industry today—a situation where radio is playing a major role in helping to build up its TV competition. On the other hand, the buildup has snowballed into a lucrative source of income for the radio stations, and in an era of dwindling AM billings, the stations are taking no chances looking a video gift horse in the mouth.

The additional source of income to the radio stations is coming from the TV manufacturers themselves. Such outfits as RCA, Philco, Monty TV, Hallcrafters, Admiral, etc., are channelling more and more coin into radio spots to plug their product. Practice of the companies is to pick out one AM station in each of the key TV markets around the country.

It's known, for example, that WNEW, New York, has hyped its annual billings to the tune of \$250,000 through the TV set plugs. Commensurate billings are reported by other stations in key TV cities.

WNEW, for one, figures in accepting the biz it has nothing to fear from the TV upsurge, that a station with the distinctive AM formula achieved by WNEW will be around for many years, regardless of video's ascendancy.

While Admiral, Philco, RCA, Westinghouse, etc., are plunging heavily into video production as well, it's figured that the majority of potential customers for TV sets will come from radio audiences. In effect, the TV set manufacturers are in video to sell entertainment. But they're in radio to sell sets.

Oil, Money Don't Mix for Columbia

CBS is beginning to find that oil and money don't mix. At least as far as Columbia coin is concerned.

For the second time within a month the network last week was on the verge of latching on to sponsorship of a half-hour oil company show when the prospective client had a change of heart and called the deal off. Initially it was Standard Oil of New Jersey, which had planned converting about \$750,000 into time and talent for an Andre Kostelanetz Sunday afternoon show on CBS. Along came the British pound devaluation and out went the negotiations.

Last week Sinclair Oil was enthusiastic about picking up the tab for the CBS built "Escape" suspense show. In this instance, too, the international ramifications of devaluation was the factor in Sinclair changing its mind.

WOV's Hartley Flying To Italy on a Two-Fold Biz, Goodwill Mission

Arnold Hartley, WOV, N. Y., program manager and partner in the Italian-language operation, flies to Italy Nov. 1 on a two-fold mission of expanding the station's Rome studios and to initiate a new pattern in foreign advertiser relations.

Hartley will confer with the heads of Italian firms who are anxious to establish their products in America, with particular accent on the vast Italian market in New York but who lack any knowledge of American advertising methods. Thus WOV will be acting as a clearing house and a N. Y. base of operation for Italian exports.

More also ties in with the Government's desire to aid the Italian economy.

As chairman of the Foreign Language Subcommittee of the NAB, Hartley will also huddle ahead with Ed Grushkin, chief ECA radio officer, on a project of foreign language exchange programs.

'Hold Cuba in Check' NAB's New Battle Cry on Clear Channel Raids

Washington, Oct. 25

U. S. broadcasters are up in arms over what may happen at the North American Regional Broadcasting Agreement (NARBA) conference in Montreal. There's fear that Cuban demands for more frequency space may break down the clear channels and also affect U. S. use of regional and local frequencies.

So aroused were members of the NAB at a recent meeting of District 4 at Pinehurst, N. C., it was learned, that a resolution was passed urging the U. S. Government to institute passport controls, restrict sugar imports, and adopt other measures to hold Cuba in check.

Already, since the current NARBA expired last March, Cuba has put a station on the air with 5kw power in Havana (CMCU) on NBC's 660kc channel in New York. As a result, it's reported, WNBC can hardly be heard beyond 25 miles of New York. The CBS 680kc channel is also being used, with consequent effect on the signal of WCHS, and demands are being made for use of other clears which, if granted, would raise havoc with service coverage of many of the leading stations in the U. S.

Even regional frequencies hitherto under U. S. priority are being used, according to word here. A 23kw station in Havana on the 630kc frequency is said to be in operation and severely limiting the signal of station WMAI in Washington.

In some quarters it's feared that concessions involving one or clear channels would have a chain-reaction effect which might result in limiting AM service to 25-mile contours.

Although it's admitted by some observers that Cuba has put the U. S. on the defensive there's a suspicion that her demands are for "horse-trading" purposes. U. S. delegates feel that it would be unnecessary for Cuba to take over other channels if she would use the frequencies assigned to her more efficiently. It's pointed out that considerable conservation of frequency space could be effected through the use of directional antennas.

It's felt, however, that FCC Commissioner Nels Hyde, heading the U. S. delegation, has a firm grasp of the situation and that his patient but firm manner will result in a satisfactory solution. The next week or two, it's believed should tell the story.

Canadian Musicians In Favor of Present CBC Public Ownership

Winnipeg, Oct. 25

Winnipeg Musicians Assn. has gone on record as favoring continuing public ownership of CBC with full control over issuing licenses for the operation of all broadcasting stations.

In a brief to the Massey Commission, the musicians said the interests of the Canadian people were being well served under the present CBC setup.

Their brief said "of the total amount of money earned by the musicians from radio broadcasting covering 1947-48 and taking in all radio stations in this region employing musicians on a sustaining basis, less than 5% was provided by privately owned stations."

Finding ways and means of increasing the amount of money available to CBC for operation of the network from sources other than the sale of time to commercial sponsors would be beneficial from the listeners' point of view. The CBC is the largest employer of musical talent in this region and due to the setup under which it operates, this association has been able to obtain fair rates of pay and working conditions for our members employed by them.

"We therefore do not believe that exchange in the regulations or control would better these conditions."

Spokane—Byron G. Shrader, formerly director of promotion and public relations for KPOJ, Portland, is now handling similar job for the Davenport hotel here.

Custer's New Pitt Stand

Pittsburgh, Oct. 25

S. E. Custer has been named manager of WPGH here and takes over around end of next week. He succeeds Jim MacFarland, station's former chief engineer who was elevated to the top berth with exit of Jim Bellamy last summer.

Custer last summer was in charge of Waldbridge Park in Toledo, O., which is operated by George Harton, one of the three owners of WPGH. Harton also owns West View Park here.

Indies Fight CBC Control

Winnipeg, Oct. 25

Stations CJOB (Winnipeg) and CFAR (Flin Flon) have joined CKRC (Winnipeg) in asking that Canadian regulations for broadcasting come from an independent board, not from CBC. The two requests were made separately, only four hours apart, in briefs, to the Massey Commission.

The CJOB brief suggested that the special board should contain two members of the Canadian Assn. of Broadcasters, one English and one French; two members of CBC, one English and one French; and one appointment at large.

In support of its contention that private stations could censor advertising submitted to them, the CJOB brief claimed the station had turned down over \$25,000 worth of business since it got its license in March, 1948.

"CJOB has no network affiliations and doesn't receive any assistance or programs from CBC, although our annual payment to CBC, which competes with us for audience and commercial revenue, is \$1,500."

The transcription regulation which necessitates one and one-half hours of local live talent consistently, in competition with the most highly-rated American and Canadian programs carried by CBC, is unfair.

The CFAR brief said "national and private radio are essential to the development of broadcasting in Canada, and since each is essential, neither should have jurisdictional powers over the other."

The spirit of competition on a fair basis between national and private radio would spearhead a new phase of radio development for the Canadian people. In our opinion the system of a separate regulatory body, responsible to Parliament, is the sound stable system for the effective growth of Canadian radio."

More Hiring of Negroes In B'casting Is Urged; 'Blacklist' Also Scored

A meeting to urge increased employment of Negroes in broadcasting and support for radio unions, and to protest the alleged "blacklist" against individuals in the field, was sponsored Saturday (22) by the Voice of Freedom, the Committee for the Negro in the Arts, and the National Council of the Arts, Sciences and Professions at Town Hall.

Groups published a broadside which reproduced newspaper clippings, statements by broadcast guilds and a message from William M. Sweets, former director of "Counter-Spy" and "Gangbusters," around whose resignation from the Phillips H. Lord shows the "blacklist" issue was first raised.

"It is not the people whose names are on blacklists," the Sweets statement said, "who are the real targets for physical or economic assassination—it is the ideas those people hold. Nor is it loyalty to the U. S. that is really questioned. It is, rather, loyalty. I am convinced in my case, to the ideas of the National Assn. of Manufacturers and the American Assn. of Advertising Agencies. Between you and me—but still for the record—I am not loyal to many of their ideas. Nor will I ever be."

WESTINGHOUSE ASKING NIX ON OLD WLIB BID

Washington, Oct. 25

Westinghouse Radio Stations, Inc., asked the FCC last week to throw out the long-standing application of WLIB in Brooklyn for fulltime operation, with 10kw power daytime and 5kw at night. Westinghouse claims the application has been invalidated by the recent change in WLIB's ownership. Transfer of WLIB from Mrs. Dorothy Schiff to a company headed by Morris Novik, for \$150,000, was approved last month by the Commission.

Westinghouse is concerned with interference which fulltime and higher power on WLIB's 1,190kc frequency might cause its WOWO station in Fort Wayne, which operates on the same wavelength. WOWO has had an application pending since 1945 to boost its power from 10 kw to 50kw. WLIB filed a year later.

Following hearings on the two applications in 1947, Westinghouse filed a petition to reopen the record, claiming WLIB had made changes in its programming and other policies which were at variance with representations it had made to the Commission. However, company said, this petition is now "moot" because of the sale of WLIB.

Sports Network Now Boasting 116 Indie Stations in Setup

Philadelphia, Oct. 25

The newly-formed Sports Broadcasting Network now counts a total of 116 indie stations ranging from Burlington, Vt., to Biloxi, Miss., and as far west as Little Rock, Ark.

Sparked by WPEN in this city, the sports web has contracted to pick up all the pro basketball games of the Philadelphia Warriors, at home and away, the games of the pro-grid champion Philadelphia Eagles, at home and away, the fights at both the Arena and Convention Hall in this city, and are dickering for the basketball double-headers from Madison Square Garden.

Under the setup, each station is privileged to sell the programs to local or other buyers, or any way they choose. The stations have been spotted so that they run from a minimum of 40 miles to a maximum of 100 miles apart to cut down line charges. Each station picks up the broadcasts from the nearest member of the web.

Although it hasn't been announced as yet, a potent factor in lining up member stations has been the fact that the web next year will also carry the baseball games of the Philadelphia Phillies, National League club that wound up in third place this year in the senior circuit. The Phil's games previously were aired over WIBG, Philadelphia.

Albert J. Sytk, president of WPEN, is president of the sports net. Jack Rensel, account executive at the Weighman Agency, is vice-president, and Del Parkes is production manager.

WGGB's 'Count Me In'

Freeport, N. Y.

In a recent issue of VARIETY you carried a very interesting story under the heading "Appraising Computer Stations." I regret to say that you overlooked WGGB.

We call ourselves "The Long Island Station" and believe we should have been included, for the following reasons:

1. We are the oldest station on Long Island, celebrating our 25th year on the air this year.
2. The only Long Island station on the air night and day.
3. Certainly the first Long Island station to carry Long Island news.
4. Our concentration has been on Long Island public service, whether it is special religious programs on holidays, Catholic, Jewish and Protestant, or other occasions that require public service. We have also broadcast Long Island high-school football games for the past 10 years.

5. As for business, we have enjoyed a steady increase of billings, and this year, regardless of the next two months, will top them all.

Harry H. Carman
General Manager

WNYC Again Nixed in Bid to Stay Up Late for Final Election Results

Washington, Oct. 25

Mansfield Vice Allen For 'Voice of America'?

Washington, Oct. 25

With Assistant Secretary of State George V. Allen slated to become Ambassador to Yugoslavia, new man will head the overseas "Voice of America" and cultural, informational motion picture work for the State Department.

Drew Pearson predicted on air Sunday (23) the successor will be Rep. Mike J. Mansfield, New Deal congressman from Montana. Mansfield is a liberal who follows the administration policies and so would be likely to continue the present type of "Voice" programs and to make no cuts in the cultural film work.

CBS Target Of Church Council

Washington, Oct. 25

The American Council of Christian Churches claims CBS doesn't give it fair treatment. In a petition filed last week with the FCC, the Council charged the web "discriminates against significant minority denominations and minority opinions" and favors only the large elements of the Protestant church.

The CBS program, "Church of the Air," was termed by the Council "a blend of all religions" which in no way represents the historic viewpoint of the Protestant position. The web was said to have become "the agency and tool" of particular interests opposed to the position of the Council.

Specifically said the Council, CBS offered it time in connection with its annual convention in Philadelphia a year ago but forbade discussion of controversial matter in view of this "censorship and control" of program content. Council said, it refused the offer.

The petition, signed by Carl McIntire, chairman of the Council's radio committee, asked that the Commission require CBS to maintain "a balanced program schedule which will meet the religious needs of the area." It further requested a public hearing on its allegations.

CBS, Radio Guild Resume Confabs; Stalled On Question of Eligibles

CBS and the Radio Guild (CIO) which represents 600 of its white collar workers, resumed negotiations last week, but are still stalled on the question of who should be permitted to vote in an election. Procedures were discussed Tuesday (18) with little progress, and the management presented Friday (21) a new list of 135 employees it feels are excluded from the bargaining unit. Previously it had submitted a list of 136 staffers which it termed supervisory or confidential personnel.

The RG, which has had pacts with CBS since 1946 and whose present contract expires Nov. 30, had previously called on the N. Y. State Mediation Board requesting an election, in answer to the CBS bid for a test of the union's majority. It is willing to agree to an NLRB election, if the "bargaining unit is not chopped to pieces."

According to the union's CBS steering committee, "the company would not agree to an immediate election with both sides agreeing to hold aside ballots of disputed people. The company is not willing to resume contract negotiations pending the outcome of an election. CBS says it is basing itself on the Taft-Hartley law. But that law says a company may bargain with a union without election."

San Antonio—Melissa Smith, former vocalist with Horace Heidt and his band has rejoined the staff of WOAI as vocalist. She will also be featured on WOAI-TV which takes to the air in several weeks.

FCC yesterday (Mon.) again refused special permission to New York's municipal station, WNYC, to stay on the air after 10 p.m. on Election night (Nov. 8) to broadcast final results. A similar request was turned down last year for the Presidential elections.

Strict rules holding daytime and limited time stations to their operating schedules were the basis on which a majority of the commission voted against WNYC. In view of the large increase in daytime outlets since the war, it felt that exceptions would be followed by numerous me-too requests which would defeat purpose of the regulations and cause interference to stations holding licenses to operate nighttime.

Commissioners Frieda Henneock and Robert Jones dissented from the action of the majority. Miss Henneock pointed to WNYC's unique operation as a noncommercial public service station as an argument for breaking the rule. "Because of its ownership," she stated, "station WNYC utilizes the complete facilities of the police department and the board of elections throughout the city, to bring to the public complete, accurate and up-to-the-minute returns of the elections in the City of New York. New York commercial stations must of necessity spend relatively less time on local New York returns."

Commissioner Henneock observed also that authorization to WNYC to broadcast from local Sunset at Minneapolis (where WCCO has priority use of 830kc) to 10 p.m. is in itself an exception to commission regulations for daytime stations. "I believe that a further exception should be made in this case," she asserted, "as I do that exception should have been made so that WNYC could broadcast the full sessions of the United Nations Assembly."

"Services such as these are too valuable to be lost because of complete inflexibility of administrative rules. A rule of this or any commission is justifiable only so long as it meets the complete situation for which it was designed."

Five 'Firsts' Awarded KJR, Seattle, Last Wk. By Wash. State Press Club

Seattle, Oct. 25

KJR, Seattle, last week received five first awards in the Washington State Press Club's First Annual Radio Awards, covering 24 Western Washington radio stations. It also shared in another award to cop top honors. KVI, Seattle, got three firsts; KVO5, Bellingham two; and KMO, Tacoma, one of the dozen awards given.

Jack Tregallis, KJR, won first for production. Otto Renninger, KJR, first for engineering. Bob Ferris, KJR, first for special events reporting. Reg Miller, KJR, first for announcing. Bill Ward, now at KCRS, San Francisco, won first for his writing of "Drive In for Laughs" on KJR, and Western Advertising Agency won first for musical spots for a Hamier Beer spot which was produced at KJR with Bob Harvey's orchestra. Len Beardsley announcing.

Hal Reeves, KVO5, got first for farm news and Alan Miller, KVO5, first for local news commentary. Rod Belcher, KMO, got a first for play-by-play sports announcing, and Robert Hayward, KVI, a first for public service shows as did Sgt. George Amans of the Washington State Patrol for KVI's "Could This Be You." Buck Ritchie, KVI, was awarded a first for a western personality program.

WHLI's Pubservice

Hempstead, N. Y., Oct. 25

A high of 800 public service programs per month, representing 151 hours of air time, is being carried regularly by WHLI and its FM adjunct, according to public affairs director A. E. Peterson, Jr.

Included are 56 hours of news, much of it covering local events and organizations, and 94 hours devoted to veterans', religious, community, fishermen's, youth, health, UN and similar programs.

CHI'S RIDERS IN THE RADIO SKY

Top 15—Today and Year Ago

OCT. 15, '49	OCT. 15, '48
Lux Radio Theatre 19.9	Walter Winchell 21.4
Jack Benny 19.6	Pibber & Molly 21.1
Bob Hope 18.4	Jack Benny 19.0
Talent Scouts 18.0	Bob Hope 19.0
Pibber & Molly 16.7	Lux Radio Theatre 17.9
Walter Winchell 15.6	Phil Harris-Alive Faye 17.5
My Friend Irma 15.5	Suspense 16.2
Inner Sanctum 14.8	Duffy's Taverna 16.0
Red Skelton 14.1	Talent Scouts 15.5
Air Kees 13.7	Bing Crosby 15.3
Charlie McCarthy 13.0	My Friend Irma 15.1
People Are Funny 12.9	Charlie McCarthy 14.9
Crimo Photographer 12.9	Life of Riley 14.8
Amos n' Andy 12.7	Stop the Music 14.6
Suspense 12.7	Crimo Photographer 14.1

FCC to Go Through With Richards Stations Probe Despite KMPC Deal

Washington, Oct. 25.—The FCC indicated yesterday (24) it intends to go through with its planned investigation of the G. A. Richards stations regardless of the recent deal to sell KMPC, Los Angeles, to NBC. It is expected that approval of the transaction will be tied into the proceeding.

The Commission adopted an order granting in part a petition by Richards' counsel, former Sen. Burton K. Wheeler, for additional time to file a motion to change issues in the proceedings. Agency name Wheeler until Nov. 7 instead of a month he had asked for. Wheeler told the Commission the projected sale of KMPC will require a reexamination of the case.

It is understood that even if Richards contracts to sell one or both of his other stations (WJAR, Cleveland and WJR, Detroit) the proceedings will be held before action on transfers. Issues in the case at present involve news slanting charges against Richards and a proposal to transfer voting control in the stations to a group of trustees.

In view of the agreement to sell KMPC, the trustee plan will have to be dropped or considerably altered. Hearings in connection with the inquiry have not yet been scheduled.

\$593,708 Loss In WINS Sale

Washington, Oct. 25.—(UPI)—Broadcasting will take a loss of \$593,708 from the \$1,108,200 book value of WINS, N. Y., if the FCC approves sale of the station to WHOM, Jersey City, according to the application for transfer filed with the Commission today (25).

Generoso Pope interests said in their application that they propose to keep on the present staff and hire whatever additional personnel is required to convert WINS to a multi-lingual outlet. Document adds that no decision has been reached yet on whether it will retain or seek release from its partnership with the Yankees for the baseball and football broadcasts. However, it stated that the program plans submitted did not include the sports and that if grid and diamond airs are kept they would be broadcast in the same manner as at present.

Pope said in an affidavit that he would make available to U. Progresso Italiano-American liquid assets of \$1,000,000 to operate WINS. Pope added that negotiations are under way for the sale of WHOM.

PETERSON'S CHI POST
Chicago, Oct. 25.—Edwin R. Peterson has been appointed as Chi representative of Keweenaw Broadcasting System by executive George Naylor Rogers.

Peterson was formerly an ABC account exec. and recently headed up Mutual's Detroit office.

Buckley Exits Radio

Robert W. Buckley is exiting radio and television to rejoin the Ludlow Typographic Co. in Chicago as special assistant to the general sales manager. Prior to entering the radio advertising field, Buckley had been a sales exec for Ludlow.

Currently business manager of radio-TV for Benton & Bowles, Buckley checks out Nov. 15 for the new post. Prior to B & B he had been media director and account exec at Dancer, Fitzgerald & Sample.

Blair Denies Wide Splurge On Promotion

Chicago, Oct. 25.—Reports emanating from the east that the John Blair station rep outfit would follow the lead of Petry & Co. in spreading itself on a lavish promotion "apparelment" for its client stations, drew a raised eyebrow and a flat denial from Blair this week.

Report had Blair set for an expensive ad campaign in cooperation with its stations, whereby the rep outfit would split the cost on a 50-50 basis. Feeling of Blair was that such rumors were not only unwelcome but likewise ignored the facts. It was pointed out that the (Continued on page 30)

Worldwide Broadcasters Give All-Out Coverage To UN Day Ceremonies

Ceremonies laying cornerstone at the United Nations headquarters site in New York got an all-out coverage 24 by worldwide broadcasters. A radio corps of 200 correspondents, announcers and engineers took part in the UN Day event which was covered in 32 languages.

UN Radio Division staffers reported the ceremony in 26 languages, for transmitting by short-wave or wanted for local rebroadcast in different language regions around the globe. In addition, the proceedings were aired by the four U. S. radio Voice of America, Armed Forces Network, the Canadian Broadcasting Corp. and several N. Y. radio British Broadcasting Corp. and Radiodiffusion Francaise carried the event by transposition.

UN Day was also marked by special event dramatic and documentary airs on some 2,000 stations with 1,000 carrying a 15-minute playlet show, "Birthdays Story," as well as chain breaks and spot announcements. More than 18 regular sponsored shows also gave portions of their broadcasts to UN material. Additionally, 500 stations used locally originated programs on the day.

ATLASS, TRIB BOSS SPECTRUM-HAPPY

On two major fronts the Chicago broadcasters' sphere of influence in the future radio picture in America appears to be gaining increasing momentum. On the one hand there is growing evidence of an expanding alliance between the two Atlases, Leslie and Ralph, Gen. Autry and the Wrigley dynasty, out of which may emerge a cross-country radio empire. This is based on the group's conviction that far from being radio is big business and will stay in business for many years to come.

Practically no one who's been close to the picture it's argued would be surprised if Les Atlas wound up with ownership of the 50kw WHAS operation in Louisville, Ky. that the FCC has moved the Crosley (WLW, Cincinnati) bid to buy the station. It's been known for some time of course that Atlas has been casting envious eyes in the direction of the powerful outlet. (See separate story.) Its acquisition would give the Atlases—Ralph's WIND, Chi., and Les WHOM Chi.—a major stake in the midwest broadcasting pattern over and above Les Atlas' sphere of importance in the CBS 6 & 6 picture. Wrigley of course figures in 49's ownership of WIND.

With reports that Les Atlas eventually hopes to locate on the Coast there are indications that he may assert himself in the broadcasting picture there. Brother Ralph's projection into the WMCA, N. Y., picture with Les Atlas' son installed at the station has already translated itself into a "success story." The Atlases contend, pointing out that the Manhattan indie has been converted into a black ink operation in contrast to the \$1,000-a-day loss that prevailed before Nathan Strass maneuvered the Atlas move-in.

As part of the Atlas-Autry-Wrigley combo, Autry has already frantically established himself with station interests in Phoenix and Tucson, and only last week agreed to sell his half interest in a station in Santa Monica, Cal., for \$300,000.

Meanwhile the reports that Col. Robert McCormick, Chicago Tribune publisher and owner of the huge WGN operation, has been dickering for purchase of WOR, N. Y., from the Mary interests, has stirred considerable industry comment, although latest reports are that negotiations have hit a price stalemate.

In the event of WOR's takeover by McCormick it would project the publisher radio owner into a three-city sphere of radio-TV influence since negotiations would also embrace purchase of the WOIC, the Rantzenberger (Mary) video station in Washington. Similarly, it would put McCormick in the kingpin spot as far as Mutual network is concerned since the publisher would be sitting on the dual stockholder throne in N. Y. and Chicago.

'Skippy Theatre' Goes to Columbia

CBS is picking up a new half-hour of business with "Skippy Theatre," previously sold as a spot 30-minute show in local stations, going into the web on Thursday night, 10:30-11 segment. The C. P. MacGregor package, transmitted on the Coast, will thus be bracketed with Columbia's "Hallmark Playhouse," which is shown Thursdays from 10 to 10:30.

Deal was negotiated through Young & Rubicam, agency on the Skippy. Peanut Butter account plan is initially to give Hollywood Theatre, a 15-station spread, expanding later to full network.

Scheduled start date is Dec. 1.

Col. McCormick's WGN in Chi Comes To Grips With Facts of AM Life

Navy's Super Station

Washington, Oct. 25.—Navy is getting ready in open bids for what it claims will be the most powerful radio station in the world—an outlet which will generate over 1,000,000 watts power to provide all-weather communications throughout the Pacific area.

Transmitter building is expected to cost about \$1,000,000. It was announced here by the Admiralty. Location will be at Jim Creek, Snohomish county, in state of Washington.

Wrigley, Autry, Atlas' \$2,000,000 WHAS Purchase?

Deal for the purchase of the Louisville Courier-Journal's WHAS package was reported here last week as a likely possibility. Serious conversations have been held to sell the stations for around a \$2,000,000 figure to a group including P. K. Wrigley, gun magnate, Gene Autry, cowboy singer, Leslie Atlas, Jr., and two others. Others may join the group before a final agreement is reached.

The Louisville stations, which include a 50kw AM operation and a TV outlet in process of construction, have been on the block for over a year. An agreement to sell the package for \$1,925,000 to Crosley Broadcasting Corp. recently fell through when the FCC held that proximity of WHAS and Crosley's WLW in Cincinnati would be in violation of the agency's anti-monopoly rules.

The Crosley deal included only a TV permit. Current negotiations would compensate WHAS for capital expended toward construction of the station. FCC has ordered WHAS to get busy on the project.

While negotiations between the parties indicate a deal will be consummated, it is pointed out here that signing of papers may require the presence of Harry Bingham, WHAS proxy, who is on a government mission in Paris.

Commissioner-Jockey Bounced by Station For 'Dirty Linen' Job

Des Moines, Oct. 25.—Salem's Commissioner M. J. Bennett and station KSG have parted company. Bennett, widely known as M. J. B., a disk jockey, claimed his discharge from the radio station was the result of his having voted for retention of rent control in Des Moines that resulted in many of the station's advertisers cancelling out with the station. However, the station claimed there were no cancellations and Bennett's dismissal was "to cut down expenses and because of political controversies aired on M. J. B.'s program."

In addition to denying Bennett's claim that his radio job meant \$20,000 yearly income, the station contended his salary was less than \$10,000 and that any additional income evidently was derived from Bennett's advertising agency. In addition, it stated, KSG is not going to be utilized to wash the dirty linen of the city council.

As agent, Commissioner Bennett receives a \$6,000 annual salary from the city. He had announced he expects to continue his job on the city council until next April, when a city manager takes office and will continue a two-hour daily program of chat and recorded music from WLL, 52. Later, he has been doing the 52. Later, he has been doing the 52.

Chicago, Oct. 25.—Naming of Bruce Dennis as WGN program tapper replacing Walter Preston has confirmed rumors that Col. Robert R. McCormick's powerful midwest outlet has come to hard grips with the facts of radio life.

"We're going to hypo the whole program structure," was station manager Frank Schreiber's capsule comment in the wake of Preston's ouster. Preston is believed sinking even into the purchase of a smaller eastern outlet.

Dennis, considered one of WGN's brightest idea men, was reported to have been station brain. Figure that radio, even a 50,000-watt with a terrific midwest spread, had to jump on the program revival bandwagon if for no other reason than to beat back the speedy inroads of TV.

The example of WRRM, the CBS 6-8 50,000 watt across the street, that's peddling small, flexible packages with considerable success, is believed to be a clinching argument to WGN to do likewise or perish.

Another development that is reported to figure strongly in Schreiber's calculations is the new push at WFL under program head Bob Platt whereby the A. F. of L. outlet is going all out on local angles for showcasing.

Net effect will probably be that the big stations here will lose conservative methods made in a rough scramble for the rich Chi market and that WGN long considered one of the country's top positioners, will be right in there battling with the rest.

GE May Brighten Daytime Scene

Despite the current nighttime sales boom, things may soon be looking up in the network daytime picture.

General Electric, which recently dropped sponsorship of the Fred Waring nighttime radio show on NBC, is reported ready to come back into daytime road-to-road programming with a five-times-a-week half-hour show and is shopping around for a suitable vehicle. GE's last representation in the daytime picture was its bankrolling of the Art Linkletter "House Party."

Meanwhile Young & Rubicam is reported making overtures to line up Al Johnson for a daytime radio show on behalf of a client. How Johnson would react to the idea is something else again.

Supreme Court to Review Georgia Tech, S. B'casting Hassle Over WGST Stock

Atlanta, Oct. 25.—U. S. Supreme Court last week agreed to review litigation between WGST, owned by Georgia Institute of Technology, a state school, and the Southern Broadcasting Co., erstwhile operators of station.

WGST Mutual outlet here is operated by State Board of Regents with John Fulton as manager. FCC objected to subletting of station to Southern Broadcasting Co. six years ago. At that time the Board of Regents agreed to buy all the stock in the operating company but 15% of station's gross earnings, over period extending from 1943 to 1948.

In 1943, the FCC voided this agreement and payments were stopped by the Regents. Suit was filed June 18, 47 by stockholders of Southern Broadcasting seeking an accounting. They obtained a Superior Court judgment for \$135,000. The Georgia Supreme Court declined to affirm the judgment.

Fort Knox No Longer Has Exclusive On Pot of Gold; WSM, Nashville, Talent Corners a Good Chunk of It

Nashville, Oct. 25.

Not since Fort Knox has the south produced the gold mine that's come out of WSM in Nashville.

Unique in broadcasting and show business circles, WSM has been going about its job of cornering the hillbilly market. In the process it has made a lot of people rich, has given the recording business a sizeable hypo when most needed, and has established WSM's distinctive role in the broadcasting and musical pattern of the nation.

When 24 years ago this month general manager Harry Stone came up with Tennessee's first hillbilly band—the Possum Hunters—and installed them with a permanent program two weeks after the station first went on the air, he had no idea what he was inviting. There was no way then of knowing that the "folk music" (now hillbilly) pattern generated by "Grand Ole Opry" which has now expanded to a 125-person unit, would some day pay off as big business and terrific boxoffice, that in the process of changing musical tastes and translating Tennessee folk music into national standard pop, the WSM artists Roy Acuff, Red Foley, Eddy Arnold, Ernest Tubb, Hank Williams, et al. would have achieved a total payoff of 125,000,000 disk sales.

Quite a Rolling Stone

Around WSM they say that a Harry Stone gathers plenty of greenbacked moss, which could mean any of the following jackpot rewards stemming from a 24-year-old program concept.

Station: Approximately \$600,000 a year representing two-thirds of WSM's gross billings, accrues to the station annually through the "Grand Ole Opry" hillbilly-slanted programming, which also constitutes about two-thirds of the station's local program content (the other third including a 40-piece house band plus all the other conventional program techniques). The 6000; is merely the "local level" take and doesn't include commercial network pickups, or the coin that R. J. Reynolds (Prince Albert) invests in the NBC coast-to-coast pickup of "Opry's" WSM origination. Station actually programs six hours of the various "Opry" units every Saturday night. It's all sold out and has been for years, including the four "Opry" hours originating from Ryman Auditorium in midtown Nashville, plus advertiser shows originating in WSM studios.

Indicative of "Opry's" 24-year success, including the decade that Prince Albert has bankrolled the network segment, is the fact that both CBS and ABC have made overtures to network portions of the show as have a number of.

(Continued on page 30)

Blair Denies

(Continued from page 29)

Blair organization already spends an approximate \$20,000 a year for trade-paper advertising.

Probably more vital but little publicized is the activity of the Blair sales promotion department headed up by Wells Barnett. He furnishes a continuing and exhaustive analysis service to the rep salesmen, based on every phase of station history, operation, markets and competition.

Blair attributed the rumor to the furor raised by the recent Perry split, and let it go at that. But it is known there are no worries of a similar kind in his own outfit, since most of the execs are on a profit sharing-bonus-stock setup.

Moreover, while the Blair outfit is manned with topflight staffers, there's only one captain and that's Blair himself. One of the rep's tricks to keep the ship happy is to load office personnel aboard a yacht for frequent short cruises in which all hands take a turn at manning ship stations. In all Blair operations, however, it's noticeable there's only one person at the helm.

Network Set Up to Handle Red Wing Hockey Games

Detroit, Oct. 25.

Radio and television coverage of Detroit Red Wing games in the National Hockey League has been set with two stations sharing the job. For the first time, a radio network has been organized to broadcast the games. Key station will be WJBK, which will feed the 35 home games to seven stations throughout the state, according to Richard E. Jones, WJBK general manager.

The network will include stations in Battle Creek, Flint, Kalamazoo, Port Huron, Midland, Jackson and Dearborn. Sportscaster Al Nagler will do the play-by-play. For the third consecutive season, WWJ-TV will telecast all of the Red Wing home games.

Sponsor of both radio and television coverage of the hockey games is Stroh Brewery Co. Zimmerman-Keller is the agency.

DE ANGELO, BENTLEY IN PACKAGE SETUP

Carlo De Angelo and Spencer Bentley, two youthful vets of stage, screen and radio, have organized De Angelo-Bentley Productions to turn out radio and TV package shows. First 30-minute dramatizations will be under tag of "State Trooper," being based on actual cases handled by the N. Y. State Police.

Both Bentley and De Angelo have been in show biz since youngsters, and both had theatrical parents. Former is son of Wilmer S. Bentley, comedian in Broadway musicals, while his mother is Alice Bentley, stock actress and singer in legit musicals. De Angelo's uncle was Novelli, greatest Italian actor of his day.

De Angelo was formerly with N. W. Ayer, Lennon & Mitchell and Compton. He was ever producer at McCann-Erickson and has been freelance director and producer for air shows recently.

Drive Due

(Continued from page 27)

increase from 5 to 10 p.m. o.h. falls until 8 p.m.

In general the indies show up better in the survey than the network affiliates, because music, news and sportscasts show heavy o.h. audiences.

Automobiles Leading

WNEW researchers indicate that advertisers will have to study these surveys to find out which times, programs and stations give the bigger bonus o.h. audiences. Additionally they'll have to consider the atypical composition of the listeners away from home, predominantly male, young, penetration is greatest between 13-44 years and tending to the mass market groups in income. These statistics, it's felt, will influence programming as well as time buying.

Automobiles are the most important place for o.h. tuning, with 35.4% of the total, followed by "while visiting" (21.3%), at work (20.8%), restaurants and bars (9.4%), outdoors with portables (7.5%), stores (4.9%) and hospitals, clubs, schools, garages and buses. Average number of listeners per set is 5.9 on weekdays, which is 350% larger than the figure per set at home. On weekends, however, the figure drops to the more normal family size.

On the average weekday WNEW has the biggest o.h. audience—627,300. On Saturday it drops to third place and on Sunday sixth place, but still running ahead of some network outlets.

The Pulse o.h. studies, to be made quarterly, will be used together with at-home ratings to give a total audience figure. WNEW feels that the development of the new measurements will require reappraisal of some traditional views.

WPBC, Newest Mpls. Aired, Begins Daytime Setup

Minneapolis, Oct. 25.

City's newest radio station, WPBC, operated by People's Broadcasting, began operation Oct. 18 on frequency of 980 kilocycles after okay from FCC.

Station will operate on daytime schedule. Staff includes William V. Stewart, president and general manager, formerly of WCCO; John W. Ware, sales manager; Thomas K. McCrum, formerly of WKJG; Fort Wayne, and WASK, Lafayette, production manager; Art Jacobson and Kerry Bleisch, continuity; Gary Heath, Lloyd Nelson and Max Sievert, emcees; and Becky Ann Stewart, formerly of WOWO, Fort Wayne, women's program director. Formal grand opening is planned for mid-November.

NABET Mulls Tie With Other Groups

Meetings of the National Assn. of Broadcast Engineers and Technicians with reps of the International Brotherhood of Electrical Workers and the International Alliance of Theatrical Stage Employees, to discuss NABET's possible affiliation with the AFL groups, will be held next month. A series of parleys with the Communications Workers of America (CWA) has already been held.

According to Clarence Westover, NABET executive secretary, the membership for some time has felt it would be desirable to have the support of the overall labor movement, and has been scouting the field for possible affiliations. At the NABET national council meeting, which ended Oct. 15, CWA and IBEW reps were heard. IATSE was invited to send a spokesman, but did not.

The union is consolidating several chapters in N. Y. into a single local, which will include 700 members.

Dutch Sell Portuguese Radios While U.S. Balked

Lisbon, Oct. 18.

While Americans haven't been selling any radio sets to Portugal since 1947 the Dutch Phillips Radio has little by little taken over 70% of the market, while the sale of English, Swiss and Swedish sets is negligible.

No importation licenses are given to American radio manufacturers because of scarcity of dollars. But Holland buys from Portugal agricultural products such as wines and pineapples, and sends machinery in exchange. An official from the American Embassy in Lisbon is visiting Portuguese importers and exporters at present to find out what can be done about reintroducing American manufactured and industrial products in Portugal.

O'Hara Sued for Divorce

St. Louis, Oct. 25.

Johnny O'Hara, sports gambler who broadcasts the b.b. games played by the Browns over KWK for last several seasons, was sued for divorce last week by his wife, Mrs. Katherine L. O'Hara. In suit filed in local Circuit Court, Mrs. O'Hara accused her husband of possessing an ungovernable temper and quarrelsome disposition.

Petition stated the couple were separated several times since their marriage in July, 1941, but each time O'Hara talked her into returning to him.

Pittsburgh—Carl Betz, graduate of Carnegie Tech drama school who was on announcing staff at WCAE for couple of years, is member of permanent company of Penhouse Theatre in Atlanta, Ga. This season WFGH celebrated second anniversary last week. Station first went on the air Oct. 19, 1947. John Gibbs, KQV announcer, in Shady-side hospital after an operation. He'll be out of action for several weeks. Bob Finkel, son of Bill Finkel, Pittsburgh theatre owner, has joined TV staff of ABC in Hollywood. Ernie Neff, longtime announcer and organist at WCAE, is now managing Colonial Manor hotel on outskirts of town. He's also doing daily quarter-hour program on organ from there over WEIO in McKeesport.

From the Production Centres

IN NEW YORK CITY . . .

ABC yeppees Fred Thayer and Bud Barry in Chi today (Wed.) and tomorrow after two days in Minneapolis. Warren Hull of "Mother Knows Best" and Robert Young of "Father Knows Best" to do a battle page in Radio Mirror. Ralph Weil (WOW) to Chicago on his S. A. Halpern, former exec v.p. of L. H. Hartman Co., new director of copy for William Weintraub agency. Annette Chalkin, guest director of Betty Crocker airer, leaves Sunday (30) for Coast for tonight. Hot Lips Page orch opens Thursday (27) at Village Vanguard and will do four WOR broadcasts per week. "Stella Dallas," daytime serial produced by Frank and Anne Hummert, begins 13th year on the air this week. Kenneth Utt has joined cast of "Romance Of Helen Trent." Bill Quinn new to "Our Gal Sunday." Alan Buncer added to "Lorenzo Jones." Palmer Thompson in "Just Plain Bill" addition. Hope Miller back in "Helen Trent."

Frank Thomas, Jr., Jacqueline Billingsley, Chester Stratton, Ivor Francis, Elizabeth Morgan and Phil Clarke into "Front Page Farrell." N. Y. radio prior Jack Lloyd, now on Coast, adding "Screen Guild Players" and "Dr. Christian" to his credits. WQXR staff pianist Leonid Hambro to open Twilight Concert season at Carnegie Hall with a recital Sunday (30). Tenor Niklos Gafal to be interviewed in three languages (Italian, Jewish and German) over multi-lingual WHOM today (Wed.). WQXR's Alma Dettinger to moderate Town Hall meeting in Norwalk Conn. today. Queens College Radio Forum starts its sixth season on WNYC tonight. ABC's Pauline Frederick to speak in Buffalo Nov. 8 on "A Woman in a Man's World."

WLJB will air Roy Wilkins, acting secretary of the National Assn. for Advancement of Colored People, from the Freedom Train tomorrow (Thurs.) a.m. Jimmy Blaine, "Stop the Music" vocalist, has waxed 12 disk duos for Columbia, four pop tunes for London. Margaret Phelan will guest on "Lombardo Land, U.S.A." (MBS) Saturday (29). NABET secretary Clarence Westover and NBC personnel manager Ernest de la Ossa left for Chi yesterday (Tues.) to attempt settlement of engineers' contract in the Windy City HQ. WMGM and Guy Lebow (WPX sports telecaster) negotiating for a three-times-weekly sports quizzer.

IN HOLLYWOOD . . .

Jess Oppenheimer was replaced by Frank Gill, Jr., as producer of the Charlie McCarthy show. NBC has until Jan. 6 to put "Halls of Ivy" on the network. Show has been bought by Schlitz but not has been unable to clear time acceptable to the sponsor. If the deadline passes there's a good possibility of the show going to CBS, which has open time that Schlitz likes. After Dinah Shore did a guest-shot with Ed Wynn on television (Oxyd), her radio sponsor, asked for a kinescope of her. Friends of William Keighley believe this will be his last season as producer of Lux Radio Theatre. He recently bought an apartment building in New York and expects to pass most of his time there. Now Hollywood is speculating on the return of C. B. DeMille, who won't have much trouble with AFRA since the actors union asked him for a recent eulogy to Sam Wood on Screen Directors Playhouse. AFRA may close the books on "the battle of the buck" by the force-saving "he's been punished enough." Chet Huntley, CBS newscaster, analyst touring Europe for six weeks but not without his wire recorder. He'll fly back clips for his two programs, which will be taken over by Bill Costello, on leave from the Far East, and Bob Garrod.

Ken Niles is building a resort for yachtsmen now that he's a sailing man. Alton Leslie trekked east for confabs with Revere camera execs, who'll sponsor her "Date With Judy." Michael Chapin, one of the town's most talented kids, is now one of Jack Benny's "brassers." Manny Rosenberg around for a week checking up on cost of filming "Fat Man" for twelve. If it fits the sponsor's budget the radio show will be moved here to use some of the cast.

IN CHICAGO . . .

Art Linka tees off on new 15-minute disk jockey stint on WENR this week for Eric Clothing. Mutual account exec Walt Hinton bowing out of central division for berth with Seventeen mag. Melvin Brody, Needham, Louis & Brody vicep, discussing BMR's future at Chi Radio Management session Wed. (26). ABC personnel switches include Henry Schaefer from WENR split sales manager to sales dept, with Charles Dwyer replacing George Thompson guest relations top-per and Rick Livendahl to network sales service. National Safety Council prez Ned Dearborn airing special talk over CBS from WBBM studio Oct. 28. Tommy Bartlett's "Welcome Traveler" show in guest. Vera Stone, Celeste Holm and Chester Morris. ABC program manager Hal Stokes and asst. promotion head Bill Younan hospitalized, both at Wesley Memorial. WBBM farm director Harry Campbell in new five-minute newscast, six weekly for Nelson Bros. Furniture. Ed Murphy new WGN disk jockey, handling two-hour stint starting at 11 p.m. NBC press photoflash Franny Clark to Gotham on his Bill Fitney, account exec at Leo Burnett agency, has switched to Marie Ludgin in same capacity. Capt. Subby Fouts of WLS, out 10 Community Chest spots, with announcers Jack Stillwell and Jack Holden, Bill Nelson produced. Singers Virginia Haskins, Ruth Slater and Earle Winkle on Mutual's Chi Theatre of the Air Oct. 29. Ralph Goshen new WBBM sales staffer, after stretch as sales manager of WIRE Indianapolis. Doug Benton new ABC Rack addition. He's from Texas via Northwestern Journalism. Promoter Bernie Howard peddling a "Movie Quiz" giveaway patterned after his "Name the Movie." Bill Brewer bowing out of NBC spot sales for radio-TV post with Potts, Calkins & Holden agency in Kansas City, Mo. ABC's Don McNeill to host kids from Monseheart, Ill., as part of Youth Honor Day Oct. 31. NBC yeppee Chick Showersman to Sioux Falls, S. D., on last biz trip. ABC general manager Jim Skilton back from New York conference. NBC commentator Alex Dreier's recent European trip subject of Shelly Oil booklet for Midwest distribution. Half million copies were printed through Henri Hurst & McDonald agency.

IN WASHINGTON . . .

Dennis Sartain, news director for WWDC, elected president of the Chesapeake Associated Press Radio Assn. past week, succeeding William Hardy of WFMD, Frederick, Md. Other officers named at annual meeting were Matthew Warren, WEAM, Arlington, Va., 1st vicep, and Fred Hinkle, of WCUW, Cumberland, Md., 2nd v.p. Eddie Gallagher, WTOP-CBS disk jockey, twirling all over town these days for Community Chest pitches. Eric Seaverd, top Washington correspondent for CBS, carried on his evening news commentary from New York studios past week. Ruth Crane, director of femme activities for WMAL-CBS, named to Women's Committee of National Symphony. Richard P. Doherty, director of NAB's employee-employer relations department, named by President Truman as employer rep on the U. S. delegation to the current International Labor Office powwow in Geneva, Switzerland. "News of Greater Washington," new program patterned after "CBS World News," debuts over WTOP this week featuring pickups from five suburban stations, with Allen Jackson Spear heading the show. WMAL-TV carrying grid games of the home team, Redskins. "These Great Americans," new public service series, previewed over WWDC past Sunday (23) with Quentin Reynolds narrating tribute to the late Wendell Wilkie. Charlie Edwards, WMAL-ABC staffer, doing a Capitol theatre stint narrating the United Nations Overture written by David Rose and Loren Alan Zee.

we're two-hundred on our twenty-fourth birthday

What's that M. Meitzelshah you want to know how one gets to be 200 in 24 years? Well, first you start in 1925 answering to the call letters, WSM. Right off, you thumb your nose at the timid conception that a radio station can't make a large talent roster pay off. You do this by developing entertainers and building programs that sell a booming market. First one sunny morning in October 1949 you realize you have long since passed the two century mark. At the age of 24 you are 200 strong on your talent roster. And you can bet your center slice of that birthday cake that advertisers who have discovered the sales power of WSM Talent-Production combination are adding their pleased smiles, at this our 24th with 700 coming 50,000 at 650.* That answer your question, M. Meitzelshah.

*Including full-time advertising spots (1-11 P.M. clear channel) and long range transmission.



**CLEAR CHANNEL
50,000 WATTS**

WSM
NASHVILLE

HARRY STONE General Manager
IRVING WAUGH Commercial Manager
EDWARD PETRY & CO. National Representative

DECCA RECORDS



RED FOLEY

"That happy-go-lucky guy from Berea, Ky."

"Howdy, fellers! We'll see you
in Europe next month with the USAF."

Prince Albert Smoking Tobacco
WSM-NBC Coast-to-Coast



Personal Appearances: WSM ARTISTS SERVICE BUREAU, Nashville, Tenn.

WALLY FOWLER

and his

Oak Ridge Quartet

WSM GRAND OLE OPRY

5 Years on Prince Albert-NBC
Coast-to-Coast



Capitol Records
All-Night Singings
Quartet Concerts

For Personal Appearances:
WSM ARTISTS SERVICE BUREAU, Nashville, Tenn.

LEW CHILDRE — "The boy from Alabam!"

WSM GRAND OLE OPRY

Personal appearances, coast-to-coast

ZEB TURNER — GRAND OLE OPRY and KING RECORDS

"Tennessee Boogie" — "Drunkard's Confession"

"You're Gonna Be Lonesome" — "How Can I"

MEL and STAN — GRAND OLE OPRY, Personal Appearances and Capitol Records "I've Lost All"

MACK McGARR — GRAND OLE OPRY, Noon- time Neighbors, "Fiddlin'"

Bookings:—
WSM ARTISTS
SERVICE BUREAU





"So proud to be here for 9 of the 24 years."

Cousin Minnie Pearl

Grinders Switch, Tenn.



**"The USAF is taking us to
Europe in November! Ah Men!"**

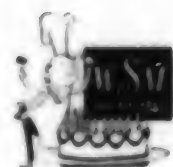
**Prince Albert
Smoking Tobacco**

WSM-NBC COAST-TO-COAST

Personal Appearances: WSM Artists Service Bureau, Nashville, Tenn.



"How in cat hair air ye?"



Rod Brasfield

Hohenwald, Tenn.

**Prince Albert
Smoking Tobacco**

WSM-NBC COAST-TO-COAST

**"The USAF says the boys in
Europe can't get to the Grand
Ole Opry, so we're goin' to
them next month!"**

Personal Appearances: WSM ARTISTS SERVICE BUREAU, Nashville, Tenn.

MILTON ESTES

"The Old Flour Peddler"

and his

Musical Millers

on

WSM

for

Martha White Flour



8 SHOWS EACH WEEK FOR

MARTHA WHITE

GRAND OLE OPRY

THAYER VETERAN'S HOSPITAL

SUNDAY HYMN SING

5 MORNING SHOWS OVER

MARTHA WHITE NETWORK

MC "NOONTIME NEIGHBORS"

WSM

KING RECORDS



Personal Appearances: WSM ARTISTS SERVICE BUREAU, Nashville, Tenn.



"Old Cole 'Tater"

Little Jimmie



Dickens

and His Country Boys

"Europe with the
USAF next month!"

WILLYS-OVERLAND
CEDAR-CREST WORK SHOES
COLUMBIA RECORDING ARTIST

Now Booking for Next Season—
DEWEY MOUSSON
1027 Draughon Avenue
Nashville 4, Tenn. 8-3398



12 Years with the WSM Grand Ole Opry

ROY ACUFF

and His

Smoky Mountain Boys

"I'll be seeing you boys
in Europe with the USAF"



ACUFF-ROSE PUBLICATIONS

Nashville, Tenn.

DUNBAR CAVE

Clarksville, Tenn.

MOUNTAIN MUSIC ENTERPRISE

Clarksville, Tenn.

ROYAL CROWN COLA

AMERICAN ACE COFFEE

Personal Management:

J. L. FRANK, WSM



HANK WILLIAMS

Now on the

WSM Grand Ole Opry



MGM Records:

"Lovesick Blues"

"Wedding Bells"

Affiliated with

Acuff-Rose Publications

OSCAR DAVIS, WSM

Booking

Warren Paints

Duckhead Overalls



"The Sweetest Voice in America"

GEORGE MORGAN

ACROBAT SHOES

JEFFERSON ISLAND SALT



Columbia Records:

"CRY BABY HEART"

"I LOVE EVERYTHING ABOUT YOU"

"ROOM FULL OF ROSES"

"CANDY KISSES"



Personal Management—ROBERT B. ROSS, WSM, Nashville

BEASLEY SMITH

Musical Director

WSM

"I helped open the place."



TUNES—

"That Lucky Old Sun"

"Beg Your Pardon"

"Night Train to Memphis"

"The Old Master Painter"

SHOWS—

"Sunday Down South"

Lion Oil network

"The Mr. Smith Show," NBC

"Appointment with Music," NBC

with SNOOKY LANSON

London Records

Presents

"The Old Master Painter"

(No. 888)

Backed by

"DID YOU EVER SEE A DREAM WALKING"

Beasley Smith and His Orch

SNOOKY LANSON

WSM's Singing Star

In the new tune
written by WSM
Musical Conductor
Beasley ("That
Lucky Old Sun")
Smith and Haven
Gillespie.

Snooky Lanson

"Sunday Down South"

WSM-Lion Oil Network

"Appointment with Music," NBC

"Snooky's Song Shop"



Bookings:
MCA, New York



ERNEST TUBB

and His
Texas Troubadours

7 Years on the WSM Grand Ole Opry

10 Years on
DECCA RECORDS

"White Christmas"
"Blue Christmas"
"Slipping Around"
"Tennessee Baby"
"Filipino Rose"
"Warm Red Wine"

Latest Picture
"HOLLYWOOD BARN
DANCE"
A Screen Guild Release

WILLYS-OVERLAND
MARTHA WHITE FLOUR

Personal Appearances - JAMES DENNY - WSM Artists Service Bureau - Nashville

King Records

"The Gypsy Told Me"
"Crazy Over You"
"Hangman's Boogie"
"Blue Pacific Waltz"
"Oceans of Love"
"Waltz With Me"

Don Barry Picture Productions
"Square Dance Jubilee"
A Screen Guild Release

COWBOY COPAS

and his
Oklahoma Cowboys



Personal Appearances
Coast-to-Coast
WSM, Nashville

PURINA MILLS
CEDAR-CREST WORK SHOES

WSM's Pot of Gold

(Continued from page 36)

sponsors requesting regional book-ups. But the Reynolds' exclusive prevents anyone but local sponsors from moving into the picture.

WSM currently originates five NBC shows, including "Opry," three sustaining pop shows, and the "Wormwood Forest" puppet program. Its latest excursion into the bigtime production is a "Sundays Down South" afternoon show featuring Snooky Larson with a cast of 45. Lion Oil Co. is picking up the tab for a 26-station pickup covering four states. Show also utilizes the talents of musical director Beasley Smith—the same Smith who, through authorship of "Lucky Old Sun," has been projected into the national bigtime and looks set to duplicate the success of his WSM colleague, Francis Craig, composer of "Near You."

WSM boasts 230 employees, of which 200 are on the talent end. There's a probably nothing like it in America.

"Opry's" 1946 Barnstorming Take

Grand Ole Opry: Aside from the Prince Albert network billings and local sponsorship even it brings in the "Opry" has a by-product take of \$750,000 a year. That includes the \$640,000 in receipts from the barnstorming units playing nightly stands in surrounding states (average tab is \$600 plus the 275,000 annually who park Ryman Auditorium Saturday night at 50c and 60c a throw and who come from every state in the union to witness the unique four-hour performance. The Tennessee Valley bobbysoxer, incidentally, can screw with an authority that would put her northern prototype to shame, particularly, for example, when an Eddy Arnold comes on for some guest shots, as he did last Saturday night (22).

It is significant that, as it moves into its 25th year of broadcasting, "Opry" has been chosen by the War Department to fly to military installations in Europe next month for a 15-day series of performances. The top performers, 27 in all, have been chosen for the junket, including Roy Acuff, Red

Foley, Lattie Jimmy Dickens, Hank Williams, and general manager Harry Stone. There will also be a line of female square dancers.

Recordings: WSM is home base for Dinah Shore, who incidentally has dedicated her new Columbia release, "Dear Hearts and Gentle People," to the station. The WSM kilowatts also incubated Kitty Kallen, Kay Arden, Jerry Sullivan and James Melton, who sang in Francis Craig's dance orchestra at the Hotel Hermitage here. That Hermitage booking incidentally was a 20-year date stopped only by Guy Lombardo at the Roosevelt. N. Y., long before Craig hit the "Near You" jackpot with 3,000,000 disk sales in one year, a record for a 12-month period, with Craig pocketing a 10c royalty on each. He's a 10c guy today but still exercises the WSM musical ligature.

WSM and "Opry" continue as the storming ground for George Morgan, "Candy Kisses."

The WSM cast includes Freddie Rose, whose "Judy's Heart" is now going great guns since Art Mooney adapted it into the pop idiom. Ernest Tubb, who has 15,000,000 Decca sales to his credit and is No. 2 topped only by Crosby on the Decca charts. Beasley Smith, whose newest one, "Old Master Painter," gets a Nov. 1 release by London to be followed by "God's Country." Roy Acuff, whose total disk sales have hit 25,000,000. Red Foley, who has an 11,000,000 disk sales rep. Eddy Arnold, who is depositing \$100,000 a year in royalty checks. Hank Williams, good for \$65,000 a year.

Today, the Castle Recording outfit in Nashville, is perhaps the busiest auxiliary plant in the U. S. that's where the boys grove out the profits for Decca, Columbia, Capital, Victor, London, etc.

Stone has but one regret. Some years back he proposed an Acuff-Arnold-Tubb subsidiary venture to handle all their own stuff. Had it materialized, the boys could have dug their own private vault into Fort Knox.

TECHNICIAN STRIKE AT CAMDEN RCA AVERTED

Philadelphia, Oct. 25.

A strike of 500 technicians scheduled for yesterday (Mon.) at the RCA Victor division of RCA's Camden, N. J., plant, was averted after 23 hours of last-minute negotiating over the weekend.

Paul Hill, vice-president of Local 241, Federation of Architects, Engineers, Chemists and Technicians, said that an agreement had been reached between union negotiators and Arnold K. Weber, RCA vice-in-charge of personnel. The terms were presented to the full negotiating committee today which voted to submit the agreement to the entire membership.

The terms were not disclosed although the union had demanded a "13c package," while the company had offered a 5c hourly increase. Local 103, United Electrical Workers (CIO), which has 6,000 production employees in the plant, reached an agreement of its own with the company last week, but voted to support Local 241 in the event of a strike.

Vancouver Daily Hires First Radio Columnist

Vancouver, Oct. 25.

Dick Diespecker, longtime associated with CJOR here, latterly as production manager, has left to become radio columnist with the Vancouver Daily Province. This is the radio column in city newspapers in the Province. Diespecker will also handle all radio activities for the newspaper, which is expected to devote more attention to radio in the field of promotion than heretofore.

Succeeding Diespecker at CJOR as production manager will be Dorwin Baird.

Albany, N. Y.—Gertrude Quinn has been appointed director of radio and television for Brown, Roberts & Ransford of Albany. She served as traffic manager for WTRY, Troy, and WROW Albany, before joining the advertising organization and after graduating from College of St. Rose.

WSM Talent's Top 10 Best Disk Sellers

Name	Recording Co.	Total Disks Sold
Roy Acuff	Columbia	25,000,000
Ernest Tubb	Decca	15,000,000
Red Foley	Decca	11,000,000
Eddy Arnold ex-Grand Ole Opry	Victor	10,000,000
Bradley Kincaid	Various companies	9,000,000
Bill Monroe	Columbia	8,000,000
Cowboy Copas	King	4,000,000
Francis Craig	Bullet	3,500,000
Hank Williams	M-G-M	2,000,000
Beasley Smith	London, others	1,000,000

WTAG'S ELECTORAL 'PLAN OF TWO CITIES'

Worcester, Mass., Oct. 25.

New method of remote-control interviews is being used by WTAG and WTAG-FM in this city, which faces a change of charter and a new type of election—proportional representation—next month. Station's political analyst Clyde Hess, hit on the idea of asking cities with similar problems for direct personal answers to the question of council-manager government and PR.

List of questions on the civic matters were sent to qualified authorities in Cambridge and Lowell, Mass.; Richmond, Cincinnati, Hartford and Oklahoma City. Answers are recorded by the experts, and the disks sent back to Hess, who integrates them into a 15-minute program, "Plan of Two Cities," together with background commentary. Guest on the program Sunday (30) will be Charles Henry Taft, of Cincinnati, brother of Sen. Robert W. Taft.

Series will continue through Nov. 6.

ST. L. SCHOOL SERIES KUDOS

St. Louis, Oct. 25.

WEW and St. Louis Public Schools last week topped awards from the School Broadcast Conference in Chicago for radio programs sponsored by the schools and presented over the station. The programs were "Our Missouri Constitution" and "Science for You."

Lucille Sutherland, principal of the Ashland School, topped an award for writing and giving a series of programs on the United Nations over WEW.

City Mayor Would Quit To Direct Station If FCC OK's Illinois Bid

St. Louis, Oct. 25.

Should FCC again change its mind and okay an application of Robert L. and Richard F. Kern, owners of the Belleville Ill. News-Democrat, a daily paper to build a new radio station in that town, Hizzoner H. V. Calhoun will toss up the city job to become public service director of the station.

FCC originally gave the greenlight to the application to operate on 1,260 kc on 1 kw power. Then WTMV, in East St. Louis, 10 miles away, briefed because of Calhoun's status and proposed site for the transmitter. The East St. Louis station also wants to change its frequency from 1,490kc to that asked for by the Kerns boys, and also to increase its power to one kw during the day.

As a result of WTMV's brief, FCC has reopened the case for additional hearings. Calhoun, who was superintendent of the Belleville Public Schools, was elected to the top city job last spring on an anti-gambling and reform platform.

WASK's 100G Blaze

Indianapolis, Oct. 25.

Studios of WASK at Lafayette, Ind., were destroyed by fire Saturday (22). Damages were estimated at close to \$100,000. Fire broke out early in morning before station went on air and while studio was deserted.

WASK resumed operations from its studios at Frankfort.

WESTERN UNION

W. P. MARSHALL, president

1201

SYMBOLS	
FL	Two Lines
HL	High Lines
LC	Low Lines
HL	High Lines
HL	High Lines

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless it is indicated by a suitable symbol above or preceding the address.

The time shown in the date line on telegram and day letter is STANDARD TIME at point of destination

LBNH141 SER PD=TDL WUX HOLLYWOOD CALIF 17 1132A= 649 OCT 17 PM 2 13

RADIO STATION W S M

WE WANT TO "HAUL OFF AND LOVE YOU" (KEN MARVIN CAPITOL NUMBER 40234) ON YOUR 24TH BIRTHDAY SURE WOULD "LIKE TO FIND A NEW FRIEND EVERY DAY" (MEL AND STAN CAPITOL NUMBER 40243) LIKE W S M HAVE ONLY ONE QUESTION "WHO PULLED THE PLUG FROM THE JUG" (LONZO AND OSCAR CAPITOL NUMBER 40236) AT THE PARTY? LEE GILLETTE DIRECTOR OF FOLK MUSIC CAPITOL RECORDS INC HOLLYWOOD CALIFORNIA=

40234 24 40243 W S M 40236=

Capitol RECORDS

TV Programming Swing Still L.A.-N.Y.; Rogers, Pickford, Boyd HQ in East

He Peter Linder sales manager for W. J. W. was persuaded to give his message to the station. Station and A. D. Jones, Jr. (W. J. W. program director) was issued significant growth manager of the station.

He has now paid already will have general supervision of all television operations of the station. Upon the station financial and production.



ONLY ON



*Advertisers get the biggest ratings in all radio—
11 of the top 15—on CBS.*

*Advertisers get the biggest average audience in all radio—
20% bigger—on CBS.*

CBS...

*Even leaving out the “top 15,”
advertisers still get the biggest
average in all radio—on CBS:*

*Advertisers get the biggest
audiences at the lowest cost in
all radio—only on CBS.*

Source: C. E. Hooper, Oct. 1-7, 1949



Scenic Artists Set New Hassle

Television industry already beset with varied labor problems, is now in the midst of another hassle, this time with the United Scenic Artists, N. Y. Local 829. Guild whose members now handle all set designing and construction for the major TV sets, as well as the local N. Y. stations, is demanding wage parity with the guild shops which design and construct sets for Broadway legit shows.

TV designers have threatened to strike if their demands are not met. In a situation believed unprecedented in previous labor difficulties, however, they will permit the legit shops to be serviced by the legit shops if a strike is called. This would still throw a heavy stick in the legit path, since work would have to be done outside the studios on construction and then brought in in time slots—and at the higher

Local 829 was the first to reach a deal to sign with TV. The scale was established. However, it was set considerably below that of the legit designers on the basis of the assumption that video offers year-round work, whereas designers working in legit may be employed only two or three months out of each year. Meetings have been held continuously between the networks bargaining committee and reps of the guild but, to date, no settlement is in sight.

No 'Rose Marie' Treatment For Canada TV, Sez CBC Exec; Seen as New Art

Toronto, Oct. 25.—Television will never be "photographed" radio nor a bonanza for mushrooming makers of routine film shorts. The sooner sponsors and TV producers realize this the sooner TV will become the social household force it deserves to be. This was the keynote of an address by Ernest Bushnell, director-general of programming for the state-operated Canadian Broadcast Co., when he spoke to the 35th annual convention here of the Assoc. of Canadian Advertisers.

After studies of TV in the U. S. and the United Kingdom during the past six months, Bushnell said he had formed one conclusion—TV is a new visual art that is a combination of 60% theater, 30% film and 10% sound. If advertisers think TV will continue as photographed radio they better quickly get such notions out of their heads, and the sooner TV will advance to the position it deserves as a great social force.

As director-general of CBC's three national networks, he said that he and his associates are determined that TV in Canada will not be given the "Rose Marie" treatment of Mounties and Indians. We will not rely on imported kinescope, though this has its place from New York, London and Hollywood. We will use Canadian talent and find new Canadian talent and train it. The CBC intends to produce a balanced schedule of TV programs to maintain the interest in Canadian culture of those Canadians investing in TV machines. This will create a TV picture that meets Canada's national needs—and on this basis TV in Canada will be founded.

Lydia Gray Bankrolls McElhone Vice Egan

Lydia Gray McElhone takes over the Thursday night slot on the DuMont network, now occupied by Jack Papp, starting Nov. 13, with Lydia Gray. Lydia Gray, continuing as a regular, she is a woman's columnist, appearing in interviews with the most personalities.

McElhone is moved from 7:30 to 7:45 p. m. Agency on the account of Federal.

San Antonio—To meet to coincide with WOAI-TV's first test pattern on the San Antonio first TV station and the San Antonio Light and to sponsoring a Mr. and Mrs. Thompson contest. Winner of the contest will be selected at a television exhibit scheduled for Nov. 7, 8 and 9. Each will be awarded a contract guaranteeing at least six professional appearances over WOAI-TV.

Estimated Weekly Network Program Costs: 1949-'50

Nighttime and Daytime Overall Costs Include Production Expenses, Actors, Musicians, Writers, Royalties, Freelance Directors, Transportation, Prizes, Etc., But Not Commercial Announcers, Agency Directors, Agency Commission or Time Charges

Agencies listed by initials are Dancer-Fitzgerald-Sample, Foster, Cone & Belding; Batten, Barton, Durstine & Osborn; Young & Rubicam; Sullivan, Stauffer, Culwell & Bayles.

PROGRAM	NET- WORK	COST	SPONSOR	AGENCY	PRODUCER	HEAD WRITER
Adventures of Ozzie and Harriet	ABC	\$7,500	H. J. Heinz Co.	Maxon Inc.	Ted Yoli	Ozzie Nelson
Adventures of Sam Spade	NBC	6,000	Wildroot	BBD&O	Wm. Spier	John Hayes
Adventures of Sherlock Holmes	ABC	1,500	Petri Wine Co.	Y & R	Ted Bliss	Dennis Green
Aldrich Family	NBC	10,000	General Foods	I & R	Joe Seibetta	Norman Tokar
American Album of Familiar Music	NBC	5,000	Sterling Drug	D F S	Frank & Anne Hummert	Frank & Anne Hummert
Amos 'n' Andy	CBS	20,000	Lever Bros.	Ruthrauff & Ryan	Glen Middleton	Robert Ross
Jack Armstrong	ABC	2,000	General Mills Inc.	Knox - Reeves	James Jewell	James Jewell
Armstrong's Theatre of Today	CBS	2,500	Armstrong	BBD&O	Ira Avery	Freelance
Ann Jones	CBS	2,750	Lever Bros.	Ruthrauff & Ryan	Robert Steele	Freelance
Gene Autry	CBS	6,500	Wrigley Gum	Ruthrauff & Ryan	Wm. Burch	Wm. Burch
Backstage Wife	NBC	2,750	Sterling Drug	D F S	Frank & Anne Hummert	Frank & Anne Hummert
Jack Benny	CBS	30,000	Lucky Strike	BBD&O	Hillard Marks	Sam Perrin
Jack Borch	NBC	3,500	Prudential Ins.	Benton - Bowles	Herb Leder	Faith Fay
Edgar Bergen	CBS	22,000	Coca-Cola	D'Arcy	Jess Oppenheimer	Zeno Klinker
Beulah	CBS	10,000	Procter & Gamble	D F S	Tom McKnight	Bill Freedman
Big Sister	CBS	3,000	Procter & Gamble	Compton	Mitchell Grayson	Julian Funt
Big Story, The	NBC	7,000	Pall Mall	SSC&B	Bernard Prochter	Freelance
Big Town	NBC	5,000	Lever Bros.	SSC&B	Jerre McGill	Jerre McGill
Breakfast Club	ABC	2,000	General Mills Inc.	Tatham - Laird	Cliff Peterson	Freelance
		(Per Quar)	Philo Corp.	Hutchins Adv.		
Fanny Brice	NBC	6,000	Swift & Co.	J. Walter Thompson	Cliff Peterson	Various
Bride & Groom	ABC	1,500	Tums	D F S	(Unassigned)	Stander-Fisher
		(Per Segment)	Sterling	D F S	Marvin Beck	John Reddy
Brighter Day	CBS	2,500	Procter & Gamble	Compton	David Loran	Orin Tover
Burns & Allen	CBS	12,000	Block Drug Co.	Cecil & Presbury	Wm. Burns	Paul Henning
Judy Canova	NBC	8,500	Colgate	Ted Bates	Jos. Rines	Fred Fox
Captain Midnight	MBS	2,750	Wonder Co.	Hill Blackett	Kirby Hawks	Lou Seinfeld
Carnation Hour	CBS	6,500	Carnation	Erwin Wasey	Chas. Cottingham	Albert Hansen
Carnegie Hall	ABC	5,000	American Oil Co.	Jos. Hatz	Robert Swan	Welbourne Kelley
Cavalade of Amer.	NBC	11,500	du Pont	BBD&O	Geo. Kondolf	Freelance
Challenge of the Yukon	ABC	2,500	Quaker Oats Co.	Sherman & Marquette	Fred Flowerday	Frank Striker
Chance of a Lifetime	ABC	3,500	Brown Bitter	Raymond Specter Co.	Bob Jennings	Chas. Harrell
Chesterfield Supper Club	NBC	10,000	Chesterfield	Newell - Emmett	Bob Moss	Bob Moss
Christian Science Monitor Views the News	ABC	1,500	Christian Science Monitor	H. B. Humphrey	Philips Gates	Erwin D. Canham
Cities Service Band	NBC	6,000	Cities Service	Ellington		
Club 13	CBS	10,500	Campbell Soup	Ward Wheelock	Art. Ochs	Carroll Carroll
Counter Sps.	ABC	4,500	Pepsi-Cola	Bios Co.	Philip H. Lord	Phillips Lord
County Fair	CBS	3,500	Borden	Kerwin & Eckhardt	John Dure	Alonso Dean Cate
Crim. Photographer	CBS	6,500	Philip Morris	Bios Co.	Vincent Brink	Gene Stewart
Betty Crocker	ABC	1,500	General Mills Inc.	D F S	Bill Murray	Bill Murray
Ring Crosby	CBS	20,000	Chesterfield	Newell - Emmett	Harry Holmboe	Freelance
Curtain Time	NBC	4,500	Mars Candy	Grant	Jos. Daly	Frank & Anne Hummert
D & H Miners	NBC	3,500	Hudson Coal	Clements	Frank & Anne Hummert	Frank & Anne Hummert
Stella Dallas	NBC	3,500	Sterling Drug	D F S		
Date With Judy	ABC	5,000	Revere Camera	Reche Williams & Cleary	Aileen Stanley	Aileen Stanley
A Day in the Life of Dennis Day	NBC	8,500	Colgate	Ted Bates	Bill Harding	Frank Galen
Morton Downey	NBC	6,500	Coca-Cola	D'Arcy	Paul Lewis	Freelance
Dr. Christian	CBS	6,500	Chesbrough	McCann - Erickson	Dorothy McCann	Freelance
Dr. I. Q.	NBC	3,750	Mars Candy	Grant	Diana Bourbon	Emily Vetter
Double or Nothing	NBC	3,500	Campbell Soup	BBD&O	Bill Roushman	James Moser
Dragnet	NBC	4,500	Wildroot	Leo Burnett	Bill McElvian	Galen Drake
Galen Drake	ABC	1,500	Pillsbury Mills	Henri, Hurst & McDonald		
Alex Dreier	NBC	1,250	Skillet Oil			
Duffy's Tavern	NBC	10,500	Blatz Beer	Kastor Farrell, Chesley & Clifford	Ed Gardner	Rinnie Bogart
Jimmy Durante	NBC	17,500	Camels	Esty	Phil Cohen	Paul Ellinson
Family Hour	CBS	10,000	Prudential Ins.	Benton & Bowles	Murray Rolin	Freelance
The Fat Man	ABC	5,500	Norwich Pharmacal	Lawrence Gumbiner	E. J. Rosenberg	Various
Father Knows Best	NBC	8,500	General Foods	Benton & Bowles	Ken Burton	Ed James
Fibber McGee & Molly	NBC	17,500	S. C. Johnson	Brooks	Frank Pittman	Don Quinn
FBI in Peace & War	CBS	5,500	Procter & Gamble	Bios	Betty Mandeville	Jacques Finks
Jimmy Fidler	ABC	2,750	Carter	SSC&B	J. Van Nostrand	Jimmy Fidler
First Nighter	CBS	3,500	Campana	Wallace-Ferry Hanly	Jos. Ainley	Freelance
Front Page Farrell	NBC	3,000	Whitehall Pharmacal	John F. Murray	Frank & Anne Hummert	Frank & Anne Hummert
Arthur Goeth	ABC	750	United Elec. Radio & Mach. Workers of Amer.	Weinstein Co.	ABC Staff	Arthur Goeth
Gangbusters	CBS	6,000	General Foods	Yining & Rubicam	Phillips H. Lord	Stanley Ness
Give & Take	CBS	2,500	Tom	F. C. & B.	Jack Coland	
Arthur Godfrey	CBS	4,500	Gold Seal	Campbell-Mithum	Will Roland	
		(Per segment)	Nat'l Biscuit	McCann - Erickson	Will Roland	
Arthur Godfrey's Talent Scouts	CBS	9,000	Lee Pharmacal	D F S	Will Roland	
The Goldbergs	CBS	7,500	Chesterfield	Newell - Emmett	Will Roland	
Grand Central Station	CBS	3,500	Lipton Tea	Y & R	Larry Park	Gertrude Berg
Grand Ole Opry	NBC	4,500	General Foods	Y & R	Gertrude Berg	Freelance
Grand Slam	CBS	4,500	Pillsbury Mills	Leo Burnett	Martin Horrell	Freelance
Great Goldensleeve	NBC	11,000	R. J. Reynolds	Wm. Eats	Al Foster	Ed Birmingham
Greatest Story Ever Told	ABC	5,000	Continental Baking	Ted Bates	Irene Brasley	West Elliott
Guiding Light	CBS	3,500	Kraft	J. Walter Thompson	Fran Van Harten-sveldt	Oursler-Denkof
Hallmark Playhouse	CBS	6,000	Campana	Kudner	Radio Program Producers Co.	Ira Phillips
Phil Harris-Alice Faye	NBC	14,500	Procter & Gamble	Compton	David Loran	Freelance
David Harum	CBS	2,750	Hall Bros.	F. C. & B.	Bill Gay	Chevrolet-Singer
Harvest of Stars	NBC	10,500	Rough Drug	BBD&O	Paul Phillips	Peggy Blake
Bob Hawk	CBS	6,500	Baldwin	Duane Jones	Frank & Anne Hummert	Freelance
Gabriel Heatter	MBS	5,000	International Harvester	McCann-Erickson	Glen Heisch	Bob Hawk
Horace Heidt	CBS	8,500	Camels	Wm. Eats	Don Bernard	Gabriel Heatter
Hilltop House	CBS	2,500	Camp	Wm. Eats	Max Heatter	Aldy Richton
			Philip Morris	Bios	Jerry Bourne	
			Aika Seifert	Wade	Wald Associates	

Bell's Facilities Hit by Du Mont

Washington, Oct. 25

Will coaxial cable facilities installed or projected the Bell System provide for future needs of television?

Allen B. Du Mont Labs. told the FCC last week that Bell facilities won't take care of video expansion into the UHF band or carry color transmissions. In a brief requesting oral argument on a proposal by the Commission to require A T & T to interconnect with radio relays operated by broadcasters until common carrier facilities are adequate, Du Mont said it was in general agreement with the agency's conclusions but thought it would be a long time before Bell system can handle the job alone.

Du Mont declared that Bell's "continuum" program for many years in the future will be inadequate for interconnection of many cities in which VHF channels are allocated and in more communities in which UHF channels are proposed. It further stated that Bell System's plans do not permit full-time use of coaxial by existing networks other than between metropolitan centers over routes paralleling intercity telephone developments.

Bell's proposed expansion, Du Mont added, "will consist largely of coaxial cable suitable for adaptation to intercity dist telephone service and limited to 27 mc bandwidth." Such cable, it asserted, is inadequate for transmission under Commission standards, is below the available capacity of existing video sets, "and would result in the deterioration or complete elimination of the use of experimental or commercial color television intercity network transmission."

Bell told the Commission it had no objection to authorization of frequencies to broadcasters for intercity video relays as a temporary measure where common carrier facilities are not available. But it asked assurance that its large investment, existing and projected, in TV transmissions is protected in the final order to be issued.

The System said the majority of video stations on the air are now connected in the 21 cities served by telephone networks. By the end of 1949 it said, facilities will be twice what they were a year ago and by the end of 1950 the network will have grown to approximately 15,000 channel miles, serving 43 cities.

TV Programming

Continued from page 19

J. Walter Thompson and Ed Cashman and Eddie Sutherland, both with Kudner. In addition to the PRB outfit, the indie package lineup includes Masterman, Nelson & Reddy, Jimmy Saphier, Carleton F. Morse and Buddy Coughlin. Networks, moreover, have drawn many of their top TV producers and directors from Hollywood to work in their N.Y. operations. Among these are Norman Blackburn, NBC's national program chief, Vic McLeod, now producing "Chevrolet Tele-Theatre" for NBC, and J. Donald Wilson, ABC network program veepee for radio and TV.

PRB agency, which has established offices in the Squibb Bldg. penthouse, has issued stock equally among the three owners. They will serve as directors, along with Paul O'Brien, of the O'Brien, Hipsell, Raftery & Lawler law firm. Rogers' ABC video program, incidentally, which was originally set to bow Nov. 2, has been delayed until Jan. 4 because of the difficulty in rounding up enough guest talent which had not previously done multiple appearances on other video shows. Program will be titled "Buddy Rogers Showcase."

Nash's 'Folies Bergere'

John Nash returned to N. Y. from Paris last week with the initial filming of his new 30-minute "Folies Bergere" TV show featuring top Continental acts. Print is being used for audition purposes.

As a film series, Nash is offering it for \$7,000, and can deliver it as a live package, flying the sets to N. Y. on a weekly basis for \$9,500 a week.

PROGRAM	NET- WORK	COST	SPONSOR	AGENCY	PRODUCER	HEAD WRITER
Hit the Jackpot	CBS	4,500	DeSoto-Plymouth	BRDAO	Bill Todman	Mark Goodson
Hollywood Calling	NBC	3,750	Green Watches	Grey	Joe Higelow	Ed Haldeman
Hollywood Star Theatre	NBC	5,500	Anacin	SSCAB	Jan Van Nostrand	Freelance
Bob Hope	NBC	22,500	Lever Bros.	BRDAO	Karel Pearson	Schwartz-Marks
House of Mystery	MRS	3,500	General Foods	Benton & Bowles	Olga Bruce	Freelance
Houseparty	ABC	5,500	Pillsbury Mills Inc.	Leo Burnett	John Guedel	John Guedel
Inner Sanctum	CBS	5,500	Kamerson Drug	BRDAO	Himan Brown	Jos. Roeburt
Junior Miss	CBS	4,250	Lever Bros.	Needham Louis & Brophy	Fran Van Hartensveldt	Henry Garson
Just Plain Bill	NBC	2,500	Anacin	John F. Murray	Frank & Anne Hummert	Frank & Anne Hummert
Juvenile Jury	MRS	2,000	Gaines Dog Food	Benton & Bowles	Dan Ehrenreich	Frank & Anne Hummert
H. V. Kaltenborn	NBC	5,250	Pure Oil	Leo Burnett	Wayne Howell	H. V. Kaltenborn
Lorenzo Jones	NBC	2,800	Sterling Drug	D F S	Frank & Anne Hummert	Frank & Anne Hummert
Ladies Be Seated	ABC	2,000	Philip Morris	Cecil & Presbrey	Henry Cox	Win Redford
Laurel	NBC	3,250	John Murrell	N. W. Ayer	Frank Farris	Hobart Dunavan
Lara Lawton	NBC	2,750	Rabbits	Duane Jones	Anne & Frank Hummert	Anne & Frank Hummert
Leave It to Jean	CBS	8,250	American Tobacco	Gumhinner	Dick Mack	Al Gordon
Let's Pretend	CBS	2,500	Cream of Wheat	BRDAO	Nita Mack	Nita Mack
Life Can Be Beautiful	NBC	2,500	Procter & Gamble	Benton & Bowles	Don Becker	Carl Bixby
Life of Riley	NBC	9,500	Pabst	Warwick & Legler	Irving Brecher	Lipscomb Shipp
Light of World	NBC	2,500	General Mills	D F S	Rasil Longhane	Marg Sammler
Light Up Time	NBC	17,500	Lucky Strike	BRDAO	Dave White	Paul Dudley
Victor H. Lindlahr	ABC	1,750	Servan, Inc.	Ray S. Durstine	Dale Hennedy	Victor Lindlahr
Lone Ranger	ABC	4,500	General Mills	D F S	Geo. W. Trendle	Fran Striker
Lux Radio Theatre	CBS	20,000	Lever Bros.	J. Walter Thompson	Wm. Keighley	Sandy Barnett
Ted Malone	ABC	2,250	Washinghouse	Mc-Cann-Erickson	Bob Steen	Ted Malone
Man on the Farm	MRS	3,000	Quaker Oats	Sherman & Marquette	Chuck Acree	Oren Tovar
Ma Perkins	CBS	3,250	Procter & Gamble	D F S	David Owen	Oren Tovar
Martin Kane	MRS	4,000	U. S. Tobacco	Kudner	Ted Hediger	Ted Hediger
Groucho Marx	CBS	8,500	Elgin - American	Weiss & Geller	John Guedel	Frederman-Tyler
Perry Mason	CBS	2,500	Procter & Gamble	Benton & Bowles	Tom McDermott	Irving Vendig
Curt Massey Time	CBS	5,000	Alka Seltzer	Wade	Forrest Owen	Marg O'Flaherty
Me & Julie	NBC	4,250	Lewis & Howe	D F S	Tom McAvety	F. Hugh Herbert
Meet Corliss Archer	CBS	4,000	Electra-Cor	N. W. Ayer	W. Leroy Marshall	ABC Staff
Metropolitan Opera	ABC	12,000	Texaco Co.	Kudner	Jack Roche	Robt. Montgomery
Monday Morning Headlines	ABC	1,500	Sermon Bros.	Wm. Weintraub	Joe Bailey	Anne & Frank Hummert
Vaughn Monroe	CBS	8,500	Camels	Wm. Eddy	Anne & Frank Hummert	Anne & Frank Hummert
Robt. Montgomery Spraying	ABC	5,000	Frank H. Lee Co.	Wm. Weintraub	Anne & Frank Hummert	Anne & Frank Hummert
Mr. Chameleon	CBS	4,500	Bayer Aspirin	D F S	Anne & Frank Hummert	Anne & Frank Hummert
Mr. Keen	CBS	4,500	Anacin	John F. Murray	Anne & Frank Hummert	Anne & Frank Hummert
Mr. & Mrs. North	CBS	7,500	Colgate	Sherman & Marquette	John Loveton	Freelance
Ed Murrow	CBS	3,500	Campbell Soup	D F S	Jess. Oppenheimer	Jesse Zousmer
My Favorite Husband	CBS	7,500	General Foods	Y & R	Cy Howard	Pugh-Carroll
My Friend Irma	CBS	10,000	Lever Bros.	F C & B	Cy Howard	Parke Levy
My True Story	ABC	8,000	Libby McNeil	J. Walter Thompson	Chas. Warburton	Marg Sangster
Mystery Theatre	CBS	4,500	Libby Sterling Drug	Thompson-Koch Co.	Anne & Frank Hummert	Anne & Frank Hummert
National Barn Dance	ABC	5,000	Philips Petroleum	Lambert & Fensley	Nelson Joyce	Bailey Rice
National Farm Hour	NBC	5,000	Alka - Chalmers	Bert S. Gittins	Jack McGregor	Various
News of the World	NBC	4,500	Alka Seltzer	Wade	Don Victor	Wanda Ellis
Nick Carter	MRS	2,000	Cudabey Packing	Grant	Larry Beins	Don Victor
Original Amateur Hour	ABC	8,000	Lorillard Co.	Lennon & Mitchell	Lon Goldberg	Don Victor
Our Gal Sunday	CBS	2,250	Anacin	John F. Murray	Hummert	Don Victor
Our Miss Brooks	CBS	7,250	Palmolive	Ted Bates	Larry Beins	Don Victor
Laurella Parsons	ABC	5,000	Jergens	Robert Orr	Dick Diggs	Laurella Parsons
Brew Pearson	ABC	4,500	Adam Hat Stores	Wm. Weintraub	Bill Neal	Brew Pearson
People Are Funny	NBC	7,500	Raleigh	Russel Seeds	John Guedel	Gordel-Linkletter
Pepper Young's Family	NBC	2,500	Procter & Gamble	Pedlar & Ryan	Chuck Vincent	Elaine Carrington
Pet Milk	NBC	7,000	Pet Milk	Gardner	Roland Martin	Roland Martin
Portia Fox - Life	NBC	2,500	General Foods	Benton & Bowles	Boyd Allen	Mona Kent
Queen for a Day	MRS	4,000	Alka Seltzer	Wade	Jim Morgan	Don Victor
Quick as a Flash	MRS	3,000	Hedberg Watch	Darland	B. Prockter	Gene Wang
Quiz Kids	NBC	8,000	Alka Seltzer	Wade	John Llewellyn	Jeff Wade
Railroad Hour	NBC	10,000	American Railroads	Benton & Bowles	Ken Burton	Hollaway-Lawrence-Law
Revival Hour	ABC	1,500	Gospel Broadcasting	R. H. Alber	B. Johnson	Rev. Fuller
Right to Happiness	NBC	2,000	Procter & Gamble	Compton	Arthur Hanna	John Young
Read of Life	NBC	2,250	Procter & Gamble	Compton	Walter German	John M. Young
Roy Rogers	MRS	6,500	Quaker Oats	Sherman-Marquette	Tom Hargis	Roy Wilson
Romance of Helen Trent	CBS	2,250	Aire Wax	John F. Murray	Anne & Frank Hummert	Anne & Frank Hummert
Rosemary	CBS	2,500	Procter & Gamble	Benton & Bowles	Chas. Fisher	Elaine Carrington
Screen Guild Players	NBC	12,500	Camels	Eddy	Don Bernard	Hart Krohnman
The Second Mrs. Burton	CBS	2,750	General Foods	Y & R	Beverly Smith	Priscilla Kent
Eric Sevareid	CBS	1,500	Metropolitan Life	Y & R	Jack Cole	Freelance
The Shadow	MRS	6,800	DL&W Blue Coal	Ruthrauff & Ryan	Dorothy B. McCann	Various
The Sheriff	ABC	4,500	Pacific Coast Borax	Mc-Cann-Erickson	Lester Gottlieb	Madeline Winslow
Sing It Again	CBS	3,750	Ayid	SSCAB	Edna Bortage	Edna Bortage
Red Skelton	CBS	17,500	Procter & Gamble	J. M. Mathes	Edna Bortage	Edna Bortage
Rky King	ABC	3,000	Derby Foods	Russel Seeds	Edna Bortage	Edna Bortage
Smilin' Ed McConnell	NBC	3,000	Brown Shoes	Leo Burnett	Frank Farris	Hobart Dunavan
Jack Smith-Dinah Shore	CBS	10,500	Procter & Gamble	D F S	Carl Stanton	Glen Whelan
Sports Newsreel	NBC	2,500	Colgate	Sherman & Marquette	Chas. Keefe	Freelance
Start Over Hollywood	CBS	4,750	Armour	F C & B	Robert Nye	Freelance
Step the Music	ABC	3,500	Lorillard Co.	Lennon & Mitchell	Don Victor	Freelance
Straight Arrow	MRS	4,000	Smith Bros.	SSCAB	Chas. Keefe	Freelance
Sunoco 3 Star Extra	NBC	6,000	Sun Oil	McCann-Erickson	Jack Cole	Freelance
Suspense	CBS	7,500	Shredded Wheat	Cecil & Presbrey	Mark Goodson	Freelance
Symphonette	CBS	5,500	Sun Oil	Mc-Cann-Erickson	Ted Robinson	Freelance
Take It or Leave It	NBC	9,000	Longtime - Williamson	Needham-Louis & Brophy	Wm. Speer	Freelance
Talk Your Way Out of It	ABC	2,500	Eversharp	Victor A. Bennett	Alan Carlson	Freelance
Henry J. Taylor	ABC	2,000	Quaker Oats	Bow	Bruce Dodge	Edith Oliver
Telephone Hour	NBC	11,500	General Motors Corp.	C. J. LaRoche	Michael Morris	Michael Morris
Theatre Guild of the Air	NBC	12,500	Bell Telephone	Kudner	ABC Staff	Henry J. Taylor
This Changing World	ABC	2,000	U. S. Steel	BRDAO	Wallace Magill	Norman Rusten
This Is Nora Drake	CBS	2,500	Frederick Trailer Co.	Zimmer-Heller	Armina Mayhew	Freelance
This Is Your FBI	ABC	8,500	Tom	F C & B	Harrison Wood	Staff
This Is Your Life	NBC	9,000	Equitable Life Ins. Soc.	Warwick & Legler	Tom Loebe	Julian Fant
This Woman's Secret	NBC	2,000	Philip Morris	Bow	Jerry Devine	Jerry Lewis
Lowell Thomas	CBS	5,000	General Mills	Knee Reeves	Axel Grunberg	Edwards Grunberg
			Procter & Gamble	Compton		

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Paley Sees Film as Too Expensive For TV, May Need Help from Theatres

Hollywood, Oct. 25

Richest man in town is Bill Paley. Trying to keep up with him has even long-legged Howard Hughes panting at day's end and practically collapsing at night. But Paley keeps plugging along, darting in and out of the swank Bel Air hotel and seeing more people, VIP's in a day than other radio-TV brass brush past in a week.

What he's up to this trip is his own secret. "We're always in the market for good talent," he tells those who interview him but insists on no "pressing" on individual deals. As for CBS buying KFI-TV and selling out his 49% interest with the L. A. Times in KTTV he asked to be excused from comment. Intimates of Paley say he doesn't like partners and would like out of the KTTV operation for one of his own. Earle C. Anthony, owner of KFI and KFTV, may like the idea of selling his station and partnering with The Times. That means he would lose only half as much, which is a tidy sum in itself.

Paley held still last week long enough for a Q and A session with a DAILY VARIETY reporter. He spoke mostly in generalities of TV and radio refused to be pinned down on anything except film for teevee. He furcises the day when filmed video shows will be shown in theatres to help carry the load. Just now he says it's too expensive for a TV advertiser and a secondary market will have to be created. That, he believes, will be theatres, who pay for the film as a secondary feature and relieve the sponsor of some of the heavy cost of filming a show.

He is an advocate of the live telecast although he confidently expects that the kinescope will be as good as film in the not too distant future.

"People like to think they're seeing a program while it's actually being performed," he holds. "There's a certain spontaneity to a live direct telecast that you can't get from a reproduction, kinescope or film."

Just who Paley is after this time is a guarded secret but it's known that he talked to, among others, Al Johnson but without too much success. Jules told him he may do a few guest shots but wouldn't be telecasted in a regular series. It's a safe guess that he talked to free-lance film stars for video. He dined with stars he brought over from other networks just to keep the entire cordate in its downy orbit.

Paley had heard so much about Aft's 23 acres of Television Center that he had a tour set up and toured the plant in the tow of Frank Samuels Coast veeper.

MOHAWK HIKING BUDGET FOR NEW VIDEO SHOW

Mohawk Carpet show over NBC will increase its tele budget considerably when program goes on a three-times-a-week basis starting Dec. 12. Plans are underway by the George R. Nelson agency to extend its coverage to every available station on NBC at that time. Other markets will be gone into via kinescope. Agency also plans to increase its guest talent budget to include top names.

Currently Morton Downey is on for Mohawk three times a week and Roberta Quinlan other two nights. New show will be built around Miss Quinlan, who will be on all three nights.

Con Ed Likes TV

Consolidated Edison of N. Y. first public utility in the greater N. Y. area to enter television advertising is expanding its TV schedule by picking up the tab on the "Weatherman" show, aired around the board from 6:35 to 7:30 on WNBT (NBC) N. Y. Consolidated for the last several months has bankrolled the Tele-Pix news and via the N. Y. Daily News WAPA.

Con Ed's contract with WAPA effective Nov. 8, is for a full 32 weeks with option for two years after that. Show features Tex Antoine with a daily weather report. Agency on the account is BRIMO.

Allan Young TV Show

The new Allan Young video show is slated to preem on the Colgate theatre sometime in November. Agent Frank Cooper left Monday (24) for the Coast to work out the details.

Cooper is also slated to start work on a tele edition of "The Casebook of Gregory Hood."

Joint Action Due On TV Disking

Joint action to beat the problem of poor video recording will be undertaken shortly by ABC-TV, NBC-TV and DuMont. Recording toppers of the three webs, including Frank Lippincott and Ray Kelly of NBC, Lawrence Ruddle of ABC and Ed Carroll of DuMont, will meet next month to discuss the kinescope question and see how it can meet. A CBS-TV rep will also be invited.

"We're all cognizant of video recording's shortcomings," Ruddle said, "and we all get plenty of complaints from affiliated stations when a print is bad. What we hope to do is to set standards of good video recording and to exchange information on what we've already learned."

Although some stations beef about line quality others come up with suggestions. One New Orleans outlet, for example, suggests that the video recordings be shipped out in negative which it finds yields a sharper image. The network rep will also discuss new methods being proposed, such as recording the video impulses on disks.

The TV recording problem will be important for many years. It's felt as long as the coaxial cable doesn't connect all stations. Meanwhile there are so many variables in the present tele transcription process that many flaws can result. At the same time because a large number of stations are affiliates of more than one web it's believed that the first network to come up with a really good recording system will be able to get more exclusive affiliation contracts.

Hub's 146,392 TV Sets

Latest joint figures released by WNA-TV and WRZ-TV show a total of 146,392 video sets in Greater Boston coverage area. This includes Eastern Massachusetts and southern parts of Maine and New Hampshire.

Breakdown shows 141,639 sets in homes with 4,753 in public places. This is a net gain of 21,444 over surveys taken in August.

Color TV Surgery To Be Demonstrated For 1,000 N.Y. Doctors

Several rare and radical surgical operations will be color-televised from the Memorial Cancer Center, N. Y., with CBS equipment Saturday (29). More than 1,000 doctors invited by the American Cancer Society will see the unusual demonstrations on 17 color TV receivers in the Biltmore hotel, 25 blocks away from the operating room. Observers will hear a running commentary via miniature microphones tucked into the surgeons' masks.

Advantages of tinted video for medical training according to some surgeons, is that it provides a sense of depth, perception of the color gradations and changes in tissues as the operation progresses. The CBS equipment requires no more light than is ordinarily supplied for surgery, and the camera, though small enough to be mounted on a stand, provides an enlarged closeup. The hospital and the hotel will be linked by microwave relay.

1,000,000 Philly Viewers Cue Rise In Rate Structure

Philadelphia, Oct. 25

Television rates in the three Philadelphia stations are undergoing sharp upward revisions, moving toward a standardized \$700 per hour, with \$100 per minute for spots. Increases are in line with recently released figures showing more than 1,000,000 viewers in the Philadelphia area, and to get local rates within reaching distance of the basic \$1,000 an hour set by the networks for this section.

Figures released by the Electrical Assn. of Philadelphia showed that at the first of the month there were 235,000 sets in operation here. On Oct. 15, WPTZ hiked its rates from \$550 an hour to the \$700 figure, with spot announcements upped from \$70 to \$100. On Nov. 15, WFIL-TV raises its \$350 rate to \$700 and the spots are similarly hiked from \$70 to \$100 per minute. WCAL-TV, which now has a \$450 hourly rate and a \$60 price for spots, will shortly announce a new price rise and they are expected to go along with \$700-\$100 price level.

Station managers point out that the increase in the number of receivers here means more viewers per dollar and that the rate rises still aren't keeping pace with mounting production costs. If set manufacturers can keep production in line with demand, Electrical Assn. officials expect there will be approximately 350,000 sets in operation in the Philadelphia market by the new year. The 350,000

(Continued on page 46)

RCA's Color Has 'Yellow Streak,' CBS Charges; Opposes Delay Bid

Washington, Oct. 25

Liss' TV Spread

Joe Liss is preparing a dramatization of "The Scarlet Letter" for CBS "Studio One," scheduled for production in February, to commemorate 100th anni of Nathaniel Hawthorne's completion of book.

Liss has been hitting the TV script jackpot in recent weeks with "Studio One" adaptation of "Light That Failed," "The O'Neill," Oct. 11 script on DuMont, Oct. 16's Philco "Last Tycoon" and CBS upcoming "Nightmare" on "Suspense."

TMA Urges FCC Hold Off on Color

Washington, Oct. 25

While parties to the FCC color video proceedings have been kicking each other's systems around, a new entry told the Commission last week none should be adopted. In a telegram to Chairman Wayne Coy, the Television Mfrs. Assn. of New York, said a practical process suitable for all size receivers has not yet been presented. No decision should be made now, it urged, that might stifle the development of such a system.

Association said it is interested in a completely compatible system which could be made available to the public at a minimum cost and require minimum adjustments to existing sets. It asked that the Commission take no action on any of the proposed processes and that it permit and encourage desired systems which are still "in the drawing board stage." Telegram was signed by Michael I. Kaplan proxy, who is also assistant president of Sightmaster Corp. of New York.

The Commission advised Kaplan his views will be incorporated in the record of the proceedings.

TMA was formed last spring by a group of small manufacturers, mostly in the New York area, to combat a campaign by Zenith Mfg. Co. intimating that only Zenith receivers provided protection against obsolescence from future expansion of video in the UHF band. The members felt that the Radio Mfrs. Assn. had not taken a strong enough stand in their interests. They have a suit pending against Zenith.

TMA members, in addition to Sightmaster, include Royal Television Corp., Transvision Inc., Minute Man Products, Marx Television Corp., Industrial Television, Inc., Nelson Television Corp., Snader Television Corp., and Empire Coil Co., component makers and permittee of video station WXEL in Cleveland.

COAST AFRA ASKS 4A MEET ON SINGLE SETUP

Hollywood, Oct. 25

General membership of AFRA here over the weekend passed a resolution asking a general membership meeting of all 4A unions to arrive at an early decision on formation of a single television authority with jurisdiction over all video talent, whether live or film. Meetings would be held in N. Y., Chi., Boston, Cin., Frisco, and here under the AFRA resolution.

Three-quarters of members who voted are also members of Screen Actors Guild.

Viewers Bid for Chevy In McCoy Auction on TV

Chicago, Oct. 25

Continuous 30-minute auction show debuts on WGN-TV tomorrow (26) for Ruby Chevrolet using professional auctioneer, two tiers of "sweater girl" phone operators and huge flashing scoreboard for recording auction bids on new cars.

Ten minutes phone bidding is allowed for each car and it bid price exceeds list price, latter takes effect. W. B. Doner agency routed telecasts, which will originate in sponsor's showrooms.

CBS charged RCA today (Tues) with attempting to use blocking tactics, reminiscent of the 1948 FCC hearings, to delay possible adoption of Columbia's color system. The web, opposing an RCA request for a two-month postponement of comparative demonstrations of the two systems before the Commission, claimed RCA is giving "specious" arguments and is simply afraid to show its color process alongside of CBS tint.

Columbia further charges RCA with misrepresentation of the progress of its system in statements to the industry and the public. The net said RCA efforts to retard adoption of CBS color is an old story. It recalled that only 40 days before the '46 hearings RCA suddenly announced "with great fanfare" its own simultaneous system. At that time, according to CBS Dr. Elmer Engstrom of RCA testified the industry would agree on standards for RCA color within 18 months. That deadline, said CBS, expired over a year ago. Again this year RCA announced its present compatible system only one day before the FCC deadline to receive color proposals and only 31 days before the hearings. CBS charged.

Charge 'Road Blocks'

"It is obvious," said CBS, "that RCA's request for postponement is to prevent adoption of CBS color by 'setting up road blocks of delay.' The web found it strange that RCA was ready enough to demonstrate its system in the last few weeks to NBC affiliates, a large part of the TV manufacturing industry (RCA licensees), Congressmen and Senators, other broadcasters. Washington officials, and even to members of the press transported by RCA from many parts of the country to Washington especially for the occasion.

"In these circumstances, it is quite apparent," CBS continued, "that the RCA system was ready for anything but comparison with the CBS system."

Regarding the RCA arguments that a delay in the comparative tests would permit the inclusion of a demonstration by the Color-Television, Inc. system, CBS told the Commission it would be glad to fit its color equipment to San Francisco so that the commissioners

(Continued on page 32)

TV NEWSPAPER' STARTS WOR-TV DAYTIME SKED

WORTV N. Y. launched daytime operations yesterday (Tues) with a "TV newspaper" that will be aired from 2:30 p.m. Tuesdays through Saturdays. Unique operation uses no voice with the screen taken over by news bulletins and feature stories, departmental pages devoted to worldwide and local items, women's features, sports results and photos. Musical background will consist of classical and semi-classical selections.

Stories are videotaped, photographed and projected before the camera. Project is under the supervision of news-special events director Dave Driscoll, with Frank Dahm editing. The paper will run continuously, but will go through several editions during the three-hour period. Bulletins can be viewed to the camera in five minutes, Dahm claims.

WTVJ's Big Video Ideas Despite Limited Audience

Miami, Oct. 25

WTVJ, Miami's only video station, is now programming seven nights a week. On the air since March 18, the outlet has been airing boxing, baseball and football games, both college and high school, and producing its own studio shows, in addition to carrying programs via video recording from ABC-TV, NBC-TV, CBS-TV and DuMont.

Station has had problems because of the limited number of tele sets in the area (10,000) and the fact that it won't be linked to the coaxial cable for some years. Station is owned by Wometex Theatres chain, and although it's in competition with the houses, the company has been putting dough into video "because we feel TV belongs to show business, which we've been in for a long time."

If I May Modestly State

By MEREDITH WILLSON

Hollywood I don't think I'll ever be hot again, or bothered.

I mean that after July and August in New York wherever else you may go you can only feel cool, and after doing television in New York whatever else you may do you can only be unbothered.

Remember during the war when you'd stop in a Drive-In and there would be 12 waitresses standing around pondering their noses and no customers? After about 15 minutes of no service you'd give a little apologetic plump on your nose and Miss San Fernando Valley Bomper Corp. of 1943 would languidly come over and say, "What's the matter Rub, don't you know there's a war going on?"

Well, it was like that doing television in New York. You'd set up a sound rehearsal for six o'clock and at six o'clock all the sound men would be out for dinner. You'd use some simple props on your show, say couple boxes of your sponsor's products, and next week try and find them. "Hey Rub, don't you know this is television?"

The end of every show is kind of like the wimpy of the High School

graduation play at Mason City. Everybody shakes hands with everybody else about the show getting off on time and throws their mortar-board in the air and next week your props are lost, your six o'clock sound rehearsal still takes place with the sound men out to dinner and there is still no map in the dressing room and the lavatory is still stopped up. "You want soap? What's the matter Rub, don't you know this is television?"

We did our show in 6A in Radio City which has only one advantage that I could see over any ordinary studio and that is that the theatre seats are elevated from the floor clear up to the ceiling so that the audience could get a good view of the action on the stage. Otherwise everything is pretty inconvenient. You have no flies so you can't use drops of any kind. The control rooms, both audio and video, are hidden around some place completely out of sight. The makeup room is a little three by eight sit down on the third floor which you can only reach by elevators full of sightseers.

From a sound standpoint television is exactly where the talking

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Estimated Weekly Network Program Costs: 1949-'50

Continued from page 43

PROGRAM	NET-WORK	COST	SPONSOR	AGENCY	PRODUCER	HEAD WRITER
Today's Children	NBC	2,500	General Mills	Knox Reeves	Carl Wester	Caryl Coleman
Tom Mix	MBS	3,000	Ralston	Gardner	Mary Affleck	George Lothor
True Detective Mysteries	MBS	3,500	Williamson Candy	Aubrey Moore		
				& Wallace	Murray Burnett	M. Burnett
Truth or Consequences	NBC	10,500	Procter & Gamble	Compton	Floyd Holm	Davis-Lewis
Twenty Questions	MBS	3,250	Ronson	Grey	Garry Stevens	
Voice of Firestone	NBC	8,000	Firestone Tires	Sweeney & James	Don Gillis	
Fred Waring	NBC	5,000	Minn. Valley Canning	Leo Burnett	Tom Bennett	Jay Johnston
Wendy Warren & the News	CBS	3,250	General Foods	Henton & Bowles	Tom McDermott	Frank Provo & John Picard
We Love & Learn	NBC	2,500	Manhattan Soap	Duane Jones	Chet Gierlach	John Clark
We, the People	CBS	7,600	Gulf Oil	Y & R	James Sheldon	Leonard Safr
Noah Webster Says	NBC	2,500	Southern Cotton Oil	Fitzgerald		
Welcome Travelers	NBC	2,500	Procter & Gamble	D F S-Blow	Axel Gruenberg	Axel Gruenberg
Laurence Welk Show	ABC	2,500	Miller Brewing Co	Klau-Van-Plater-son-Dunlap	H. Blake	H. Blake
Walter Winchell	ABC	12,000	Kaiser - Fraser	Wm. H. Weintraub	Paul Scheffels	Walter Winchell
When a Girl Marries	NBC	2,750	General Foods	Benton & Bowles-Y & R	Tom McDermott	Elaine Carrington
Young Dr. Malone	CBS	800	Procter & Gamble	Compton	Minerva Ellis	Julian Funt
Young Widder Brown	NBC	2,250	Sterling Drug	D F S	Frank & Anne Hummert	Frank & Anne Hummert
Your Hit Parade	NBC	10,000	Lucky Strike	BBDO	Dick White	

Meredith Willson

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pictures were in the early '30s when they tried to hide the microphone in the chandelier or in the coatrack or in the potted palm. I guess they must have been pretty convinced it wouldn't work that way or they wouldn't have dropped all that kind of technic in favor of pre-recording all the musical numbers and any other scenes difficult to handle from a sound standpoint.

In television, though, you get to project into a mike anywhere from two to four feet away from you which is kind of hard to do if you're singing a romantic song or making quiet love to some young lady. Of course, I didn't have to worry about anything like that.

Generally speaking I went to New York with a very negative

feeling about television and if our show had laid a big egg I would probably still feel that way. I may modestly state, however, that our shows did not lay a big egg. So human nature being what it is, I begin to look around for an excuse to get positive instead of negative.

One thing hit me and that is that maybe we have become spoiled in certain branches of show business where you can keep doing a thing over and over again on film or tape or wax until you get a good take. Television is so far a one-take medium and this maybe is its strength instead of its weakness. After all, Heffetz does a one-take job every time he plays at a concert. So does everybody

in the legitimate theatre and the opera. Television simply means more opening nights, whereas in the movies you have none. Maybe a whole new kind of performers, even greater than the glittering names already immortalized in show business, will come up the hard way which is unquestionably via television.

1,000,000 Philly

Continued from page 44

figure for the entire Philly market takes in the 50,000 sets in the Trenton and South Jersey area, and the 18,000 sets in the Wilmington, Del. area.

The new rates, station managers contend, while seemingly high, are far below what they should be in comparison with the rates and the number of sets in operation during comparable periods last year. In Oct., 1948, there were only 65,000

sets in operation here with an hourly rate of \$300 to \$400, and spots ranging from \$25 to \$50. In Oct., 1947, with only 15,000 sets in use, the hour rate ran from \$200 to \$300 and spots from \$25 to \$30.

Principal fear is that increasing rates may result in pricing out local advertisers. Station managers admit that many local tele time buyers will not be able to stand the full hour tariff, but they intend to work out a solution in co-operative programming. Idea is to ask nets to permit all sustaining television shows to be sold locally on a co-op basis. By selling segments of a sustainer local advertisers can remain in the television medium and at the same time provide an added source of revenue for both station and web.

Laredo, Tex. — Joe Allison has been named general manager for KPAB here. He was formerly with KMAC, KITE and KTSA, San Antonio.

Farming Out Time to Tele Rep Outfits Paying Off For WBKB, Chi Outlet

Chicago, Oct. 25

WBKB's latest promotion in which the station farms out its time to TV rep outfits, has already started paying handsomely according to general manager John Mitchell, who predicts the Balaban & Katz outlet will edge into the black this winter.

One-half of the new stunt involves selling several card plugs a week to local stores, who also get 100 copies of a paper-bound album to distribute to their customers. WBKB sell the deal at \$77, knocks off the rep commission and pockets the rest. The retailers have gone for the idea, too, several hundred in the first month.

What they get, besides the 100 albums, is several spots a week, which are run in card slides plus a verbal commercial, in five half-hour periods a week titled "TV Album." Station runs through the cards in chain fashion, pausing in its Multiscope newscasts for a dozen at a time.

The second angle is the same style show called "TV Billboard," in which the stations sell plugs and neon signs for store windows. It's reported that the two operations are netting the station a minimum of \$1,000 a week from 450 retailers.

Mitchell said the retailers' response has been "phenomenal," and that "the revenue from their advertising may be the added push we need to get into the black this winter."

WSB-TV'S 'MAGIC & CARROTS'

Atlanta, Oct. 25

"Mr. Magic and Carrots," a prestidigitation show, bowed Monday (24) as a triweekly feature on WSB-TV, with Norman Jensen in the role of "Mr. Magic."

Mason Candies is sponsoring show on Mondays and Fridays. Wednesdays it's a sustainer.

poughkeepsie's

ONLY A FEW BLOCKS AWAY

a true tale—that to us, anyway—

personifies the power of WOR and WOR-TV

Let's call her Mrs. G.—though that's not really her name. Like any woman, she wouldn't dare admit her age, but we guessed it at about seventy or seventy-five. She wore a little blue hat and a dress to match and her hair was white and so were her gloves.

She asked a WOR receptionist, "Miss, could I see the man who makes the programs?"

Being an alert girl, the receptionist said, "Of course, won't you sit down?"

One of WOR's 30 or more men who "make the programs" came out to see Mrs. G.

"You know," said Mrs. G., "I come down to Macy's from Poughkeepsie* just about twice a year and today it occurred to me that I might drop into WOR and tell you people just how much Daniel, he's my husband, and I enjoy what you send us."

"Well, isn't that nice," said one of the men who "makes our programs."

She continued, "For more than twenty-five years the both of us have listened to you carefully. And now with your big television station, you seem closer than ever. In fact, we both feel our place in



Poughkeepsie's only a few blocks away from WOR. And she added, "It looks to us like WOR-TV is going to be family-like, just like WOR. It isn't the same as the other television stations; it's different, it's warm and nice."

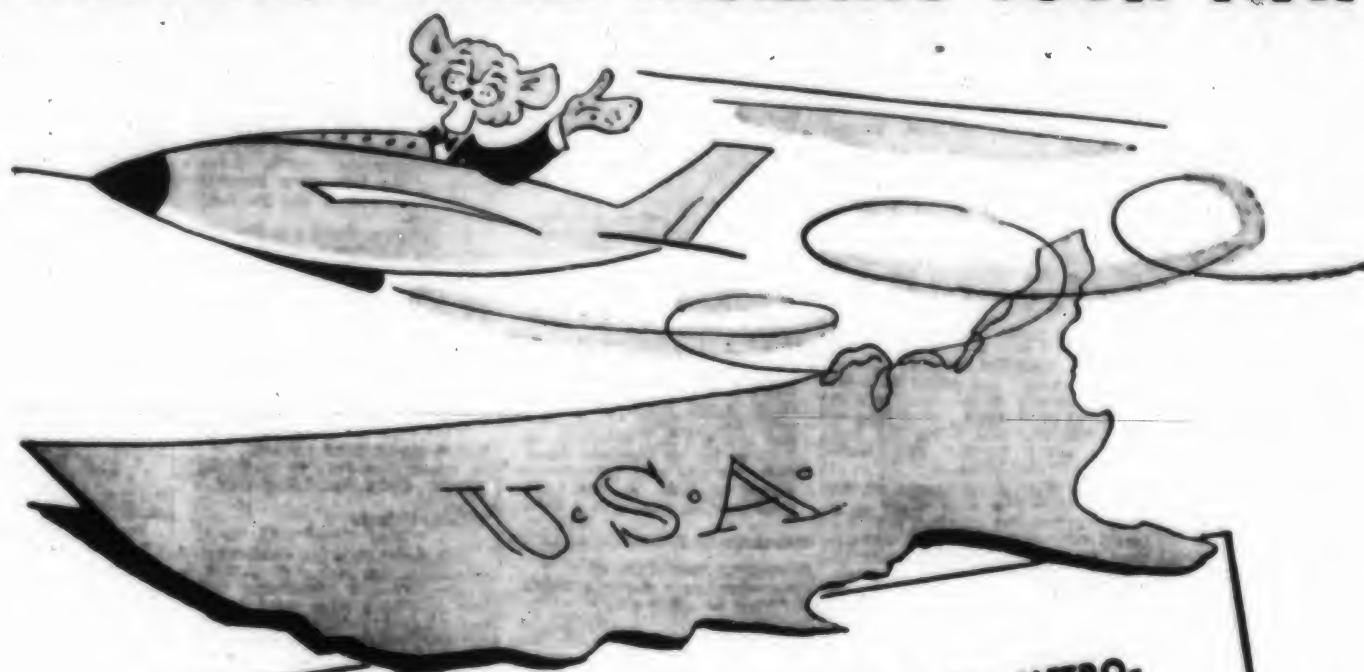
NOTE—the unique power of WOR—and now its sister station WOR-TV—to move the hearts and minds of hundreds of thousands of people on the Eastern Seaboard is, we feel, powerfully pictured in this little tale. For long more than a quarter century WOR's ability to create miracles for thousands of advertisers has been based on its technical strength to reach 35,890,000 people in 18 states and the Dominion of Canada with programs that are as natural and homelike as a family 'round the fireside. It's little wonder that we can honestly and truthfully say

WOR

reaches the most people where the most people are

*which is 86 miles up the Hudson from a city called New York

JET PROPELLED...AND HEADING YOUR WAY!



FROM COAST TO COAST and Border to Border, METRO-GOLDWYN-MAYER RADIO ATTRACTIONS are setting a terrific pace . . . making TRANSCRIPTION HISTORY with Radio's most sensational series of star-studded programs. PRICED FOR PROFIT FOR YOU!

BIG STATIONS AND LITTLE STATIONS—stations like WGN, Chicago and KVMV, Twin Falls, Idaho; WFIL, Philadelphia and WSPC, Anniston, Ala., loved these great shows—and bought 'em! Scores and scores of alert,

bright broadcasters are starring them on the air NOW. AND THEY'LL DO A JOB FOR YOU TOO—if you're smart and move fast! PUT THEM TO WORK FOR YOU!



HERE'S WHAT YOU GET!

M-G-M THEATRE OF THE AIR

A full hour of top dramatic entertainment once a week, presenting Hollywood's most glamorous stars in thrilling radio adaptations of all-time M-G-M picture hits.

AT HOME WITH LIONEL BARRYMORE

One of the world's most famous and beloved stars chats, reminisces about the stage, the screen and their people. Three 15-minute programs per week.

HOLLYWOOD, U. S. A.

Glamorous Paula Stone, of the noted "Stepping Stones," in intimate interviews with film-dom's great stars and personalities. Five 15-minute programs per week.

THE STORY OF DR. KILDARE

One of the most famous motion picture series, adapted to radio for the first time, and starring both Lew Ayres and Lionel Barrymore, who created the leading roles on the screen. One half-hour per week.

MAISIE

Starring Ann Sothern . . . half-hour, once weekly, presenting brand new radio adaptations of the popular M-G-M pictures, other adaptations of which proved equally popular as a network radio series.

GOOD NEWS FROM HOLLYWOOD

Handsome George Murphy, himself a great star, gives you the latest Hollywood gossip and presents a famous guest. Three 15-minute programs per week.

CRIME DOES NOT PAY

A tense and exciting dramatic presentation based on M-G-M's Academy Award two-reelers. Featuring name players. A half-hour program, once a week.

THE HARDY FAMILY

The famous movie series, never before released for radio adaptation, starring Mickey Rooney and Lewis Stone . . . A half-hour, once weekly.

Metro-Goldwyn-Mayer Radio Attractions

Exclusive Representatives MUSIC CORPORATION OF AMERICA

FIFTH AVE.—41 (11th St.)
4-room posthouse surrounded by large
terrace. Picture Window—May Night
Indirect Lighting.

and BASCH RADIO PRODUCTIONS for the 52-week TV contract with BONAFIDE MILLS, MAGIC-TONE RECORDS for Narration on 6 kiddie records, NEW STAGES, INC., for "MALFI" in "THE SUN & I"



"BLIND DATE"
New York
Telepulse

JULY
Rating 5.8
Share 13.7

AUGUST
Rating 12.5
Share 19.1

SEPTEMBER
Rating 16.3
Share 26.9

SEPTEMBER
Rating 17.0
Share 30.4

AUGUST
Rating 15.7
Share 24.7

JULY
Rating 11.7
Share 21.4

"BLIND DATE"
Chicago
Telepulse

Higher, higher, higher...

Say, how high can Arlene go?

UP... UP... UP... soars the rating of BLIND DATE, on ABC-TV. Audiences love it... critics love it... because here (Variety talking) is a television show "replete with solid laughs, human interest, visual impact, suspense." And here (Variety again) in gay, glamorous Arlene Francis is the perfect television m.c. — "visually attractive, nicely gowned, a glib ad libber, she does an excellent job." For a sponsor, BLIND DATE offers enormous advantages: how often do you get a crack at a happy, hilarious TV show that's a solid hit, growing more popular each week... that's an audience participation show as well... that's chock-full of merchandising possibilities... that can give you high product identification! For all details, call Circle 7-5700. Not soon... NOW!



ABC

TELEVISION

American Broadcasting Company

ABC Television Center

DINNER AT SARDI'S
With Bill Slater, emcee; guests
Producers: Marlowe Lewis, Minna
Bess
Director: Garry Stevens
60 Mins., Wed., 7:30 p. m.
Participating
WOR-TV, New York
WOR-Mutual's "Luncheon at
Sardi's" which has had a fairly
steady growth, has been trans-
planted with few changes into
video. The television is one of
the brighter items in the WOR-TV
lineup, but it's still a long way
from being topflight TV entertain-
ment.

The stanza's chief viewer appeal
is in getting Broadway celebs to
let their hair down about their
backstage and offstage doings. On
the show caught last week (19)
Arnold Moss (after the inevitable
plugs for his current pix and legit
appearances) chatted about his
costume changes in "Twelfth Night"
and made a good case for a na-
tionally supported theatre as an
antidote to theatrical unemployment.
Marguerite Piazza told how
she broke into opera, Frank Albertson
related how he was cast for
"Brother Rat," Johnny Coy dealt
with the problem of a husband
and wife when both are in show
biz, and Joan Roberts made a pitch
for her WOR-TV song strip. Some
of this chitchat was too tradey to
have general human interest. Addi-
tionally, the static quality of two-
shots and three-shots of gabbling
diners (with booths creating light-
ing and lens-angle problems) made
for a monotony which paring the
program to 30 minutes might help
relieve.

More effectively visual were in-
terviews with puppeteer Rae Cop-
lan demonstrating some of her
wares, sculptor Louis Slobodkin
showing a bust of Slater, nitery im-
pressionist Pat Bright giving some
capsule carbons and cartoonist
Ham Fisher making a quick sketch
of Joe Palooka. Fisher's fluent in-
terviews pointed up the fact that
the success of this kind of airer
depends on guests who are hep
conversationalists.

Slater is a savvy emcee, but
some more natural transitions en-
abling him to hop from table to
table are needed. His frequent
lighting and mentions of Pall Mall
cigaretts were obtrusive (he smoked
a half-dozen in the hour), whereas
a couple of direct commercials for
the brand would have been more
acceptable. Bonson, sponsor of
Slater's "20 Questions" on MBS,
got some cuffs plugs via his use
of the lighter. *Brl.*

**B'WAY TO H'WOOD HEADLINE
CLUES**
With George Putnam
30 Mins., Fri., 8:30 p. m.
DU MONT, from N. Y.
This is a four-in-one, catch-all
show that ranges from straight
newscasting to quiz giveaways. The
format is slightly confusing but
the underlying idea is that dialers
will find something of interest in
this half-hour pot-pourri. It's an
idea worth trying and this show
has the advantage of terrific pace
in its hopping from one facet of
the show to another.
George Putnam handles all
phases of the program with a
machine-gun style of delivery. He
opens with a headline resume of
world affairs, dips into some Hol-
lywood gossip, and runs a quiz
show on the side. Quiz aspect is
based upon telephone calls to dial-
ers who are called upon to answer
one straight news question before
qualifying for the jackpot teaser.
On the scene, dialers had to iden-
tify the film players in a still shot
from an old time Hollywood film
which was flashed on the screen.
Winners received prizes valued in
the neighborhood of \$50.
Putnam also conducts interviews
with show biz celebs. On the
opener, Joey Adams made an in-
gratifying pitch for his new book,
"The Curtain Never Falls," and
virtually spelled out the real life
name of the book's central char-
acter whom Adams tagged a "heel."
Putnam tended to buffer up
Adams too much with some corny
superlatives. Putnam would also
do better to eliminate the tele-
graph key sound effects when he
punches across the news bulletins,
especially since he is forced to
work the key in full view of the
dialers. *Herm.*

Fri. TV Slot Set For NBC 'One Man's Family'

TV version of radio's "One
Man's Family" packaged by indie
producer Carleton E. Morse, has
finally been set to tee off Nov. 4
(Fri.) in the 8 to 8:30 period. Show
will precede Gulf Oil's "We the
People" simulcast, which switches
over to NBC-AM and TV that night
from CBS.

"Family" debut, which has been
delayed by casting problems, will
be launched as a sustainer. The
8 to 9 bracket is presently being
held down by a series of "Hop-
along Cassidy" westerns, also run
on a sustaining basis. Web has not
yet found another time slot for
them.

THE PENN FAMILY
With Wynne Gibson, Bill Harri-
man, Bob Shawley, Ginny Brown
Producer - Writer - Director: Ber-
nard L. Sackett
30 Mins., Wed., 9 p. m.
REPUBLICAN CENTRAL CAM-
PAIGN COMMITTEE
WTIH-TV, Philadelphia
Politics with a presentation
angle is offered in "The Penn
Family," a telecast story of a
Philly household that manages to
have its share of crises in their
pre-election home life. Show
shaped as having entertainment
values as well as political cam-
paign pitch. Author Bernard L.
Sackett obviously had in mind the
adventures of another theatrical
household (the Day Family) when
he contrived the Penn ménage.

Star of the program is the capa-
ble Wynne Gibson, who portrays
Martha Penn. Bill Harriman is
the father, Bob Shawley, the son,
and Ginny Brown, the daughter.
Like "Vinnie" in the Day saga,
Wynne Gibson's Martha is a
femme seemingly bewildered by
the world of affairs, yet managing
to keep a pretty sound head on
her shoulders and always making
a sort of unexpected sense.

Miss Gibson, who has had wide
experience in virtually every en-
tertainment field, gives the stand-
out performance, and she projects
easily all the broadcast's messages,
as well as puts over its laughs—
of which it has a surprising num-
ber. The plot concerns a will left
by an "Aunt Agnes," no one in
the family seems to remem-
ber. This unexpected bequest is
promptly contested by other relatives.

A search is made to determine
the identity of "Aunt Agnes" and
it subsequently turns out that
when Father was a boy, there was
a next-door neighbor known by
that name. This "Aunt Agnes"
was grateful to the boy who once
inadvertently introduced her to cos-
metics by spilling talcum powder
in her face and left him her en-
tire fortune—which amounted to
nothing.

Play is given political twist by
showing in course of plot the op-
eration of the municipal offices of
Register of Wills, City Treas-
urer, Recorder of Deeds, etc.
Philadelphia this year is having a
hotly contested election for these
row offices, and the candidates and
current officeholders are intro-
duced as either friends of the
Penn Family, or public servants
interested in their welfare.

Program is especially notewor-
thy for its even tenor and civilized
attitude in a political campaign,
which has been marked for its
smearing and high voltage charges.
The candidates in "The Penn
Family" script merely enter the
picture briefly and then only to
clarify the operations of their par-
ticular offices. Sackett, who wrote
produced and directed the pro-
gram, has a sense of showmanship,
and may wind up with a domestic
TV show, when his series of five
election pitches are completed.
Gogh.

FAVE EMERSON
With Mary Bennett
Producer: Hardie Frieberg
Director: Dick Johnson
15 Mins., Mon., 11 p. m.
ANSONIA SHOES
WCBS-TV, N. Y.

Producers apparently took no
chance on actress Faye Emerson's
debut at the head of a chitchat
show. Miss Emerson was recruited
for this program in a hurry due to
the last-minute fallout of Diana
Barrymore. Probably with more
time to study and prepare for the
situation, it is likely that a more
polished show would result. As it
is, producers fortified her with one
of CBS' strongest attractions, ven-
triloquist Paul Winchell, and
dummys Jerry Mahoney who, in a
guest role, consumed nearly half
the 15-minute time. First show
consequently made a strong im-
pact.

However, Miss Emerson shows
stains that she can make out on her
own. She has a smooth flow of lan-
guage, a polished delivery and a
good camera demeanor. Aiding her
is Mary Bennett who picks up the
gab at frequent intervals, proba-
bly to give Miss Emerson time to catch
her breath and collect further
thoughts.

Both Miss Emerson and Miss
Bennett touch on both serious and
trivial news items with some per-
sonal comment. It makes for easy
listening generally.

Commercials are fairly logical.
The girls talk about the shoes they
are wearing and some others on
display. There's also a mail
angle. Those writing in will get a
10% discount card for sponsor's
Ansonia shoes. *June.*

Baltimore—Kenneth L. Carter,
account exec at WMAR, resigned
from the tele outlet here last week.
A former sales manager for WBAL
and WBAI-TV, Carter is planning
a combined vacation business trip.

Tele Follow-Up Comment

With the assistance of Dean
Martin and Jerry Lewis last Tues-
day night (18), Milton Berle came
closer to hitting his last year's
peak than at any time this season
on NBC-TV's "Texaco Star Thea-
tre." With such zanies as the two
comedians to contend with Berle
for camera-grabbing honors, the
big question preceding the show
was who was going to do what to
whom. Result emerged a draw be-
tween Berle and Lewis, with Mar-
tin, slightly more inhibited, trail-
ing. But most important, the
three together drew beaucoup
yorks, even when they overdid the
comedies.

M. & L. proved anew that their
metier is video and not AM, as
Berle gave them a chance at the
start to strut some of their own
stuff. He came on immediately,
though, to take a simulated beat-
ing in an adaptation of an old bur-
lesque skit, and then teamed with
Lewis in some outlandish costumes
to go down to the pit to lead the
orch while Martin sang. That's
where they overdid it, playing the
gag far too long for its worth. Trio
shocked across a fantastic look-
into the future in a "Buck Rogers"
routine during the second half of
the show and then finished with
Ethel Merman in a slightly re-
vamped version of Berle's hillbilly
routine.

Despite the length of Martin and
Lewis stay and the fact that Miss
Merman sang two medleys, the show
still wound five minutes early,
forcing Berle to strain in padding
the time. Goetzakis, a new uni-
cycle act from Europe, opened the
program sprightly and the Zorls,
relatively new adagio team, wowed
with their leopard trips. Latter
act, incidentally, played excellently
and should be a natural for the
top vaude and nitery bookings.
They were a click in Ken Murray's
"Blackouts." Otherwise, Berle,
Martin and Lewis and Miss Mer-
man carried the show to the finale,
a western production number for
which a group of cowboys and In-
dians were recruited from the
World Championship Rodeo, cur-
rent at Madison Sq. Garden, N. Y.
Also on in that number were won-
pets Verna Raymond and the
Magid Triplets, who added to the
general melee.

New York City's television unit
aired its second broadcast in the
"This Is Your City" series over
WPIX, N. Y. Friday (21). Pro-
gram, which was done live, told
the story of the health depart-
ment and effectively got across the
idea that it provides a variety of
useful services. Formal involved
interviews with nurses, doctors
and health officers and had visual
appeal through showing a cutaway
model of an ambulance, an incuba-

CRISIS
With Arthur Peterson, Adrian
Spies
Producer-director: Norman Felton
30 Mins., Wed., 1 p. m.
Sustaining
NBC-TV from Chicago

"Crisis" is a new type venture
into TV possibilities of the oldtime
fascinator—human relations. This
30-minute drama employs pro-
fessional actors who relive a trio
of events from a guest's life on a
sight-unseen basis. Check points
are established periodically during
the program to balance the cast's
fancy against what really did hap-
pen to the guest those three times.
Somewhat similar to the Dave
Garroway format "Crisis" makes
maximum use of naked stage
props, along with a casual running
commentary on the what-where-
how of scenes' usage.

It's a relaxing kind of atmos-
phere between scenes. Arthur
Peterson, a lacedy Thomas
Mitchell type, instructs the staff
cast on its assignments based on
what facts the guest has related.
Continuity is maintained by re-
porter Adrian Spies, who plays a
smiling confessor squaring back-
ground info out of the guest.

This is quite an experiment,
combining the human misery ele-
ment of the John J. Anthony radio
series, the camera intensity of the
"Black Robe," and the studied casu-
alism of Garroway. And it's in-
teresting TV fare for viewers who
like clinical vivisections.

One glaring fault could be cor-
rected without detracting from the
tempo—Peterson and Murray
could stop amassing their lips over
their guest victim and show a
trifle less gusto getting their hooks
into her personal background.
Otherwise it looks like NBC
program tapper Ted Mills has
come up with a brand new TV
routine that ought to catch on
mainly because it links professional
drama to real life impact.
Mart.

tor, a demonstration of how to
dress and bathe an infant free
pamphlets and exhibits of para-
phernalia used in preparing babies'
food, scenes of kids playing in a
clinic, getting medical checkup and
dental exams.

In some cases the acting of the
medicos, nurses and children was
good. But, as might be expected,
some of the doctors and mothers
were stiff and unnatural before
the cameras. The single pro on
the show, emcee Joe Bolton,
seemed out of his milieu because
of some corny ad libbing.

Finale consisted of two num-
bers by a chorus of hospital nurses.
As entertainment the program was
weak, but judged as a public ser-
vice special event it had interesting
spots.

Fred Waring's musical displays,
always distinguished by careful
staging and good taste, produced
another full-hour of relaxed en-
tertainment on the Sunday (23) dis-
play. This season he delivered
a well-produced bit on Halloween
which had both eerie and sprightly
sequences which built up to a
strong climax with the dance dis-
play by Nadine Gar and Peter
Hamilton.

Aside from this seasonal tribute,
Waring delved a bit more deeply
into the classical realm. Jane
Wilson did "Filles de Cadix." Sto-
art Churchill gave a sensitive re-
condition of "When I Have Sung My
Song," and a good production num-
ber was built around a pair of
spinning songs by Faure and Men-
delsohn. These bits not only pro-
vided an excellent change of pace,
but Waring's production widened
their appreciation beyond the red-
seal set.

Ed Sullivan seems to be en-
larging his personal scope on
"Toast of the Town" in stepping
out of his role as straight confer-
encier for major participation in
bits with other performers. This
semester, he took a straight dra-
matic assignment in doing a scene
with Peggy Ann Garner from "A
Tree Grows in Brooklyn." The
N. Y. Daily News columnist will
(Continued on page 32)

Available!

Rhymaline Time, featuring
emcee David Andrews, pian-
ist Harry Jenks and KMBC-
KFRM's celebrated Tune
Chasers, is one of the Heart
of America's favorite morn-
ing broadcasts. Heard each
weekday morning from 7:30
to 8:15, Rhymaline Time is a



musical-comedy program
that pulls more mail than
any other current "Team"
feature.

Satisfied sponsors have
included, among others, Katz
Drug Company, Land-Sharp
Motors, Jones Store, and
Continental Pharmaceutical
Corp.

Contact us, or any Free &
Peters "Colonel" for availa-
bilities!

KMBC

at Kansas City

KFRM

the Radio Kansas



Enclosed find check or m.o.
for \$ Send Variety for

TO

one year
two years

NAME

ADDRESS

CITY ZONE STATE

FROM

NAME

ADDRESS

CITY ZONE STATE

One Year—\$10.00 Two Years—\$18.00
Canada and Foreign—\$1 Additional per Year

VARIETY Inc.

154 West 46th Street New York 19, N. Y.

Tele Chatter

New York

Richard D. Kinsinger, former production manager of TV Films Inc., and onetime musical supervisor for NBC's "Chesterfield Supper Club" opened his own package agency to produce films and recordings of commercial spots and programs for radio and tele. **Don Luftig** has scripted the second "City at Midnight" show for WNBT, to be aired next Tuesday (31), and will use the Three Deuces nitery and 52d street as its locale. **Pilot Radio**, one of TV's pioneers, has boosted its video set production 60%, occasioned by heavy sales of its new 12½-inch model. New TV package based on the exploits of **John Searne**, who shows up crooked gamblers, is being peddled around the networks and agencies via an audition script penned by **John Harvey**. CBS-TV scheduled to carry the Navy-Notre Dame game from Baltimore, Saturday (29) sponsored by Amoco. **Red Barber** will do the play-by-play. **Leonard Hole**, recently resigned as DuMont operations chief, vacationing in the Caribbean before returning to N.Y. video. **Ted Steele** parted by Music Corp. of America, which plans to build a new TV show around him. It's to be in addition to Steele's current eight shows a week on CBS-TV. **Larry Storch** signed as lead in a 30-minute video situation comedy series, packaged by **Gene Seagle**, verper of Nash Productions, titled "Larry Storch, Boy Husband," the series will be produced by Seagle and scripted

by **Bob Wald** and **Jack Raymond**. William Morris office is handling the sale. **Daria Hood** and the Enchanters vocal quintet, left the cast of **Ken Murray's** "Blackouts" at the completion of its N.Y. run to sign with **Paul Whiteman** for a featured spot on the latter's TV show, which bows over ABC Nov. 6. **Charles Henderson** and his wife, **Mital Mayfair**, have renewed for their third 13-week period to produce, stage and direct ABC-TV's "Stop the Music" for the Louis G. Cowan office, effective Nov. 4.

Full roster of packages being peddled by Video Drama Productions: "Moods in Tempo," series of original dramas integrating current and standard pops; "Music Camera," pantomime and dance interpretations of semi-classical program favorites; "Ballet Story Time," original fairy tales, executed to music; "Concentrate on You!," self-improvement within a dramatic framework, and two situation comedies, "Here Comes Teena" and "Bella's Boarding House."

Peggy Gannon and **Alex Courtney** promoted from associate directors to full directors for the N.Y. Daily News' WPIX. **William Rose**, fashion ed of "Apparel Arts" mag, was a last-minute substitution for Collier's **Bert Bachrach** on DuMont's "And Everything Nice" show Oct. 17. **Joe Cavalier** now directing **Perry Como's** Sunday night "Supper Club" for NBC-TV.

Rob Quigley, "County Fair" writer, also handling script chores. (Continued on page 33)

Chi Auto Sponsor Stalls For Three Weeks on New Show Due to Lack of Cars

Chicago, Oct. 25.

New twist in TV negotiations was uncorked here by WENR-TV when a local sponsor, a Ford dealer, stalled for three weeks on a new show because he couldn't get a guaranteed quota of 60 new cars a month once the program got rolling.

Program auditioned was "Kiddie Parade," a 30-minute kid talent show packaged by Tom O'Brien of American National Video. "Parade" screen for 39 weeks on WBBH and cancelled out last May for the summer hiatus.

The interested sponsor, Tauber on Broadway car sales, with a potential program but that 15 cars sold per month would handle, lagged negotiations until he could get some sort of guarantee from Ford that he would get 60 new cars monthly to meet his expected sales demand.

Deal was finally completed when O'Brien, one of the younger video vets hereabouts, talked Tauber into settling for half the Ford allotment in a sales spiel that "practically underbought TV impact." Show screens Oct. 31.

San Antonio — Appointment of Edward Petry & Co. as national sales representatives for WOAI-TV, which will begin test pattern operations within several weeks, has been announced by Hugh A. L. Gaff, president and general manager of WOAI and WOAI-TV. Commercial programming is expected to begin in December for WOAI-TV.

Speidel-Ed Wynn Tieup Seen Cue To Moderate Bankroller's Place in TV

Speidel Watchhands is trying to work out a format for the bankroller with a moderate ad budget to click in video. In January, Speidel will put its Ed Wynn show, now aired weekly on CBS-TV, on an alternate-week basis after it completes 13 broadcasts.

By sacrificing frequency, Speidel feels, it can deliver a better program, maintain public interest and prolong the life and appeal of its star, at the same time staying within its ad budget. According to Dave Lyon, verper of Cecil & Presbrey, "with rising costs of time, talent and other factors, the advertiser with a modest budget has only two alternatives to every-other-week programs. He can go on a 'cheap' network where he won't get circulation. Or he can back a low-grade show. Neither of these courses will help TV advance."

Speidel was able to get Wynn, Lyon says, because, unlike some better-heeled outfits, it was willing to gamble on the show's potentialities without seeing a script or audition and to make the experiment of screening a Coast line in the east and midwest. Package costs \$15,000, which, with time fees, brings the weekly tick to \$21,000. Sponsor Teels it has a good buy, however, because of the favorable critical reaction and the fact that the high-priced opposition (ABC-TV's "Crusade in Europe" and NBC-TV's Olsen & Johnson) have

been cancelled and DuMont's Morrey Amsterdam show is being moved.

Speidel's experience in AM is a strong testimonial to standard broadcasting's effectiveness. Before May, '48, the company hadn't ever been in network radio. Its first venture was a segment of ABC's "Stop the Music," which landed us in the "Top 15" with our first AM nickel. The response was terrific, Lyon adds, and, although Speidel had won the right for an eight-week hiatus after its first cycle, it was cut short after two weeks off the air.

"Stop the Music" was so important a sales force, the agency exec said, that it has practically revolutionized the jewelry merchandising picture. Previously, jewelry did slow business eight months of the year and existed on the high-priced gift and personal items market. Now the watchband radio hype has brought heavy traffic for a medium-priced product on a year-round basis and many stores report that Speidel sales account for 10% of their total volume. Effect has also been to make the country more product-conscious, as well as brand-conscious.

Detroit — WXYZ-TV will telecast the Detroit Opera Society's special presentation of Kurt Weill's modern American folk opera, "Down in the Valley" Nov. 5. Four cameras will be used during production which includes a cast of 65.

What
\$10,000 will buy
in San Francisco

San Francisco's Largest Newspaper

7 full pages

or

26 quarter pages

Total circulation (1947)

237,329

What
\$10,000 will buy
in San Francisco

KNBC — San Francisco's
Leading Station

49 daytime hours

or

123 daytime quarter hours

Total RMB Daytime Audience Potential

1,070,870

Not in ten years have advertisers examined media costs so carefully. And of all media, spot radio welcomes the cost-conscious advertiser most, for spot radio offers more people at less cost than any other individual-market medium.

In San Francisco, for example, the same annual budget will buy one page per month in the city's largest newspaper, or 49 times as many announcements per week for the entire year on KNBC. At the same time your commercial messages may reach an audience potential four times as large as San Francisco's largest newspaper.

The specific time periods that your \$10,000 will buy on KNBC and

on six other major market radio stations are available from your nearby NBC Spot Salesman who represents:

New York	WNBC
Chicago	WMAQ
Cleveland	WTAM
Washington	WBC
San Francisco	KNBC
Denver	KOA
Schenectady	WGY

NBC



SPOT SALES

New York • Chicago • Cleveland • Hollywood • San Francisco • Washington • Denver

representing WTAM, Cleveland • WNBC, New York • WGY, Schenectady • WMAQ, Chicago • KOA, Denver • WBC, Washington • KNBC, San Francisco

Tele Follow-Ups

(Continued from page 50)

readily admit that he's no thespian but he did give a creditable reading of his lines and managed to get the sense of the scene across. He also collected a good crop of talent. Harvey Stone provided the cornerstone of the show. Of more interest than usual, because of the tele debut of his renovated humor, he knocked off his GI reminiscences with the authority that generally hosts over all types of audiences.

Also of more than passing interest was the single song "Fitter, Faster, Stronger" by Victor Herbert's "Mile Mo." a role with which she's been identified for more than 40 years. Miss Scheff's "Kiss Me Again" holds up remarkably well after all these years. She also impresses as a lady of charm and vitality.

Tummin Wonder did well with his tepping and Margaret Phelan hit it nicely with her singing. Other comedy interest was by Joshua Shelley whose satire of Scheff's was laugh productive. The production arrangements around the commercials give greater impact to the sales spels.

Sullivan also collected the major galaxy of pro tennis players. Robbs, Riggs, Jack Kramer, Pancho Gonzalez, Pancho Segura and Jack Parker, two of whom gave a sampling of their racket skill with a five point table-tennis match. The major interest here was their appearance.

"Philco Television Playhouse" dipped slightly backwards Sunday night (23) with the presentation of "Because of the Lockwood" via NBC-TV. Despite the fine thesping of Bramwell Fletcher and Marjorie Gatenon in the leads and a good cast of supporting players, the show could not overcome the stilted triteness of the story which was adapted from a British best-seller penned by Dorothy Whipple. There was too much talk and not enough action and the play failed to generate enough interest to leave any impact.

Adaptation had June Dayton as the chief protagonist, bridging the tale with her narration—an old radio trick which failed to pay off on video. Technique required her to step in and out of character too

often, resulting mainly in slowing the pace to a walk. She, along with Fletcher and Miss Gatenon, made their roles believable as possible under the circumstances and were given neat assists by Ethel Henney, Dick Mullin, Alan Manson, Thomas Rogers and Henri Stengel. Gordon Duff's direction and Fird Coe's production were adequate.

CBS-TV's "Studio One" producer Worthington Miner came up with his most ambitious production on Sunday night (24) with the staging of an unproduced play by Maurice Valency, titled "Battleship Bismarck." Story of the Nazi king-sized battleship which lorded the Atlantic during the early stages of World War II, the play presented with tremendous impact the ship's sinking of the British Hood and Prince of Wales and then the downfall of the Bismarck at the hands of the combined Allied air and sea forces in that theatre of operations.

Show, which relied on intricate special effects and integrated film clips for the battle scenes, was excellent in almost every respect. It probably would have emerged better on film but a film of that scope would have cost over \$1,000,000 at the least and Miner brought in his TV show for less than \$15,000. Special effects, conceived and built by CBS-TV's John DeMott, were overdone in spots but never enough to militate against the show.

Story in itself was a fine exposition of the hickering between the ship's captain, a German officer of the old school, and his commanding admiral, a "party" man imbued with the Hitler myth whose bumbling stupidity led eventually to the Bismarck's destruction. Interwoven was a dramatically emotional story line of the chief gunner officer, persecuted by the admiral because his mother was Jewish. Dialog never became title-lending in fact, additional impact to the action scenes.

Cast working under the direction of Miner and director Paul Nickell was uniformly good. Paul Lukas turned in a masterful job as the captain and Vaughn Taylor brought forth all the Nazi pigheadedness as the admiral. Charlton Heston as "Studio One" find, was terrific as the gunnery officer, particularly in a powerfully poignant second act curtain-raiser. Stefan Schnabel topped a cast of more than 40 supporting players in a fine portrayal of a Gestapo-type officer.

Use of CBS newscaster Larry LeSueur to open and close the show with a simulated broadcast about the Bismarck action added in the authenticity. Don Gilman's settings faithfully reproduced the battleship's interior, bridge, gunnery room, etc.

CBS-TV's "This Is Show Business" judged on its entertainment merits alone, emerged as good

vaudeo Sunday night (23). Singer Louise Martell, comic Sam Levenson and terper Harold Lang couldn't come up with any problems that sounded like more than an angle to get them on the program but they impressed solidly with their various routines. Panel of so-called experts, again comprising Clifton Fadiman as moderator, George S. Kaufman and Abe Burrows with Leueen MacGrath (Mrs. Kaufman as guest), had just as little to offer in their solutions as the general fun with their ad lib advice.

Levenson, a folksy comedian specializing in native Yiddish humor and who also writes a column for the N. Y. Daily Compass, was socko with his monolog on the difference between his own and his husband and today. His problem—whether his material was "sophisticated" enough for his next booking a Miami nitty. Miss Martell was worried about her heftiness militating against her with booking agents but pleased with her rendition of "Grandfather's Clock" and Long now featured on Broadway in "Kiss Me, Kate," argued that his performer's life left him too little spare time. Is that a problem?

Sunday night's show was carried as a sustainer under Crosley's part to bankroll the stanza on alternate weeks until Dec. 4, when it takes over on a once-weekly basis.

Perry Como's second 30-minute Chesterfield show on NBC-TV Sunday (23) at 8 p.m. was a very much improved production job over the initial performance. Though there could be much more attention applied to comparatively minor details which combined really make or break a show, Como's gang tightened this week's performance considerably in relation to the overlong routines that characterized the first. It still lags in the middle, however, and the choice of "Rhapsody in Blue," by guest pianist Jesus Maria San Roman did not help. Tune has been done too often and was not enough to perk up the spot. Other than that Como and the Fontaine Sisters kept things going nicely on the strength of their vocals alone, including a comedy bit to the tune of "I Like To Work in a Travel Bureau." This, however, wound up in a slapstick pie-in-the-face bit that was startling because it was so unexpected of Como.

Martin Block was a little better in his commercial pitching for Chesterfield, helped by the addition of filmed plugs. His extreme nervousness of the original airing was whittled at the outset when a half-dozen hands held his from shaking.

Indie producer Martin Gosch, with most legit producers having mixed TV pickups of their shows in "Tonight on Broadway," was forced to take his cameras into a New York nitty, the Latin Quarter Sunday night (23) for the CBS-TV show. But the move only brought him more trouble. LQ boniface Lou Walters refused to permit his regular feature acts to perform on TV, on the assumption that televisioners shouldn't get far free what his patrons pay for. In addition, Gosch encountered the same difficulty that has hampered his pickup of legit plays directly from their theatres—how to get a big production number to look well on an average-sized video screen. In this instance, it was the opening and closing routines with the full nitty chorus and ensemble back of which probably look well in the club but should have been retained for the TV show.

Program otherwise showed little of the LQ flavor or "glamor." Forced to go outside the nitty for acts, Gosch brought in The Combs & Dunn comedy team. They overplayed Singer Ernestine Mercury from the LQ cast, scanned well in a sexy rendition of "Slammy Weather" and the Kirby Stone Quartet were okay with their usual song-singing routines. N. Y. Post columnist Earl Wilson, substiting for Judit Mason Brown as narrator, handled his chores capably but suffered from the usual inability to catch his cues from the producer. A monitor at the narrator's side might solve this problem. If it could be rigged in the program's various originating sites.

Des Moines—An application is being filed with the Illinois secretary of state for a charter for L. W. Andrews, Inc., being organized to build and operate a series of radio stations in the midwest according to announcement by L. W. Andrews, Davenport. Licenses already granted by the FCC for radio stations WTIM Taylorville, Ill., KRMO Red Oak Ia. and KEMA Davenport are to be assigned to the Andrews corporation, he said. The application for the Illinois charter asks permission to issue \$100,000 in capital stock.

RCA's Color

(Continued from page 44)

can see it alongside the CTI tests shedded there late next month. The web asked for opportunity for oral argument if the Commission does not promptly deny the RCA petition.

Wants Compatible System

David H. Smith, Philco research v.p., urged the Commission today to insist on a compatible system to protect public investment in receivers. He opposed the CBS process on grounds it would require double standards for black-and-white and color. He suggested that the industry request the industry to organize a technical group to develop and field-test a set of standards meeting compatibility requirements, and that the freeze on VHF allocations be immediately ended.

This morning Frank McIntosh, consultant for Color Tele, told the Commission the RCA system is "a marvel of both ingenuity and complexity." In fact, he said it is so complex that even "under the careful supervision of a score of RCA's shrewd engineers it was unable to produce a picture which even approached broadcast quality."

On the other hand, McIntosh found the CBS color over-simplified. Its principal disadvantages are the rotating disk and its requirement of different standards for color (405 lines) and monochrome (525 lines). He said the CTI system provides a reasonable compromise between the slow switching rate of CBS color and the rapid rate of RCA's.

KECA MOVES FAST IN FIRST 30 DAYS

Hollywood, Oct. 25

KECA-TV has upped its operating schedule by six and a half hours in the first 30 days of operation. Outlet has added two feature films weekly, one hour of local commercial programming and two and a half hours of kinescope.

KECA kicked off on Sept. 16 with 17 hours of programming weekly. Outlet is now up to 23 and a half hours for a five-day schedule. Felix DeCole, Totten Teaches Taps and Charlie Ruggles shows have been added to list of commercial programs. Boris Karloff, "Photo-Crime," "Author Meets the Critics" and roller derby have been added to the kinescope list. Two additional feature films round out the six and a half hours of new programming.

KECA-TV is block programming its Thursday nights with mystery programs. Block programming, common to radio, is new to local television. Station is moving Ashmead Scott's "Your Witness" into the Thursday lineup along with the Karloff show and "Photo-Crime." "Mr. Black" a Chicago show, will be brought in to round out the hour mystery block.

WAGA's AM-TV Exclusive On Atlanta Crackers

Atlanta, Oct. 25

WAGA, owned and operated by Liberty Broadcasting Corp. and Columbia outlet here, has secured exclusive television and radio broadcasting rights to games played by Atlanta Crackers, this city's entry in the Southern Baseball Assn. Announcement of deal was made by James Bailey, managing director of WAGA Saturday (22).

Exclusive five-year contract, signed with Earl Mann, president-owner of the Atlanta Baseball Club, covers all broadcast and teevee rights, including FM, AM and video. Baseball club, formerly owned by Atlanta Coca-Cola Co., was acquired by Mann and associates shortly before end of 1949 playing season. It is considered one of the most valuable minor league properties in the country.

Prior to signing of contract between WAGA and new owners, WBGE, independent owned and operated by General Broadcasting Co., aired all Cracker games, and WNB-TV, owned and operated by Atlanta Journal, did the videotcasts.

Daytime Video Seen As Profitable Eventually As Evening Programs

Contrary to general opinion in the trade, sponsors will ultimately find daytime video as effective if not more effective than evening hours, according to Wilbur Stark and Jerry Layton. The indie packagers made that prediction this week after concluding two years in TV during which they produced 700 network and local telecasts for "Kathi Norris Television Shopper," "Russ Hodges' Scoreboard," "Robbie Kane with Stan J. Marx," "Jack Egan Show," "Spin the Picture," "Teen Canteen" and five dramatic showings on "Program Playhouse."

Although daytime audiences are smaller, Stark believes, women at home alone respond more readily to performers they meet on their screens than family groups do to evening shows. A radio stanza requires at least a year to create an intimate contact between talent and audience, Stark said, "while this bond can be established on tele within a month. And the result is an unusually good reaction to sales pitches."

In all the format types (including dramatic sports, musical giveaways and interview) they've had experience with, Stark and Layton find, the key to video success is a psychological closeup as well as the camera closeup. Performers, whether actors, singers, dancers or emcees, must act as though they're only two or three feet from the audience. Action and speech which are informal create the best feeling of closeness, while loud, flamboyant productions lose the sense of intimacy the producers claim.

"The nature of the viewing locale, the living room, precludes the sophistication and glamor expected in the theatre," Stark said. "Theatregoers are dressed up and expect make-believe and large-scale productions. But sitting at home sans necktie and wearing informal clothes or relaxing with friends, calls for entertainment that is down-to-earth, recognizable and believable."

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Clair B. McCullough, Managing Director

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Tele Chatter

Continued from page 51

on TV "Celebrity Time" . . . Vaughn Monroe to make his first TV appearance on Ed Sullivan's "Toast of the Town" Nov. 13 . . . Bryn Corey has replaced Toni Arden as female vocalist on Art Ford's WPLX show . . . DuMont's Morey Amsterdam honored by the Disabled American Veterans for his services on their behalf.

Chicago

WNBQ manager Jules Herbstein, news chief Bill Ray and Jack head Jack Ryan triple hosting the Chi Tribune Club at 10 p.m. Oct. 28 . . . WBBK added new staffers in Ben Drake, Don Norton, Marlene Skibo and Bill Hutchings . . . Temptones plus vocalist Nancy Wright screening new WGN-TV series with telecast Oct. 26 . . . Coast promoter Scappy Lambert in town peddling a 30-minute Robert Young series . . . George Harvey has completed shift of WGN-TV sales offices to Trib Tower from Daily News Bldg . . . Tom Duggan to emcee new WNBQ sports strip featuring grid films . . . Johnny Ripp scripts and Reinald Werrenrath, Jr., directs . . . Ed Roberts replacing Rush Hughes as emcee on Herb Laufman's "Woman's Magazine of the Air" . . . Korny Klown's quartet debut on WGN-TV this week with 15-minute weekly musical for Homer Bros. Furniture through Robert Kahn agency . . . John Brookman named assistant biz manager at NBC.

Hollywood

"Eddie Stanley" show, beamed by KNRH, has been cancelled by Budget-Pac. Food firm has turned to Dandy Walker for a 15-minute segment once weekly . . . Special Purpose Films is rolling 10 video commercials at Fox Movietone. Blurbs are for Sanyo Suits . . . Bob Oakley has been set to take over as production chief of Mini-Films filing Sol Dolgin's spot . . . Louis Weiss & Co. will make a series of 12 and one-half-minute video films for scheduling, across the board, by tele stations . . . Roy Brewer, international rep of the IATSE in Hollywood, will discuss labor's point of view on television at the Academy of Television Arts and Sciences second annual conference Nov. 1 . . . Fittz and Lee

join the cast of "Let There Be Stars" over KECA-TV . . . "Stranger Than Fiction" film series, has been sold to Challenge Cream and Butter Assn. by KTSL. Series will be aired once weekly in a 15-minute slot for 13 weeks . . . KECA-TV's "Down Home Doin's," western variety show with the "Squeakin' Deacon" will be sponsored by California Furniture and Appliance Co., starting Nov. 5 . . . Pasadena Playhouse will present "Happy Hangs His Hat" over KTTV Friday (28) . . . Jean Coleman, Tommy Matten, Samuel E. Ler, Mike Male, Sotey, John Smith, Miles Middleton and Cliff Hale comprise the cast. Julia Fransworth directs.

London

J. B. Priestley's "Summer Day's Dream," which folded in the West End only after five weeks, is being telecast on video next Sunday (30) and the following Thursday with its original cast . . . Two amateur boxing tournaments are being aired Oct. 28 and Nov. 2, and another sporting fixture includes a football game next Saturday . . . Chester Wilmut, BBC war correspondent, and Donald McLachlan, assistant editor of the Economist, will be stars of the next airing of "Foreign Correspondent," which will be dealing with Western Germany . . . George Bernard Shaw's first play, "Widowers' Houses" originally called "Tainted Gold," will be telecast Nov. 6 and will star Frances Rowe, who has been touring America in "Man & Superman" . . . First of a series of mental health films will be introduced next Tuesday by Dr. Alfred Torri. They were made by the National Film Board of Canada and scripted by a team of psychologists . . . United Nations Day was commemorated on video Monday (24) by a special film recording by Mrs. Alva Myrdal for women viewers in Britain . . . Jack Hulbert will play the lead in Edgar Wallace's "The Squeaker," which will be seen next Tuesday.

Atlanta—Tom Privette, who has been working out of the Fred W. Ziv office here, has been appointed southeastern division manager. Expansion of the division is being planned.

COOLEY CO-PRODUCING 'WESTERN HAYRIDE'

Hollywood, Oct. 25. Spade Cooley and Bob Nunes will co-produce "Western Hayride" which will star Spade Cooley. Film will be released through Lippert Productions. Story will spin around Cooley's KTLA television program.

Some of the sequences will be shot Nov. 12 at the Aragon ballroom during an actual telecast. Pic will give a free ride to Cooley's sponsor, Chevrolet, in showing the telecast as commercials will be carried in the film. Klaus Landsberg will act as technical adviser on "Hayride" which will make free use of Paramount's video equipment.

Ginny Jackson will handle femme love interest. Dick Lane has also been set for chore. Actual shooting starts Nov. 14 at Nassour studios.

'How Soon Can We Get This Into Med Schools?' Is Medic Slant to Chi Show

Chicago, Oct. 25. Medics' reaction to the CBS color TV demonstration here was one of awe, but not so much that they weren't excited about TV's possibilities for classroom and clinical work.

Overflow crowds of sawbones, here for the American College of Surgeons Congress, jammed the viewing room at the Stevens hotel, while doctors operated a mile away at St. Luke's hospital. Operations, 25 different types, varied from gynecology to plastic surgery.

"It's great," was the unanimous opinion as they filed out between operations. General consensus was that while black and white TV was helpful only for skilled, graduate surgeons who knew the human interior intimately, color television was definitely a superior training aid to ordinary clinical work because the parts operated on were readily told apart.

Comment of one vet surgeon who was seeing color TV for the first time: "Every seal was perfect. You could see exactly what was going on. But how soon can we get this equipment into the medical schools?"

Canada Set to Go Ahead on Video, With \$4,500,000 Grant from Govt.

Toronto, Oct. 25.

With an immediately forthcoming \$4,500,000 grant from the federal government for the setting up of a TV station in Toronto and another in Montreal, Canada is now set to go ahead on television. But the state-operated system will express Canadian ideals, use Canadian talent and not be swamped by American or United Kingdom programs on Canada's allocated TV channels. Independent TV stations in Canada will also have to fall in line with that program.

In the first fortnight, definitive statement on the outlook of TV in Canada, this was the message of A. Davidson Duntun, chairman, board of governors, Canadian Broadcasting Corp., to the Canadian Assn. of Advertisers, which comprises 136 top sponsors whose budget for 1949 is \$45,000,000.

In addition to the \$4,500,000 grant, the Canadian government will also provide the CBC with a further \$1,293,375 for extra purchases of "reserves of material" as the nucleus of a CBC setup in the TV field similar to the present state-operated radio network system.

The cautionary plan of the CBC—labelled "delayed action" by would-be independents anxious to gamble their millions but unable to secure TV licenses—has seen the CBC holding off in recent months but still having corps of Canadian technicians attentively observing and reporting on TV developments in the U. S., Britain and Europe.

The main obstacles to TV in Canada have been that 13,000,000 people, with one-third speaking French, are mainly concentrated in a narrow belt some 3,000 miles long but only some 200 miles wide, and this narrow population concentration is contiguous to the U. S. Duntun pointed out. While the natural channels of communication for the North American continent run north and south, those for Canada run east and west in a narrow

band. "Communication at any point on the belt is easier with nearby parts of the United States than with other parts of Canada."

On a share basis with would-be independents, the CBC will establish TV production centres in Toronto and Montreal, with associated transmitters. Licenses will then be granted to private-owned stations in different Canadian areas—including one in Toronto and one in Montreal—as the nucleus of a forthcoming trans-Canada TV system. Because of the high cost of television operations, the federal-operated CBC suggests that individual private stations—or groups interested in any area—join in applying for a group license and pool their resources.

So far, no would-be independents in Toronto or Montreal are prepared to fall in with the CBC plan of "pooled resources," but that lack of decision is up to them, says Duntun. TV operation in Canada will be a deficit for some time, as in other countries, on program service and transmission. "The buildup period in Canada will be a hard financial strain for any TV operation, whether public or commercial—or a combination of the two."

BERNHARDT DIRECTS LAST 4 FOR P&G

Hollywood, Oct. 25.

Jack Bernhardt has been linked by Pyramid Productions to produce and direct the last four telepix in the current 26-week series of "Strange Adventure" films sold through General Television Enterprises to Pruter & Gamble. Three of the pix Bernhardt is handling will make use of his original stories.

Pyramid has completed 11 films. These first 11 were produced and directed by Frank Wishar. John Reinhardt has been set to roll six pix. Joseph Santly five, and Bernhardt, the final four.



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WTVN	Columbus, Ohio
WHD	Dayton, Ohio
WJ&K-TV	Detroit, Mich.
WCU	Erie, Pa.
WLAV-TV	Grand Rapids, Mich.
WJAC-TV	Johnstown, Pa.
WGL	Lancaster, Pa.
WTM-TV	Milwaukee, Wis.
WNHC-TV	New Haven, Conn.
WABD	New York, N. Y.
WPL-TV	Philadelphia, Pa.
WDTV	Pittsburgh, Pa.
WTVS	Richmond, Va.
WHAM-TV	Rochester, N. Y.
WRGS	Schenectady, N. Y.
KSD-TV	St. Louis, Mo.
WHEN	Syracuse, N. Y.
WSPB-TV	Toledo, Ohio
WTTG	Washington, D. C.
WBSL-TV	Wilmington, Del.

Programs shown on these stations by Du Mont teletranscription

KOB-TV	Albuquerque, N. M.
WAGA	Atlanta, Ga.
WBSC-TV	Birmingham, Ala.
WSTV	Charlotte, N. C.
KSTV	Dallas, Tex.
WFMY-TV	Greensboro, N. C.
KLES-TV	Houston, Tex.
WLAZ-TV	Huntington, West Va.
WFSB-TV	Indianapolis, Ind.
WMBR-TV	Jacksonville, Fla.
KTL	Los Angeles, Cal.
WAVE-TV	Louisville, Ky.
WMCT	Memphis, Tenn.
WTVJ	Miami, Fla.
WDSU-TV	New Orleans, La.
WRY-TV	Oklahoma City, Okla.
KMTV	Omaha, Nebr.
KSL-TV	Salt Lake City, Utah
KPIX	San Francisco, Cal.
WTCH-TV	St. Paul, Minn.
KING-TV	Seattle, Wash.

*Du Mont owned and operated stations

Payola Situation (Here It Goes Again) Endangers Their Jobs, Pluggers Cry

Payola situation in the music business, which for years has been an off-and-on-again target of contactmen and publishers alike, will be the primary subject of a meeting of the Music Publishers Contact Employees Council at the Capital Hotel, New York, tomorrow (Thursday) night. MPCE toppers will point out that the continuing rise in the practice of paying for plugs is endangering the jobs of contactmen and specific recommendations for action will be advanced.

Months back, when the MPCE was negotiating with the Music Publishers Protective Assn. for a new contract between publishers and staff employees, the MPCE tried to put new teeth into existing rules against paying ideas called for the elimination from nightly logging sheets of all programs broadcast by offending artists. In this way, the airtime of those demanding payment for plugs would not be a factor in compiling weekly performance charts, therefore nullifying their demands.

Publishers defeated the plan for two reasons. Firstly, it was thought that by barring certain artists from being included in plugsheet sheets they would be open to conspiracy suits and (2) pubs did not want the MPCE to have the power to say which artists should be ignored in performance charts.

The stand the MPCE's new efforts against payolas will take is undisclosed.

Disk Jockey Review

RAY DOREY SHOW

1 hour, 7 p.m., Mon thru Fri.

Participating

WHDH, Boston

Folding of Tommy Dorsey platter show this fall left indie WHDH with an important segment to fill, and from results attained in the last few weeks the choice of a replacement appears to have been a happy one. Ray Dorey, a d. j. who has been appearing on another Hub station for some time with indifferent success, has taken over the slot and, aided by slick scripting and plenty of hollyhock, the show is clicking neatly with dial-tweeters.

Dorey, a former band vocalist, has a Crosbyish voice and his same easy-going delivery, a point that scripter William Shea has built up in the between-platter gab, which incidentally is held to a minimum. Show follows no set format, with Dorey sticking to standards and pups, with the stanza well balanced and easy to take.

Dorey's knowledge of bands and singers also adds a note of authority to show without detracting from informality. Most of the live plugs are handled by staff announcers, with Dorey concentrating on the platter chatter. Etc.

DOROTHY KIRSTEN SET FOR RCA POP PACT

Dorothy Kirsten, one of the mainstays of RCA-Victor's Red Seal (classical) record division, was signed to a pop contract by the same company. Due to the singer's work with Frank Sinatra on the Lucky Strike "Light Up Time" program (NBC 7 p.m. Mon-Fri.), which calls for her to perform pop music, Victor felt a market had been developed for her in the lighter field as well as in Red Seal.

Idea called for a new contract since the guarantee and royalty payoff differs in the classical and pop divisions. First sides for the latter haven't as yet been made.

Best British Sheet Sellers

(Week ending Oct. 15)

London, Oct. 17.

I Don't See Me.... Connelly
Forever and Ever... F. D. & H.
Riders in the Sky... Morris
Buy Killarney... P. Maurice
Again... F. D. & H.
Wedding Samba... Leeds
Angelus Ringing... Southern
Careless Hands... Morris
Confidentially... New World
Breaking Heart... Chappell
Leicester Square Rag... Norris
"A" You're Adorable Connelly

Second 12

Wedding Lilli Marlene B. & C.
Erho Told Me Lie Sterling
Too White Too White... End
Our Love Story... Carolin
It's Cold Outside... Morris
Shawl Galway Grey Connelly
Windmill Song... Keith
Rose in Garden Weeds B. & C.
Red Roses... L. Wright
Four Winds... New World
Am Wasting Time L. Wright
Last Mile Home... Leeds

OVER 4,000 KIDS TURN OUT FOR RCA PARTY

Baltimore, Oct. 25

A three-deep line, extending around the corner from the entrance to the Famous Ballroom here, stormed the spot Friday (21) for RCA-Victor's "45 Party." D & H Distributors, which handles Victor records in the Baltimore area, Fred Walker's Music House, top retailer in the city, and Victor itself bankrolled the shindig, which drew about 4,000 youngsters, inside and out, on free tickets handed out by five local disc jockeys. Duets called for cello refreshments, too.

RCA execs from New York and Camden, N. J., headquarters trained down for the affair, for which dance music was supplied solely by the company's 45 rpm disks. They brought with them Victor's Tony Martin, Mindy Carson, plus Ralph Flanagan and Harry Prime, new Bluebird label handle and his vocalist, respectively.

Performers put on an hour show for the kid-packed affair, after which all participated in broadcasts done from the bandstand over WTH and WAAM.

Jocks, Jukes and Disks

By BERNIE WOODS

Frankie Laine "Mule Train." "Carry Me Back To Old Virginia" (Mercury). Laine's "Mule Train" is one of the top recordings of recent years. A disk so compelling and exciting that it proves Laine to be one of the wax industry's standout vocal interpreters. The vocal picture he paints with this western melody literally sits a listener on the freight wagon box alongside him. Whether the song will sell sheet music is something else again. Flipover is a good standard, but it might as well have been left on the shelf Decca issued "Mule" by Buzz Butler. In itself it's okay, but compared to Laine's it can be forgotten.

Perry Como "Ave Maria." Lord's Prayer (Victor). Como's 12-inch cuts of the two church tunes will be spinning when disk jockeys are in glass cases. Made in a New York church, with the room tone captured accurately, Como and a 36-voice choir, lightly supported by the church's pipe organ, worked spine-tingling sides. If there must be a choice of the two it's the "Prayer" side. They'll be big jock items.

Bing Crosby-Fred Waring Pennsylvanians "Way Back Home." "Iowa Indian Song" (Decca). There's unusual promotion being put behind "Home" by Decca. It's a swell interpretation and has every chance to live up to Decca's hopes. Crosby and the Pennsylvanians work it smartly and commercially at a ballad pace. There's a unique piece on the back that has a smart chance on its own. Based on a tom-tom beat, the tune sells.

Harmonizats "Gallop of the Comedians." "At Dawn" (Mercury). Harmonizats have had very little to blow about since "Peg Of My Heart." "Comedians" could give them a new start. Lively instrumental which caught some attention via Gene Krupa's Columbia disk during the summer, the mouth-organ gang cut it on a pattern that'll bring many jock performances and perhaps top rating. Flipover is a ballad. It's nothing.

Edo Pina "Give Me Your Hand." "Ball H'Al" (Columbia). Pina's "Hand" cut because of his pop success with "Enchanted

Evening." is good, but doesn't reach Perry Como's (Victor). Pina seems to have been conscious of doing a pop song and as a result doesn't belt it out on "Hand," thus losing much of the tune's impact. His "Ball H'Al" is solid, but late, and since this was to have been a pop-type disk he could have done another standard (which is what "Ball" will be). Decca also did "Hand" by Vic Schoen's orchestra, vocal by Al Hendrickson and Harmonizats. It's a "cover" disk made only to give Decca an available version. It's slow.

Margaret Whiting-Jimmy Wakelley "I'll Never Slip Around Again." "Six Times a Week. Twice On Sunday" (Capitol). Followup to the current hit by the same pair, "I'll Never Slip" is not as good, yet is attractive and could follow as strongly. Miss Whiting and Wakelley duet nicely with organ and beat background. Backing is cute, but fair b.o.

Tommy Tucker "I've Got Lovely Bunch of Cocoanuts." "Let's Harmonize" (M-G-M). Tucker's first disk for M-G-M is a good one with good tunes. His "Cocoanuts," a likely hit song, is smartly cut, the vocal carried by a full chorus. It'll get a lot of plays. Reverse is a good cut of another nicely kneaded melody.

Doris Day "Festival of Roses." "Three Rivers" (Columbia). "Roses" is a good possibility as a hit tune, and Miss Day's performance enhances the chances. Ballad fits her style nicely and George Siravo provides background that dresses it all smartly. "Rivers" out in various ways, good and bad, gives a better impression due to Miss Day's ballad approach. It could go. Siravo also backs it up.

Vera Lynn "Song of Surrender." "Everything They Said Came True" (London). "Surrender" has shown little so far and Miss Lynn's performance, while good, won't hasten reaction. However, her handling of "Everything," a new ballad that sounds better all the time, is a possibility. Worked with the Keynotes and Bob Farnon's orchestra, it presents a salable package for jocks and jukes.

Platter Pointers

Buddy De Franco's new jazz-bop group shows unusual taste on "When We're Alone" and good drive on "Retrovert" (Capitol). Mercury's new Richard Hayes hasn't shown much so far, but on "Will You Remember" indicates a future. Jan Garber increasingly being used by Capitol to "cover" hits not cut in time, but his "Jealous Heart" as good as any other label's. Coral's new group, The Heavers, also show a lot of future sales promise on "If You See Tears in My Eyes." I Gotta Do It... Signature reissued on Hi-Tone. Ray Bloch's "Ave Maria" hit of last year, and "Bells of St. Mary's," "White Xmas," "Silent Night" all fine disks, along with a Xmas album by Bloch Johnny Long and Monica Lewis. Sig also put out Long's annual college coverage totting tunes from Washington & Lee, Duke, Notre Dame, Wisconsin, Columbia U., Cornell U., USC and U. of Texas. Decca cutting Jack Hachell, of Dave Garway's TV show, his "I Know I Know" is fair. Billie Holiday and Louis Armstrong form a great duet on "My Sweet Hunk of Trash." "You Can't Lose a Broken Heart" (Decca). Bob Houston, who hasn't yet had a break, does well with "Just a Kiss Apart" from "Gentlemen Prefer Blondes" score (M-G-M). Les Brown added a choir to Ray Keillon's vocals of "Where Are You? Tenderly" good, but not standout sides. King Cole's bouncy "Exactly Like You" a swell jock item. Add Joe Graydon's Coral side to good was on "You're All I Want for Xmas." Best sides Stubby and Buccaneers have made so far for Decca cover "He's a Chubby Little Fellow." Jolly Old Saint Nicholas.

Russ Case and the Quintones turned out an excellent dance-beat side on "Envy" coming up (M-G-M). Revival of "Charley Boy" can be hurried along by Teddy Phillips-Lynn Hoyt-Phillips version (London). Many of the late Buddy Clark's recent Columbia disks will be played for a long time, though they may not be hot hits; his "When I Write My Song," with Xavier Cugat, is one. Coral holds neat versions of "White Xmas" - "Winter Wonderland" by Ames Bros. - M-G-M's "I'll Never See Maggie Alone" in hillbilly style by Arthur Smith, seems like it's hiding the tune.

RCA Nips Report On Dropping 45 In Favor of 33

RCA-Victor top executives privately blasted a certain private source for originating the report printed in Walter Winchell's column last week to the effect that Victor was going into the manufacturing of 33 rpm recordings. Victor didn't mind so much the statement about the LP possibility, but Winchell's line implied that MCA was dropping its own 45 rpm development in favor of the 33s developed by Columbia Records, CBS subsid.

Victor men burned because, as soon as the WW item got around among its own distributors and dealers all over the country, they were deluged with querying phone calls and wires. Many distrib. it's claimed, began cancelling orders for Victor's Red Seal albums, expensive items, on the theory that if RCA were going to turn to 33 rpm LP disks for its classical material, they didn't want to be caught in the switch with an overload of 45s or 78s.

Because of the reaction by distrib. and dealers, RCA actually considered throwing a suit at Winchell for \$1,000,000 for his statement. Whether the suit would have been a serious one or a publicity stunt, the Victor men won't say, but it finally boiled down to a press statement refuting the item, which pointed out "that people with an axe to grind" had originated the false report. Winchell also published a retraction with a "D.D." admission to his misinformants.

At any rate Victor last week officially advised the National Retail Dr. Goods Assn., of which its dealers are members, that the WW report was untrue, and that it will continue to make 45 rpm disks.

Victor doesn't say that it will never go into LP. It does, however, fully emphasize that if and when that happens the 45 system will continue to be used on pop material and on Red Seal. Sales of the 45s, it's asserted, have risen heavily since the start of the current \$2,000,000 campaign to put it over. Actually Victor's press release following the WW item says sales have jumped 200% in 90 days. Victor men state that sales have jumped more than twice that, but the lower figure was used because "it was felt the higher one would not be believed."

And, Victor says, none of the engineers involved in the development of 45s has been fired.

VARIETY

10 Best Sellers on Coin-Machines

Week of Oct. 22

1. THAT LUCKY OLD SUN (8) (Robbins)
2. I CAN DREAM CAN'T I (6) (Chappell)
3. YOU'RE BREAKING MY HEART (11) (Algonquin)
4. ROOM FULL OF ROSES (14) (Hill & Range)
5. SOMEDAY (9) (Duchess)
6. I NEVER SEE MAGGIE ALONE (2) (Bourne)
7. JEALOUS HEART (7) (Auff-Rose)
8. MAYBE IT'S BECAUSE (9) (Triangle)
9. MY BOLERO (2) (Shapiro)
10. DON'T CRY JOE (1) (Witmark)

Second Group

- SLIPPIN AROUND (Peer-Int.)
- YOU'RE SO UNDERSTANDING (4) (Barron-Femora)
- HOP SCOTCH POLKA (Cromwell)
- DREAMER'S HOLIDAY (Shapiro-B)
- LET'S TAKE OLD FASHIONED WALK (4) (Berlin)
- SOME ENCHANTED EVENING (21) (Williamson)
- LAST MILE HOME (Leeds)
- GIVE ME YOUR HAND (Laurel)
- CIRCUS (Massey)
- YES YES IN YOUR EYES (Remick)
- HOMEWORK (Berlin)
- 24 HOURS OF SUNSHINE (Advanced)
- NOW THAT I NEED YOU (Famous)
- THAT'S MY WEAKNESS NOW (Shapiro-B)
- HOW IT LIES (Morris)
- SOMEHOW (Algonquin)
- GOT LOVELY BUNCH COCOANUTS (Cromwell)
- IF I EVER LOVE AGAIN (Pastor)

- Frankie Laine... Mercury
Vaughn Monroe... Victor
Andrew Sisters... Decca
Vic Damone... Mercury
Sammy Kaye... Victor
Dick Haymes... Decca
Vaughn Monroe... Victor
Mills Bros... Decca
Keany Roberts... Coral
Al Morgan... London
Dick Haymes... Decca
Connie Haines... Coral
Vic Damone... Mercury
Frank Sinatra... Columbia
Gordon Jenkins... Decca

- Whiting Wakely... Capitol
Ernest Tubb... Decca
Ensign Knight... Decca
Blue Barron... M-G-M
Art Mooney... M-G-M
Guy Lombardo... Decca
Perry Como... Victor
E. Wilson Jenkins... Decca
Sinatra Day... Columbia
Perry Como... Victor
Frank Sinatra... Columbia
Bing Crosby... Decca
Jo Stafford... Capitol
Perry Como... Victor
Tony Martin... Victor
Bill Farrell... M-G-M
Blue Barron... M-G-M
Carmen Cavallaro... Decca
Fran Warren... Victor
Dinah Shore... Columbia
Art Mooney... M-G-M
Dick Jurkens... Columbia
Doris Day... Columbia
Frankie Laine... Mercury
Russ Morgan... Decca
Bing Crosby... Decca
Kay Starr... Capitol
Billy Eckstine... M-G-M
Freddie Martin... Victor
Primo Scala... London
Frank Sinatra... Columbia
Jo Stafford... Capitol

[Figures in parentheses indicate number of weeks song has been in the Top 10.]

PETRILLO TV-FILM SCALE 'TOUGH'

Performance Basis of ASCAP Decree Key to Oldtime Writers Buckling Down

Many of the high-classified, older writer members of the American Society of Composers, Authors and Publishers are beginning to stir a bit in view of the known terms of the as-yet unsettled consent decree being arranged between the Society and the U. S. Department of Justice. Since these terms are expected to call for a distribution of the writer's half of ASCAP income on more of a performance basis, songsmiths who for years have made only half-hearted or no attempts at all at dreaming up new material are buckling down to work.

Terms of the new decree, as now suggested, call for a 60-20-20 split of writer's coin—60% on performance, 20% on seniority itself based performances, and 20% on availability. While a vast majority of the oldline writers, who have to their credit large catalogs of "standard" or repeatedly performed melodies—figure to pick up as much coin as they do now, a good many aren't certain. And because of that a number of them have begun serious work anew. For example, one writer, who in recent years has been content to collaborate with others, though most of his catalog material shows him as writer of lyric and melody, has changed his mind. He's back at doing both himself. Not that there's any extra coin in it from ASCAP, he simply feels that he did better work doing both lyrics and melody than he's shown since he lay back on his annual ASCAP income and worked with partners. The same feeling permeates the thinking of others.

These writers are aware that the terms of the new decree putting writer distribution of ASCAP coin on more of a performance basis won't come fully into play for five to six years. Changeover is designed to be gradual so that none of the older writers will find income reduced too quickly, in the event it is cut down. And that is what is getting many of them to go to work afresh. They feel that by the time the plan takes full effect they'll have new standards to bolster ones that have kept them high in Society classification and income for years.

DISK SALE UPBEAT IN EIRE; JOCKS BIG AID

Dublin, Oct. 18.

Sales of disks in Ireland have taken a big upswing recently, with demand outstripping supply for many numbers. Current output of HMV factory is supplying only about 1% of needs, balance being imported from Britain. At the same time, the sale of record-players for attachment to radios is reaching a new high at prices ranging from \$22 to \$150.

Growth of interest in disk-jockey stints from Radio Eireann on both sustaining and sponsored shows is reported to be the biggest influence on sales. Current bestseller on disks is "Leicester Square Rag."

Capitol Expands Sales Promotion Department

Hollywood, Oct. 25.

Beginning Nov. 1 Capitol Records expands its sales promotion department, gearing itself to intensified drive mapped here at special regional sales meeting presided over by Glenn Wallichs. A fifth regional sales division is being added, with Max Callison in charge, headquartered in Cleveland, starting next January. Callison is now manager of Cap's Cincy branch.

New promotion department will be staffed by Adrian K. Roberts, formerly with New Orleans branch. Hal Cook, now St. Louis manager, and Ned Hertzman.

Wallichs said Cap has had greatest upsurge of business in its history during past 30 days.

Court Upholds Claim Vs. Georgia Music Corp.

A \$3,262.99 claim against the Georgia Music Corp., a recording outfit formed in N. Y., about a year ago, was upheld by the N. Y. supreme court last week. Suit, filed by the Domestic & Foreign Discount Corp., named as defendants Herman Goldfarb and Morton Shadrinsky. The Discount Corp., which financed the two men, charged that the duo failed to live up to the payment agreement as specified in their contract.

The Herman Goldfarb named in the suit is not the attorney of the same name who once represented Woody Herman.

'Bop' Bopped As 'Invidious'

Word "bop" as applied to the style of music preferred by a majority of modern jazz musicians apparently has a disreputable connotation for many disk jockeys and radio station owners. In many cases, the latter instruct their disk-spinning employees not to use recordings of that type of music. In others, jocks are instructed or voluntarily refuse to air disks with the word in the title.

However, contactmen for band leaders and music publishers, who travel the country endeavoring to get disk jockeys to play their music, have lately encountered various instances wherein the records are played, with new titles applied by the jocks themselves. They call the tunes anything that comes to mind to avoid the use of the word bop.

Some bop musicians have for some time decried the word themselves. They feel that progress of the style has been impeded by it, pointing out that for some reason it's associated with backrooms, underground jazz joints, weed smokers, etc.

Almost two years ago, Charlie Ventura, bop saxist, stated that the style was being harmed by the title applied to it. This was during an interview by a New York disk jockey.

DISNEY MUSIC CO. IN LAUNCHING NEXT WK.

Walt Disney Music Co. newly formed publishing firm being put into operation by the cartoonist will be launched officially next week (Nov. 1). Firm has set up offices in Radio City, New York, which will be run by Jack Spina, with Mickey Glass also on the staff. Julie Leach has been assigned the Hollywood representation. Fred Raphael will supervise the organization from Hollywood.

Initial score to be promoted by the firm is from the studio's "Cinderella" cartoon, songs by Mack David, Jerry Livingston and Al Hoffman. However, the tune "Mule Train" now stirring music circles, is also owned by the company and will be promoted as a pop.

New publishing house is the first time Disney has tried handling melodies from his own cartoons. Heretofore he had owned all copyrights to independent publishers.

Jack Robbins OK Now

Jack Robbins is recuperating at his hotel apartment following minor surgery at the Hospital for Joint Diseases, N. Y.

It was a cyst which had to be cut after he thought he could duck it. Besides, it interfered with the vet music publisher's rhumba dancing he's known for his addiction to the one-two-three-kick tempo.

ISSUES 'MEMO' ON AFM PLANS

James C. Petrillo, head of the American Federation of Musicians, issued a "memorandum" early this week containing the proposed scale of pay covering the use of musicians for the making of films for television only. Document is a seven-page compilation that talent agency attorneys have not yet been able to figure out. It contains some clauses that obviously were written with the Taft-Hartley Act in mind.

Agency execs feel that the proposed scales are too harsh. Petrillo leaves wide open his expressed demand for a royalty fund system based on repeated performances of video films. He asks television film producers to make suggestions on how this angle can be worked out.

Petrillo's scale ideas call for a basic rate of \$27 per man for each 15 minutes of finished film wherein the rehearsal, recording and final photography don't exceed one hour. Overtime rate calls for \$9 for each 20 minutes of rehearsing and photographing which results in five minutes of finished film. In other words, a film running 30 minutes on the air would cost producers a minimum of \$54 per man, without extra charges for doubling and extra rehearsals which are to be paid for at the rate of \$4.50 per man per quarter hour.

Petrillo posts rates for arrangers (musical and vocal), copyists, proofreaders (\$12.50 for three hours or less), transportation, etc.

Letter also makes it clear that the AFM wants only AFM card holders to handle film-cutting to be librarians to keep track of finished film stocks. No AFM member can work for a producer who isn't signatory to the basic AFM agreement, tele film cannot be used for any other purpose. Producers must agree that they will not try to adapt previously recorded music for tele soundtracks, that each finished film must be registered with the AFM, that no foreign soundtrack be used without AFM permission, etc.

Como Surprises, Forms New Co.

Perry Como will go back into music publishing on a major scale: a surprise move in view of his splitting of a partnership with Tommy Valando in Laurel Music only three weeks ago. Reason given then for the breakup of the Laurel affiliation was that Como was withdrawing from the music business completely. New firm, already set up legally, will be called Como Music Co.

Singer plans to install a complete staff, headquartered in N. Y. with representatives in Hollywood and Chicago. No songs have as yet been selected to start it off.

VALANDO SETS UP 2D PUBLISHING CO.

Tommy Valando is expanding his music publishing business. He has set up a new firm called Valando Music to supplement Laurel, which he recently took full title to by buying out Perry Como's interest. Expansion is due to a top-heavy list of songs he'll shift "Wedding Bells" and "Echoes" into the new catalog and has hired Victor Selman to work on them in N. Y. Other men will be put on in Hollywood and Chicago.

New outfit will be an American Society of Composers, Authors and Publishers affiliate, the same as Laurel.

Dave Lax, who designed a number of covers for Milt Music, exhibiting 13 of his paintings at the Grand Central Art Gallery, N. Y., Nov. 8-19.

Laine's 'Mule Train' Brings Stew In N.Y. on Releasing of Record

Lombardo, Lombardi

Vienna, Oct. 25.

Lombardo or Lombardi—that is the question now for the Viennese. Wherever one goes in the city, one reads huge posters "You must hear Lombardo" and "You must hear Lombardi."

It's no typographical error. Guy Lombardo's orchestra is very popular here, with disks on sale in all stores. Pater Riccardo Lombardi is Italy's famous preacher. He is now visiting Vienna and addressing congregations in various churches.

ASCAP, TV Indies No Nearer Pact

Per-program negotiations between independent television operators and the American Society of Composers, Authors and Publishers have not gotten any nearer to a deal since the ASCAP network signing of a blanket pact. Representatives of both factions met Tuesday and Wednesday of last week in Philadelphia, following a solo meeting Monday 17 among the tele broadcasters themselves, and they were to have met again in New York today (Wed.). However the meeting was cancelled.

Finalized terms of the per-program pact will decide which contract will be accepted by the DuMont network. DuMont did not sign the blanket agreement concluded between ASCAP and the NBC, CBS and ABC video nets 10 days ago. It preferred to await the per-program deal to determine which was more advantageous to its needs. WOR, N. Y., which recently joined the video dial in N. Y., also preferred to wait.

Reps doing the negotiating are for ASCAP: Fred Albert, president; Dick Murray, Stanley Adams, a board member; Herman Finkstein, attorney. For tele, Claire McCullough, Lancaster, Pa. televisioner; Dwight Morton, Crossley veep; Robert W. Myers, NBC veep; and attorney, Robert Sweeney. New Orleans station operator and Gene Thomas.

LYRIC COMPETITION ON SELZNICK-KORDA PIC

Chappell Music will pull a unique stunt to call attention to a film background melody: it feels worthwhile to turn into a pop tune. Various top lyric writers (about 25) will be asked to a studio showing of the British film, "The Third Man" next week in New York, and those attending will be invited to turn in a set of words to fit the film's theme music. \$500 advance will be paid for the lyric accepted.

Larry Spier, Chappell's general manager, is combing lyric writer lists of the American Society of Composers, Authors and Publishers for a list of men to invite. Others are open to the competition, so long as they are recognized lyricists.

"Third Man" is a Korda Selznick film soon to be released in the U. S. Cast includes Orson Welles, Joseph Cotten and Valia.

Schweiger's Guestier

Kansas City, Oct. 25.

Hans Schweiger, conductor of the Kansas City Philharmonic, has accepted an invitation to appear as guest conductor of the Berlin Philharmonic next spring.

It will be his first appearance in Europe since 1939, when he fled Nazism.

Rarely has a recording caused so much commotion and argument as Frankie Laine's new "Mule Train" did over the past weekend in New York. Mercury's scheduling the release of the platter for this week, after having kept it a tight secret for 10 days, began a chain of burns and beefs which only added to the arguments that had gone before. And much of it is due to the likelihood that the platter will give Laine his second straight top hit (with "That Lucky Old Sun") and Mercury its third straight "Var Damone"—"You're Breaking My Heart."

Vaughn Monroe and his manager, Willard Alexander, plus Abe Lyman, producer of Monroe's "Singing Guns" film, now in production, are deeply involved in the squabble. So are Fred Raphael, head of Walt Disney's new music publishing firm, which owns the song, Columbia Records, which burned because it hasn't made a copy of the disk and didn't know about Laine's; numerous New York disk jockeys, who were annoyed because Martin Block got first crack at spinning the disk on his WNEW, N. Y., program Saturday 22 evening and RCA-Victor, who was in the middle of a dispute with Monroe.

"Train" was written almost three years ago before the record ban, by Johnny Lange. By Heath and Fred Glickman, who added something to the original. It was recorded then by Russ Butler for an indie diskier and never released. Raphael got hold of it and it was shown to Lyman, Monroe, etc. They accepted it for the "Singing Guns" film, but refused to pay anything for the rights to the tune. They also insisted on a January release. Monroe figuring to record it first for RCA, Raphael, however, insisted on a Nov. 15 deadline for release. He was then informed that the song was out of the picture.

Raphael, therefore, advised all record companies to go ahead with the release on a pop tune-no-deadline basis. Then he was told the song would sail in the film. By then Laine's record was made. It was shown by Mercury last Thursday 20 to tradespeople in N. Y., and word got out immediately. Monroe, trying to heal Laine to the punch, did his arrangement Saturday 22 on his Camel broadcast, saying he had already cut the disk for Victor and the performance was a "preview." He actually didn't record it until the following night, rushing a date with Hollywood studio musicians, his own band is on vacation. What Monroe didn't know when he broadcast the Camel performance as the first on the air was that Martin Block had aired Laine's record about an hour before, in N. Y. area only, of course.

Victor is now in the process of placing heavy promotion behind Monroe's recording in an effort to head off Frankie Laine's Milt Miller. Mere recording head gets full credit for Laine's platter incidentally.

Capitol Records is bringing out two versions of "Mule" one by Gordon MacRae and another by a hillbilly. Decca has its Russ Butler side. No others are known.

AULD, BUSHKIN, KANE PLAY MUSICERS IN PLAY

Georgie Auld, Joe Bushkin and Sol Kane, well-known jazz and danceband musicians, will have acting parts in the new Leland Hayward production, "Rat Race," which goes into rehearsal in New York next Monday (31) for a Dec. 22 opening at the Barrymore theatre. Trio signed run-of-the-play contracts, portraying musicians.

Play, written by Garson Kanin, will star Betty Field, and features Barry Nelson.

BMI**THANKS TO BROADCASTERS, ARTISTS, PUBLISHERS,
KEEPS HITTING...**

4 out of 7
on the
**LUCKY STRIKE
 HIT PARADE**

(October 15, 1949)

**1. YOU'RE BREAKING
MY HEART****2. SOMEDAY****5. ROOM FULL OF ROSES****7. JEALOUS HEART**

and the same Broadcasters, Artists, Publishers, Composers, Disc Jockeys,
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Hit With These Up-Coming BMI Leaders

THE BILLBOARD PICKS:**CROCODILE TEARS****THE DISC JOCKEYS PICK:****VIENI SU****ENVY****CANADIAN CAPERS****THE OPERATORS PICK:****BLUEBIRD ON YOUR WINDOW SILL****BMI PICKS:****SLIPPING AROUND****HUSH LITTLE DARLING****SHE WORE A YELLOW RIBBON****EVERYTHING THEY SAID CAME TRUE****WHY DON'T YOU HAUL OFF AND LOVE ME****WHO'LL BE THE NEXT ONE TO CRY OVER YOU****SEND TEN PRETTY FLOWERS TO MY GIRL IN TENNESSEE****CARELESS KISSES**

BROADCAST MUSIC, INC.

580 FIFTH AVENUE, NEW YORK 19, N. Y.

CHICAGO • HOLLYWOOD • TORONTO • MONTREAL

COMPOSERS, DISC JOCKEYS, RECORD AND TRANSCRIPTION COMPANIES, JUKE BOX OPERATORS

HIT AFTER HIT...WEEK AFTER WEEK**57.2% OF SALES AND RECORD POPULARITY RATINGS**A Summary of Popularity Charts
from The Billboard, Oct. 22, 1949

	TOTAL LISTINGS	BMI	ALL OTHERS	% BMI
HONOR ROLL OF HITS				
	10	5	5	50.0
SHEET MUSIC—BEST SELLING	15	5	10	33.3
POP RECORDS				
MOST PLAYED BY DISC JOCKEYS	30	16	14	53.3
BEST SELLING, RETAIL	31	13	18	43.3
MOST PLAYED ON JUKE BOXES	31	13	18	43.3
RHYTHM & BLUES RECORDS				
BEST SELLING	16	12	4	75.0
MOST PLAYED ON JUKE BOXES	16	13	3	81.2
FOLK RECORDS				
BEST SELLING	16	14	2	87.5
MOST PLAYED ON JUKE BOXES	15	12	3	80.0
TOTAL	180	103	77	57.2
SCORE PREVIOUS WEEK	181	101	80	55.8
SONGS WITH GREATEST RADIO AUDIENCES (PEATMAN ACI)				
	51	13	38	25.5
R-H SYSTEM				
	30	5	25	16.7
TOTAL	261	121	140	46.4
SCORE PREVIOUS WEEK	243	109	134	44.9

BMI

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY

**WEEK
ENDING
OCT. 22**

Weekly chart of the records on disk jockey programs as "most requested" by listeners. The compilation is based on information gathered from disk jockeys around the nation and is designed to indicate those records which are popular at the moment. It is not a survey of the entire record market, but a guide to the records which are most popular at the moment. It is not a survey of the entire record market, but a guide to the records which are most popular at the moment.

Pos.	No.	Artist	Label	Song	Pub.	ASCAP	BMI	IAA	CL	LA	Sea	San	Chi	Pho	Mem	S.F.	Alt.	Los	Port
1	9	Frankie Laine	Mercury	That Lucky Old Sun	Robbins	ASCAP													
2	22	Vic Damone	Mercury	You're Breaking My Heart	Algonquin	BMI													
3	4	Vaughn Monroe	Victor	Someday	Dochess	BMI													
4	13	Andrews Sisters	Decca	I Can Dream Can't I	Chappell	ASCAP													
5	13	M. Whiting-J. Wakely	Capitol	Slippin' Around	Peer-Inter	BMI													
6	5	Gordon Jenkins	Decca	Don't Cry, Joe	Harms Inc	ASCAP													
7	5	Perry Como	Victor	Dreamer's Holiday	Shapiro-B	ASCAP													
8	5	Frank Sinatra	Columbia	If I Ever Love Again	Paxton	ASCAP													
9	17	D. Haymes-Tatters	Decca	Maybe It's Because	HVC	ASCAP													
10	17	Al Morgan	London	Jealous Heart	Acuff-Rose	BMI													
11	18	Fran Warren	Victor	Foxy	Prevue	BMI													
12	14	Kenny Roberts	Coral	I Never See Maggie Alone	Bourne	ASCAP													
13	6	J. Stafford-G. MacRae	Capitol	Whispering Hope	Hanover	ASCAP													
14	16	Frank Sinatra	Columbia	Don't Cry, Joe	Harms Inc	ASCAP													
15	18	Eddie Howard	Mercury	Room Full of Roses	Hill-Range	BMI													
16	10	Vic Damone	Mercury	Room Full of Roses	Shapiro-B	ASCAP													
17	22	Bill Lawrence	Victor	Jealous Heart	Acuff-Rose	BMI													
18	21	Ink Spots	Decca	You're Breaking My Heart	Algonquin	BMI													
19	23	Dick Haymes	Decca	Room Full of Roses	Hill-Range	BMI													
20	9	Buddy Clark	Columbia	You're Breaking My Heart	Algonquin	BMI													
21	27	Dinah Shore	Columbia	A Long and Sleepless Night	Miller	ASCAP													
22	12	Blue Barron	M-G-M	You're So Understanding	Barron-Penn	BMI													
23	3	Eddie Howard	Mercury	Tell Me Why	Rytov	ASCAP													
24	10	Bill Farrell	M-G-M	Circus	Manney	ASCAP													
25	20	Vaughn Monroe	Victor	That Lucky Old Sun	Robbins	ASCAP													
26	45	Charlie Spivak	London	Don't Cry, Joe	Harms Inc	ASCAP													
27	2	Freddie Martin	Columbia	Blame a Dope	Morris	ASCAP													
28	1	Marcel Whiting	Capitol	A Lovely Blush of Cocanats	Cornell	ASCAP													
29	2	L. Armstrong-G. Jenkins	Decca	Whirlwind	F. H. Morris	ASCAP													
30	24	Art Mooney	M-G-M	That Lucky Old Sun	Robbins	ASCAP													
31	48	Sammy Kaye	Victor	Hop Scotch Polka	Cromwell	ASCAP													
32	1	Benny Strong	Capitol	Room Full of Roses	Hill-Range	BMI													
33	1	Tony Martin	Victor	I Never See Maggie Alone	Bourne	ASCAP													
34	1	Art Mooney	M-G-M	There's No Tomorrow	Paxton	ASCAP													
35	3	Tommy Dorsey	Victor	Toot, Tootie Goodbye	Leeds	ASCAP													
36	1	Ring Crosby	Decca	Dry Bones	Purge	BMI													
37	10	Mills Bros	Decca	You're All I Want For Xmas	Durbest	BMI													
38	25	Perry Como	Victor	Someday	Williamson	ASCAP													
39	27	Andy & Della Russell	Capitol	Some Enchanted Evening	BVC	ASCAP													
40	1	Art Mooney	M-G-M	Maybe It's Because	Bourne	ASCAP													
41	7	Evilyn Knight	Decca	Wouldn't It Be Fun	Barron-Penn	BMI													
42	34	Jo Stafford	Capitol	You're So Understanding	Robbins	ASCAP													
43	12	Tony Martin	Victor	Ragtime Cowboy Joe	Manney	ASCAP													
44	1	G. Bones-R. Ford	Crytelle	Circus	Advanced	ASCAP													
45	1	Al Jolson	Decca	Ain't She Sweet	Remick	ASCAP													
46	2	Guy Lombardo	Victor	I Only Have Eyes for You	Laurel	ASCAP													
47	3	Jo Stafford	Capitol	Meadows of Heaven	Leeds	ASCAP													
48	45	Johnny Long	King	Hop Scotch Polka	Cromwell	ASCAP													
49	1	Sammy Kaye	Victor	The Last Mile Home	Leeds	ASCAP													
50	2	Sammy Kaye	Capitol	Been Buzzin' Round My Honey	Parnell	BMI													
51	2	Jo Stafford	Capitol	The Last Mile Home	Paxton	ASCAP													
52	2	Jo Stafford	Capitol	If I Ever Love Again	Paxton	ASCAP													

SMASH PAIRING ANY WAY YOU LOOK AT IT!

Look at The Stars!

"There's No Tomorrow" man

Tony Martin

"Envy" gal

Fran Warren

... two great made-for-each-other voices, paired at last for patent RCA Victor dueting!

Look at The Sides!

SPEAK A WORD OF LOVE and REMEMBER

... A big new ballad packed with promise ... plus an all-time favorite Berlin tune! Listen and you'll KNOW this pair is going places!

RCA VICTOR 30-3573 (47-3069")

THIS WEEK'S RELEASE!

(Both 45 rpm and 78 rpm. Numbers marked * are 45 rpm.)

THE CERTAIN SEVEN

(Best-sellers that no dealer can afford to be without)

SOMEDAY—Vaughn Monroe
30-3510 (47-3988)THAT LUCKY OLD SUN
—Vaughn Monroe
30-3551 (47-3018)JEALOUS HEART—Bill Lawrence
30-3539 (47-3029)YOU'RE BREAKING MY HEART
—Ralph Flanagan
30-3601ENVY—Fran Warren
30-3551 (47-3034)I'M THROWING RICE
—Eddy Arnold
31-0083 (48-0080)CLAIR DE LUNE—Joan Harb
31-0051 (48-0176)

POPULAR

There's No Tomorrow
A Thousand Violins
Close Your Eyes And Dream
Merry Maiden Polka
Bordone
The Gypsy In My SoulTONY MARTIN
30-3583 (47-3078")
THE THREE SONS
30-3585 (47-3079")
ANDRÉ PREVIN
30-3584 (47-3080")

POP SPECIALTY

Oh Jeanette—Polka
Flower Of Love WaltzJOHNNY VADNAL
35-1138 (31-0029")

COUNTRY AND WESTERN

I'll Never Slip Around Again
RevengeTEXAS JIM ROBERTSON
31-0130 (48-0133")

SPIRITUAL

Sign Of The Judgment
Bring Low, Sweet ChristTHE FIVE TRUMPETS
33-0090 (30-0034")

"OH YOU BEAUTIFUL DOLL" FILM ALBUM!

P-382 (WP-382")

Oh You Beautiful Doll
I Want You To Want Me (To Want You)
Pag O' My Heart
When I Get You Alone TonightTONY MARTIN
30-3564 (47-3034")
TONY MARTIN
30-3565 (47-3035")There's A Broken Heart
for Every Light on Broadway
Come, Josephine In My Flying MachineTONY MARTIN
30-3566 (47-3036")

"SQUARE DANCES WITH CALLS"

P-356 (WP-356")

You Call Everybody Darling
Shaking Bye StrawPEE WEE KING
31-0115 (48-0118")

Black Eyed Susie

PEE WEE KING

The Battle Hymn Of The Republic

31-0116 (48-0119")

Fire On The Mountain

PEE WEE KING

Cornbread, 'Lutes And Sassafras Tea

31-0117 (48-0120")

"SQUARE DANCES TONIGHT"

P-357 (WP-357")

Devil's Dream

PEE WEE KING

Fisher's Hornpipe

31-0119 (48-0122")

Sally Goodin

PEE WEE KING

Arkansas Traveler

31-0120 (48-0123")

Billy In The Low Ground

PEE WEE KING

Whistling Rufus

31-0121 (48-0124")

DEALERS! Are you ringing up those extra profits with RCA Victor's new Multi-Play Needle? Counter displays, Co-op mats, and national advertising add up to easy sales.

The stars who make the hits
are on ...

RCA Victor Records

RCA VICTOR DIVISION RADIO CORPORATION OF AMERICA, CAMDEN, NEW JERSEY

SUPPORT
NATIONAL RADIO
AND TELEVISION WEEK
OCT. 30—NOV. 5

Every day, this amazing low price puts the "45" system into more thousands of homes! Cash in—load up with EVERY RCA Victor "45" release!

World's fastest automatic changer—**\$12.95**
world's lowest price!



Bands at Hotel B.O.'s

Band	Hotel	Weeks Played	Covers Paid	Covers On Date
Eddy Duchin*	Waldorf (400) \$2	3	2,700	7,793
Guy Lombardo	Roosevelt (400) \$1.50-\$2	4	2,450	8,700
Claude Thornhill	Statler (450) \$1.50-\$2	2	1,400	3,000
Don McGrane*	New Yorker (400) \$1-\$1.50	4	925	4,773

*New Yorker has "Salute to Cole Porter Show" Waldorf Janet Blair and Blackburn Twins

Chicago

Bill Bennett (Swiss Chalet, Bismarck \$2 min-\$1 cover) Sara Ann McCabe doing okay 1,800 tabs.
Henry Brandon (Marine Room, Edgewater, 700 \$1.20 cover) Last week held at 3,000 covers. Griff Williams in Monday (24).
Frankie Masters (Boulevard Room, Stevens, 720 \$3.50 min-\$1 cover). Ice Show and Masters giant 4,200 tabs.
Eddie O'Neal (Empire Room, Palmer House, 500, \$2.50 min-\$1 cover). Hank Ladd (Imagine Coca gave way Wed. 19) to Nancy Donovan, Clifford Guest, Julie Wilson. Sock 4,600 tabs.
Bill Snyder (College Inn, Sherman, 500 \$3.50 min). "Salute to Rodgers and Hammerstein" sliding off to 2,800 covers.

Los Angeles

Eddie Fitzpatrick (Ambassador, 900 \$1.50) With Dick Haymes, the Four Hits and a Miss, Estelle Sloan. Third week, 2,900 covers.
Henry King (Biltmore, 900 \$1.50) Sixth week, 2,750 covers.
Eddie Oliver (Beverly Hills, 300 \$4 min) 940 covers.

Location Jobs, Not in Hotels

(Chicago)
Cee Davidson (Cler Parce 500, \$3.50 min-\$1 cover) Martha Raye followed Danny Thomas who closed Friday (21). Boff 6,000 covers.
Jack Fina (Aragon, \$1-\$1.15 adm). Rain in last half of week cut here. Okay 9,000 admissions.
Buddy Moreno (Blackhawk, 500, \$2.50 min-\$50 cover) "Whiffenpoof Revue" holding at 2,000 covers.
Orin Tucker (Trianon, \$1-\$1.15 adm). Slipped to 11,000 admissions.

(Los Angeles)
Harry Owens-Sterling Young (Aragon, Santa Monica) Seventh week, three days for Owens, first week for Young. 11,000 admissions.
Tex Bencke (Palladium B, Hollywood, first week). Good 11,500 admissions.

Buddy Morris, Levy Expected to Sign Pact Of Pluggers and Pubs

Only two major music publishers have so far failed to sign the basic employment contract negotiated last spring between the Music Publishers Contact Employees union and the Music Publishers Protective Assn., after months of discussion. MICE has 160 signed agreements to abide by the new rules and salary regulations, with publishers representing over 200 firms (some pubs operate more than one house).

Only Morris Music and Leeds Music of the major outfits have so far failed to sign the new contract form. And that's claimed to be due to the fact that both Buddy Morris and Lou Levy, Leeds head, have been in California almost exclusively in recent months. Morris and Levy are both in N. Y. at the moment, however, and are expected to okay the pact.

COL. RECORDS CLAMPS DOWN ON JOCK DISKING

Various New York disk jockeys were forced last week to disgorge pre-release copies of Elio Pinza's recording of "Give Me Your Hand" when Columbia Records put its foot down. Jocks had been spinning acetate copies of the original, which Columbia hadn't yet issued, and the label's executives blew their tops, claiming that the copies were inferior recordings, and doing the unreleased original a lot of harm.

Tommy Valando, head of Laurel Music, which owns "Hand," had secured the acetates and distributed them to the jocks. Columbia was so disturbed about the situation that he was on the carpet before Col.'s top execs.

Stephen Foster Title Cues Secret Dinah Shore Hit

Hollywood, Oct. 25.
"Dear Hearts and Gentle People," title of a song Stephen Foster was working on when he died in a N. Y. (harps ward in 1864) is the tag of a new ballad Dinah Shore has just waxed secretly for Columbia Records.
Turkey Freeman, her arranger, wrote the ditty. When Miss Shore recently visited her home town of Winchester, Tenn., the locals showered her with gifts. "Dear Hearts and Gentle People" according to hollywood Columbia is preparing in Miss Shore's expression of gratitude.

Sammy Kaye Pushes Radio Ideas for TV

Sammy Kaye, going off the AM radio Chrysler program, is again pressing his "So You Want to Lead Band" and "So You Want to Be a Star" ideas for television. Leader has arranged a one-shot showing of the former on WPIX, New York, for Saturday (29). Show will be kinescoped at Kaye's expense, the film to be used to demonstrate it to advertising agencies and prospective sponsors.

Kaye will make a change in his "Lead a Band" idea which he feels will make it more suitable for TV. Instead of selecting four amateur-maestros from the audience and letting them all take a crack at batoning, Kaye will add a quiz show idea. He'll select eight people, put them through a \$64-question routine and the four survivors will compete for the "Lead a Band" prize.

Jo Stafford's 25G On 7 One-Niters

Jo Stafford could launch a trend by name girl singers into the one-night field due to the results she encountered on a seven-day test route in the midwest ended late last week. Perhaps the first female vocalist of the modern crop, at least, to hit the road on the same sort of bookings played for years by name hands. Miss Stafford did so well that another, longer route will be lined up immediately.

Starting at South Bend, Ind., Miss Stafford played to 35,000 people and earned herself a net of close to \$25,000 on dates through Saginaw, Toledo, Grand Rapids, Port Wayne, and a two-day stay at Purdue U. She worked at varying guarantees and drew \$6,500 flat for the two days at the school.

Heading a show consisting of Red Ingle, The Starlighters, vocal group, juggler Rudy Cardenas and Paul Weston's orchestra, the singer did a 105-minute show in each spot, some running longer. Singer was so impressed with the result that she'll do a 30-day tour as soon as it can be lined up to fit her current bookings.

BAND VOCALIST GETS OK ON COMPENSATION

Decision last week by a N. Y. state referee in unemployment compensation ruled that band vocalists are subject to compensation on the ground that they are employees and not independent contractors. Samuel Jennings, former vocalist with Lionel Hampton's orch, was ruled eligible to receive the benefits following adverse decisions by local unemployment compensation boards.

Decision follows the pattern set in recent years by both state and federal agencies to make as many as possible eligible for compensation.

Jennings was represented by law firm of Silverstone & Rosenthal.

Freddy Martin Makes Michael His Manager

Hollywood, Oct. 25.
Arthur Michael has become personal manager for Freddy Martin, first one the orch leader has had in 13 years. Martin's last manager was Cork O'Keefe.
Michael will get 5% on a five-year deal.

Allentown Honors Voorhees

Allentown, Pa., Oct. 25.
Donald Voorhees, vet maestro, was honored by his home town, Allentown, last week at a banquet in his honor attended by leading citizens.
Mayor Donald V. Hock presented Voorhees with a scroll certifying as "a state ambassador."

Tops of the Tops

Retail Disk Best Seller
That Lucky Old Sun
Retail Sheet Music Seller
That Lucky Old Sun
Most Requested Disk
That Lucky Old Sun
Seller on Coin Machines
That Lucky Old Sun
Best British Seller
I Don't See Me In Your Eyes

'RH' Logging System

Richard Himber's new development in logging broadcast performances lists tunes in the survey, based on four major network schedules. They are compiled on the basis of 1 point for sustaining instrumental, 2 points for sustaining vocal, 3 for commercial instrumental, 4 for commercial vocal, respectively, in each of the 3 major territories: New York, Chicago and Coast. For example, a commercial vocal in all three territories counts 12. Added to these totals is the listener ratings of commercial shows. The first group consists of the top 30 songs.

Week of October 14 to October 20, 1949

Songs	First Group	Publishers
A Dreamer's Holiday	Shapiro
Ain't She Sweet	Advanced
Dime a Dozen	Morris
Don't Cry Joe	Harms
Fiddle Dee Dee—"It's a Great Feeling"	Harms
Georgia On My Mind	Melody Lane
Give Me Song With Beautiful Melody—"It's a Great Feeling"	Witmark
I Can Dream Can't I	Chappell
I Can't Believe It	Claremont
It's a Great Feeling—"It's a Great Feeling"	Remick
Jealous Heart	Acuff-Rose
Just One Way to Say I Love You—"Miss Liberty"	Berlin
Last Mile Home	Leeds
Let's Take Old-Fashioned Walk—"Miss Liberty"	Berlin
Make Believe You Are Glad When You're Sorry	Triangle
Maybe It's Because	BVC
My Bolero	Shapiro
My Own, My Only, My All—"My Friend Irma"	Famous
Now That I Need You—"Red, Hot and Blue"	Famous
Room Full of Roses	Hill & Range
Someday You'll Want Me	Duchess
Some Enchanted Evening—"South Pacific"	Williamson
That Lucky Old Sun	Robbins
There's Yes Yes In Your Eyes	Witmark
Through Long and Sleepless Night—"Come To the Stable"	Miller
Toot Toot Tootsie—"Johnson Sings Again"	Feist
Twenty-Four Hours of Sunshine	Advanced
You Told a Lie	Bourne
Younger Than Springtime—"South Pacific"	Williamson
You're Breaking My Heart	Algonquin

Songs	Second Group	Publishers
Bali Ha'i—"South Pacific"	Williamson
Be Good, Be Good, Be Good To Me	United
Blue For a Boy, Pink For a Girl	Al Gallaro
Four Winds and the Seven Seas	Lombardo
Happy Talk—"South Pacific"	Williamson
Hop Scotch Polka	Crosswell
Hucklebuck	United
I Never See Maggie Alone	Bourne
Just For Fun—"My Friend Irma"	Paramount
Katrina—"Ichabod and Mr. Toad"	Melrose
Let's Harmonize	Oxford
Love Is a Beautiful Thing	Porgie
Meadows of Heaven	Laurel
Nothing Less Than Beautiful	Spitler
Over the Hillside	Dreyer
Rudolph the Red-Nosed Reindeer	St. Nicholas
She Wore a Yellow Ribbon—"She Wore a Yellow Ribbon"	Regent
Wedding Bells Will Soon Be Ringing	Laurel
Wishing Star	BMI
You're in Love With Someone—"Top O' the Morning"	Morris

Inside Orchestras—Music

Robert Kim, newcomer songsmith whom Edwin H. Morris signed just from his miss, is doing the unusual of recording his own tune, "Only Tomorrow," with a 17-piece orchestra, for Carroll Records. This is an indie label licensed to arranger Jimmy Carroll, although inactive.

It is Kim's intention to stimulate interest in his numbers via this indie platter, hoping eventually to sell the master to a major outfit. Kim is currently in New York, but he placed his songs with Buddy Morris' Mayfair Music Co. on the Coast. "Dreamer," "Days Gone By" and "Lonely As Me" are the other tunes accepted by the pub which the songsmith plans stimulating via this one-man campaign until and when they catch on.

Publicist Will Yolen "agented" an unique mating between composer Ferde Grofe (Grand Canyon Suite) and British novelist Ethel LeVane, recently turned lyricist for Ted FioRito, Werner R. Heymann, Victor Young, et al. Miss LeVane and Grofe are working on "Atlantic Crossing," a musical narrative, text by the authoress. Miss LeVane authored "I'll Never Smile Again," based on Ruth Lowe's song title and life story. "Atlantic Crossing" will have a plot development based on a meeting abroad of one of the Queens, musical reminiscences of visits to Paris, London and Rome, etc. It's primed for ultimate elaboration as a film musical, but not as a Broadway musical.

Score of a recent film featuring a recording name is not even being worked on by the publisher involved, though it contains worthwhile songs. Idea behind the brushoff apparently is an attempt to break a deal the pub has with the writers of the score, which calls for the latter to draw a substantial guarantee annually against profits of the tunes penned. Such is the condition of the music business, plus which the contracted writers have turned out few hits in recent years, that the publisher is taking every means of trying to break the deal. Writers so far have stood their ground.

U. S. Supreme Court will decide whether obscene phonograph records are covered by the law which bans interstate shipment of obscene books, motion pictures, still pictures, magazines "or other matter of indecent character." Appeal to the high court came from the Government in the case of Alexander L. Alpers, San Francisco, convicted last December of giving Railway Express obscene records to ship out of California. Alpers took his case up to the Ninth Circuit Court of Appeals, which reversed his conviction on the ground that the platters were not covered by the law.

New piano being manufactured by Trio-Art has won the attention of the music business. Instrument combines everything except television. It is equipped with an electronic system that amplifies whatever is played on its own keyboard into which a p.a. system is integrated for the use of the player or an accompanying singer. There's a 78 rpm disk changer, plus a recording machine which will take programs off the air on either AM or FM reception bands, with which the machine is also outfitted.

Vet bandleader Johnny Johnson got some double-featured free space in the N. Y. Daily News with the correction of his misidentification with Johnny Johnston, the singer, who was romantically linked with the divorcing John Agar (Shirley Temple). Crooner Johnson, in turn, also denied the romance, pointing to his marriage to Kathryn Grayson, Metro star. Maestro Johnson, meantime, is still batoning professionally besides conducting a music studio in midtown Manhattan.

NOW OVER A MILLION RECORDS A MONTH

and going up fast!

"45" record sales up 260%
in last 90 days

Factories working 3 shifts
still can't meet demand!

THE BIG NAMES ARE ON "45"

Licia Albanese	Eddy Arnold
Marian Anderson	Count Basie
Sir Thomas Beecham, Bart.	Bill Boyd
Jussi Björling	Cab Calloway
Alexander Brailowsky	Eddie Cantor
Giuseppe di Stefano	Mindy Carson
Mischa Elman	Perry Como
Arthur Fiedler	Dennis Day
First Piano Quartet	Tommy Dorsey
Heifetz	Ralph Flanagan
Vladimir Horowitz	Eddie Fisher
Jose Iturbi	Larry Green
Dorothy Kirsten	Al Goodman
Serge Koussevitzky	Juanita Hall
Wanda Landowska	Phil Harris
Maria Lanza	Homer & Jethro
Jeanette MacDonald	Spike Jones
James Melton	Sammy Kaye
Yehudi Menuhin	Pee Wee King
Robert Merrill	Wayne King
Nathan Milstein	Lisa Kirk
Pierre Monteux	Bill Lawrence
Charles Munch	Ray McKinley
Paganini Quartet	Freddy Martin
Jan Peerce	Tony Martin
Artur Rubinstein	Vaughn Monroe
Robert Shaw	Jane Pickens
Leopold Stokowski	Andre Previn
Gladys Swarthout	Roy Rogers
Ferruccio Tagliavini	Claude Thornhill
Arturo Toscanini	Sons of the Pioneers
Leonard Warren	The Three Suns
Whittemore and Lowe	Fran Warren

In just 6 months the proof is in! In just 6 months, America has recognized "45" as the system of the future. Not just a new speed, not just a new groove, but a wholly new idea.

Now music lovers, musicians and music critics agree that the "45" sounds better, plays easier, saves you real money!

Already the "45" outsells any other automatic changer on the market—by far! Now over 50,000 sales a month!

Here's the success story of 1949. And vastly increased production is planned for 1950.

"The '45' system is destined
to lead the phonograph field,
both in players and in records.
I vigorously declare that '45'
is here to stay . . . and let there be
no doubt about it!"

Frank M. Johnson

Frank M. Johnson, President
Radio Corporation of America

**FASTEST CHANGER IS NOW
FASTEST SELLER!**



Plays thru any radio
or television combination

No wonder the factory can't keep up with the demand! Here's a completely automatic changer that plugs right into your radio or television set. Plays up to ten 45 rpm records at one touch of a button. Same changer that's built into high priced combinations—at the lowest price ever offered!

only \$12⁹⁵

**ALREADY MORE THAN
2000 TITLES ON "45"**

New releases out every week! For Bach or boogie . . . for show tunes or ballads or wonderful albums for the kids . . . America's best listening is now available for the system of the future. New complete catalog out soon.

DECCA

data

Both on One Record!

BING
CROSBY

with

FRED
WARING

and

The 55 Pennsylvanians
Together for the First
Time Since the
"Whiffenpoof Song""WAY
BACK
HOME"

Coupled with

"IOWA
INDIAN
SONG"

(I-O-Wuh)"

DECCA 24800

DECCA
RECORDS

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best
sellers, based on reports ob-
tained from leading stores in
12 cities and showing com-
parative sales rating for this
and last week.National
RatingWeek Ending
Oct. 22This Last
wk. wk.

Artist, Label, Title

			New York—Davies Stores	Chicago—Hudson Ross	Los Angeles—Don's Mus. Shop	Boston—Kosmos Music Co.	St. Louis—S. S. Kresge Co.	Indianapolis—Pearson	San Francisco—Sherman-Clay	Omaha—A. Hoopes Co.	Kansas City—Jenkins Music Co.	San Antonio—Central Radio Co.	Minneapolis—Don Leary	Seattle—Sherman-Clay	TOTAL POINTS
1	1	FRANKIE LAINE (Mercury) "That Lucky Old Sun"	1	1	1	6	2	1	2	2	2	3	89		
2	5	ANDREWS SIS (Decca) "I Can Dream, Can't I"	3	3	2	5	4	5	3	2	8	10	65		
3	8	GORDON JENKINS (Decca) "Don't Cry, Joe"	2	4	4	2	3	1	8	3			61		
4	2	M. WHITING-J. WAKELY (Cap) "Slippin' Around"	5	6	1	5	9	4	10	3	2	54			
5	3	VIC DAMONE (Mercury) "You're Breaking My Heart"	9	5	3	7	2	1	6			44			
6	4	AL MORGAN (London) "Jealous Heart"	10	2	5	6	5	10	1	6	43				
7	6	J. STAFFORD-G. MACRAE (Cap) "Whispering Rose"	8	9	7	8	7	4	8	7	9	32			
8	7	VAUGHN MONROE (Victor) "Someday"	6	10				8	9	3	5	25			
9	9	BUDDY CLARK (Columbia) "You're Breaking My Heart"						1			1	20			
10A	15	JACK TETER (London) "Johnson Rag"			2	3						17			
10B	13	D. HAYMES-TATTLERS (Decca) "Maybe It's Because"			9	4	7				7	17			
11		INK SPOTS (Decca) "You're Breaking My Heart"							5	1		16			
12A	13	EDDIE HOWARD (Mercury) "Maybe It's Because"				10			4	5		14			
12B	16	MILLS BROS. (Decca) "Someday"							3	5		14			
13	12	DICK HAYMES (Decca) "Room Full of Roses"							6		4	12			
14	15	PEGGY LEE (Capitol) "A Long and Sleepless Night"			8	6					8	11			
15A		PERRY COMO (Victor) "Dreamer's Holiday"			6					6		10			
15B	14	FREDDY MARTIN (Victor) "A Lovely Bunch of Cocomuts"				1						10			
16A	10	FRANKIE LAINE (Mercury) "Now That I Need You"			4							7			
16B	11	KENNY ROBERTS (Coral) "I Never See Maggie Alone"			7	8						7			
16C		ANDY & DELLA RUSSELL (Cap) "Maybe It's Because"			4							7			
16D	13	PERRY COMO (Victor) "Some Enchanted Evening"							6	9		7			
16E		EDDIE HOWARD (Mercury) "Tell Me Why"									4	7			
16F		SAMMY KAYE (Victor) "The Last Mile Home"										4	7		

FIVE TOP
ALBUMS

1	2	3	4	5
SOUTH PACIFIC Broadway Cast Columbia	JOLSON SINGS AGAIN Al Jolson Decca	MISS LIBERTY Broadway Cast Columbia	KISS ME, KATE Broadway Cast Columbia	SILVER LINING SONGS Vaughn Monroe Victor

Disk Best Sellers by Companies
(Based on Points earned)

Label	No. of Records	Points	Label	No. of Records	Points
Decca	6	185	Victor	5	59
Mercury	5	161	Columbia	1	20
Capitol	4	104	Coral	1	7
London	2	60			

On the Upbeat

New York

Angelo Tomasselli, formerly with Carl Fischer, jobbing division in N. Y., joined Walter Kane's music dispensing team. Frank Sinatra and Dorothy Kirsten do remainder of this week's Lucky Strike "Light Up Time" shows from N. Y., leaving for Coast thereafter. Jack Lawrence, songwriter, turned recording artist for RCA-Victor's Bluebird label on plugging trip for new disks in eastern keys. Hefty Krasnow is head of Columbia Records' children's disk division and Ben Selvin, who formerly handled it. Sammy Kaye spent four days in St. Clare's hospital. N. Y. getting physical checkup. Woody Herman's orchestra and Mel Tormé go into Hop City next Feb. 16. Nellie Lutcher dated for Cafe Society Nov. 3. Larry Vester Trio going into fourth year at Pierce's Cafe, Sherman Oaks, Hollywood. Marvin Lane, Shapiro-Bernstein staffman, and Vic Damone driving to Hollywood by car. Tommy Ryan orchestra succeeded Billy Bishop's at Frank D'Alley's Meadowbrook, Cedar Grove, N. J.

Leonard Feather meeting series of Tuesday night jazz sessions at Cafe Society, N. Y. Philadelphia Disk Jockey Ann labelled Jo Stafford as honorary president. Hal Tulin started new disk jockey show on WOR, N. Y.

Hollywood

Country Washburn's orch transcribing a U. S. Treasury show with Carl Massey. Kay Kyser backstopped Michael Douglas on four song numbers over last week-end for Columbia. Tunes were "After in the Pines," "Hush Little Darlin'," "I'm Startin' Sweethearts Again," "Six Times a Week and Twice on Sunday." Tex Beneke orch goes into a musical short at Universal International late this month with Will Towne producing and directing.

Chicago

Glenn Gray set for one-nighters in Midwest territory the end of October. Eddy Howard set for Casa Loma ballroom, St. Louis, Nov. 4 then to Circle Theatre, Indianapolis, for a week, Nov. 17.

Don Reid into Willow country club, Wichita, for extended stay until Dec. 8. David Le Winter's Pump Room stay heads for its four-year mark this winter. Harry Cool into Clover Club, Peoria, Oct. 31. Carmen Cavallaro, currently at Chicago theatre, marks 10th anniversary of his orch. Al Morgan off on a 13-week theatre tour in November, doing his Monday night TV show wherever he happens to be.

Pittsburgh

Buddy Lee orch went back into Vogue Terrace Monday (24) for third engagement there in as many months. Jack Walton's band at Bill Green's for the Rudy Vallee run. New Dixieland jazz combo, alternating with Deuces Wild at Carnival Lounge, consists of Tommy Scott, drummer; Coleman Schumdi on trumpet; Freddie Artzberger, clarinet and tenor sax; Joe Wallace, bass, and Ross Hall, piano. Latter was until recently with Johnny Marino outfit at Copa. Satisfiers currently at Seventh Avenue hotel's Triangle Room, with Joan Edwards and Helen Forrest set to follow on successive weeks. Bill Bickel's Starliners Trio, which played all summer at the Pines, has gone into the Shamrock Room for a run.

'JOHNSON RAG' PRIMED
FOR PUSH AS POP

"Johnson Rag," which for years has been handled only as an instrumental song, will be plugged as a pop by Miller Music as a result of Jack Teter's London label recording, which has zoomed into the most-requested lists. Teter's recording is the first ever done with a vocal and it caused Robbins Music, which owns the copyright, to move the tune over into Miller for an immediate push. Other disks will be sought.

Ziggy Elman Band Idea
Nixed by L.A. Local 47

Hollywood, Oct. 25

Ziggy Elman's plan to form an 18-piece band to play a five-week stand at the Palladium here next February has been stymied by musicians' Local 47. As one of the top Coast radio-network windjammers he is quoted and, for that reason, the union refused to give him permission to proceed with the project.

Understood that the Palladium offered \$3,000 weekly for the proposed outfit.

Sues Totem Lodge Resort
In Song Infringements

Broadcast Music, Inc. and Peer International Corp. last week filed an infringement suit in N. Y. Federal court against Totem Lodge, resort hotel at Burden Lake, N. Y. Action charges some four of the plaintiff's tunes were performed at various times last summer without a proper license.

It's a Big, Wide, Wonderful World" as well as three Latin numbers were illegally used, according to the complaint. An injunction and an accounting are sought.

3 FREE AFM CONCERTS

American Federation of Musicians' Recording and Transcription Fund will finance three free symphonic concerts at the Brooklyn Museum to the tune of \$5,000. Initial concert, with David Broekman conducting, is slated for Oct. 30. Others will be given Nov. 27 and Dec. 18, with Dr. Frieder Weissman and Leon Barrin batoning, respectively.

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The Showman's Friend
WELCOMES YOU TO THE
ALEXANDRIA HOTEL
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We or prove we
always found ac-
commodations for
our friends in show
business. And now
— as always — you'll
receive traditional
Frank Walker serv-
ice... plus a special
theatrical rate!

DRIVE-IN GARAGE

ALL ROOMS
HAVE
RADIO
AND
BATH

The American Love Song

**I CAN'T GIVE YOU
ANYTHING BUT
LOVE, BABY**

Music by...
JIMMY McHUGH
MILLS MUSIC

It's Music By
JESSE GREER
Program Today Yesterday's
**JUST YOU,
JUST ME**
Harmony (1014)
ARTIE SHAW
(Robbins Music)

VAUGHN MONROE

Sings the Hit Song From His Republic Picture "Singin' Guns"

"MULE TRAIN"

Record No. 20-3600

RCA VICTOR RECORDS
SEA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N. J.



78 RPM
20-3600

45 RPM
47-3106

VARIETY SONG CAVALCADE

(Musical-Historical Review: 1800-1948)

Compiled for **VARIETY**
By **JULIUS MATTFELD**

(Copyright Variety Inc. All Rights Reserved)

Legends and other basic background information, attendant to the compilation and presentation, appeared in the Oct. 4, 1948, issue when the Variety Song Cavalcade started publication weekly. It is suggested that these installments be clipped and filed for future reference.

Attention is hereby called to the fact that this material is copyrighted and may not be reproduced either wholly or in part.

1934—Continued

Cocktails for Two (film: Murder at the Vanities), w. m. Arthur Johnston and Sam Cuslow. Famous Music Corp. cop. 1934 by Paramount Productions Music Corp. assigned 1934 to Famous Music Corp.

Don't Let It Bother You (film: Gay Divorcee), w. Mack Gordon and Harry Revel. DeSylva Brown & Henderson, Inc. cop. 1934 (Successor Pub., Crawford Music).

Easy Come, Easy Go, w. Edward Heyman, m. John W. Green. Harms, Inc. cop. 1934.

Emaline, w. Mitchell Parish, m. Frank Perkins. Mills Music, Inc. cop. 1934.

Fair and Warmer (film: Twenty Million Sweethearts), w. Al Dubin, m. Harry Warren. M. Witmark & Sons, cop. 1934.

Farther Well, Annabelle (film: Sweet Music), w. Mort Dixon, m. Allie Wrubel. Remick Music Corp. cop. 1934.

For All We Know, w. Sam M. Lewis, m. J. Fred Coots. Leo Feist, Inc. cop. 1934.

Fun to Be Fooled (Life Begins at 4:40), w. Ira Gershwin and E. Y. Harburg, m. Harold Arlen. Harms, Inc. cop. 1934.

Good-Night, My Love (film: We're Not Dressing), w. Mack Gordon, m. Harry Revel. De-

Sylva Brown & Henderson, Inc. cop. 1934 by Paramount Productions Music Corp. assigned 1934 to DeSylva Brown & Henderson, Inc. (Successor Pub., Crawford Music).

Got the Jitters, w. Billy Rose and Paul Francis Webster, m. John Jacob Loeb. Kell-Engel, Inc. cop. 1934 (Successor pub., Words & Music).

Hands Across the Table, w. Mitchell Parish, m. Jean Delettre. Mills Music, Inc. cop. 1934.

Haunting Me, w. Eddie DeLange, m. Joe Myron. Mills Music, Inc. cop. 1934.

I Got a Kick Out of You (Anything Goes), w. m. Cole Porter. Harms, Inc. cop. 1934.

I Only Have Eyes for You (film: Dames), w. Al Dubin, m. Harry Warren. Remick Music Corp. cop. 1934.

I'll Follow My Secret Heart (conversation piece), w. m. Noel Coward. London Chappell & Co., Ltd. cop. 1934.

I'm String Along With You (film: Twenty Million Sweethearts), w. Al Dubin, m. Harry Warren. M. Witmark & Sons, cop. 1934.

If There Is Someone Lovelier Than You (Revenge with Music), w. Howard Dietz, m. Arthur Schwartz. Harms, Inc. cop. 1934.

Isle of Capri, w. Jimmy Kennedy, m. Will Gross. T. B. Harms Co. cop. 1934 by The Peter Maurice Music Co., Ltd., London.

June in January (film: Here Is My Heart), w. m. Leo Robin and Ralph Rainger. Famous Music Corp. cop. 1934 by Paramount Productions Music Corp. assigned 1934 to Famous Music Corp.

Let's Talk a Walk Around the Block (Life Begins at 4:40), w. Ira Gershwin and E. Y. Harburg, m. Harold Arlen. Harms, Inc. cop. 1934.

Little Man, You've Had a Busy Day, w. Maurice Sigler and Al Hoffman, m. Mabel Wayne. T. B. Harms Co. cop. 1934.

Last in a Fog, w. Dorothy Fields, m. Jimmy McHugh. Robbins Music Corp. cop. 1934 by Metro-Goldwyn-Mayer Corp. assigned 1934 to Robbins Music Corp.

Love in Bloom (film: She Loves Me Not), w. m. Leo Robin and Ralph Rainger. Famous Music Corp. cop. 1934 by Paramount Productions Music Corp. assigned 1934 to Famous Music Corp.

Love Thy Neighbor (film: We're Not Dressing), w. Mack Gordon and Harry Revel. DeSylva Brown & Henderson, Inc. cop. 1934 by Paramount Productions Music Corp. assigned 1934 to DeSylva Brown & Henderson, Inc. (Successor Pub., Crawford Music).

Mr. and Mrs. Is the Name (film: Flirtation Walk), w. Mort Dixon, m. Allie Wrubel. M. Witmark & Sons, cop. 1934.

The Moon was Yellow, w. Edgar Leslie, m. Fred E. Ahlert. Donaldson Douglas & Gumble, Inc. cop. 1934 (Successor Pub., Breigman Voco & Conn).

Moonglow, w. m. Will Hudson, Eddie DeLange, and Irving Mills. Exclusive Publications, Inc., cop. 1934.

A Needle in a Hay Stack (film: The Gay Divorcee), w. Herb

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Oct. 22

National Rating

This Last

wk. wk.

Title and Publisher

1 2 "Lucky Old Sun" (Robbins)

2 1 "Breaking My Heart" (Algonquin)

3 3 "Room Full of Roses" (Hill-Range)

4 4 "Someday" (Dorchester)

5 8 "Hop Scotch Polka" (Cromwell)

6 6 "Enchanted Evening" (Wmson)

7 10 "Jealous Heart" (Acuff-Rose)

8 11 "I Can Dream—Can't I?" (Chappell)

9 5 "Maybe It's Because" (BVC)

10 9 "Slippin' Around" (Peer-Inter)

11 7 "Old Fashioned Walk" (Berlin)

12 12 "Don't Cry, Joe" (Harms, Inc.)

13 13 "Dreamer's Holiday" (Shapiro-B)

14 "New That I Need You" (Famous)

15 14 "Long, Sleepless Night" (Miller)

New York, MDS	Chicago, Carl Fisher	Los Angeles, Morse M. Freeman	Boston, Boston Music Co.	St. Louis, S. L. Music Supply Co.	San Francisco, Pacific Coast Music	Indianapolis, Pearson	Omaha, A. Hooper Co.	Kansas City, Jenkins Music Co.	Philadelphia, Charles Dumont	Minneapolis, Schmidt Music Co.	Seattle, Capitol Music	TOTAL
1	1	1	1	3	2	1	1	2	1	1	3	114
2	1	2	2	1	1	2	9	1	6	1	85	
3	3	2	4	4	8	3	8	10	4	4	4	63
4	4	3	5	3	2	4	3					64
5	8		5				9	2	8	3		35
6	6		10		9	5		3	3	2		34
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Magidson, m. Con Conrad. Harms, Inc. cop. 1934.

No! No! a Thousand Times No!, w. m. Al Sherman, Al Lewis and Abner Silver. Leo Feist, Inc. cop. 1934.

The Object of My Affection, w. m. Pinky Tomlin, Guy Poe and Jimmie Grier. Irving Berlin, Inc. cop. 1934 (Successor Pub., Bourne, Inc.).

An Old Water Mill, w. m. Charles Tobias, Jack Schell and Murray Mencher. Leo Feist, Inc. cop. 1934.

One Night of Love (film: One Night of Love), w. Gus Kahn, m. Victor Schertzinger. Irving Berlin, Inc. cop. 1934 (Successor Pub., Bourne, Inc.).

P. S. I Love You, w. Johnny Mercer, m. Gordon Jenkins. La Salle Music Publishers, Inc. cop. 1934.

Saltitude, w. Eddie DeLange and Irving Mills, m. Duke Ellington. Mills Music Pub. Corp. cop. 1934 (Successor pub., Mills Music, Inc.).

Song of the Blacksmith, w. Peter DeRose and Al Stillman. Famous Music Corp. cop. 1934.

Stand Up and Cheer! (film: Stand Up and Cheer!), w. m. Lew Brown and Harry Akst. Cleveland, Sam Fox Pub. Co. cop. 1934 by Movietone Music Corp.

Stars Fell on Alabama, w. Mitchell Parish, m. Frank Perkins. Mills Music, Inc. cop. 1934.

Stay As Sweet As You Are (film: College Rhythm), w. Mack Gordon, m. Harry Revel. DeSylva Brown & Henderson, Inc. cop. 1934 (Successor Pub., Crawford Music).

Thank You for a Lovely Evening, w. Dorothy Fields, m. Jimmy McHugh. Robbins Music Corp. cop. 1934 by Metro-Goldwyn-Mayer Corp. assigned 1934 to Robbins Music Corp.

There Goes My Heart, w. Benny Davis, m. Abner Silver. Leo Feist, Inc. cop. 1934.

True, w. m. Walter G. Samuels and Leonard Whitcup. Santly Bros., Inc. cop. 1934 (Successor Pub., Santly-Joy).

Two Cigarettes in the Dark (film: Kili That Story), w. Paul Francis Webster, m. Lew Pollack. DeSylva Brown & Henderson, Inc. cop. 1934 (Successor Pub., Crawford Music).

The Very Thought of You, w. m. Ray Noble, m. M. Witmark & Sons, cop. 1934 by Campbell, Connolly & Co., Ltd.

Wagon Wheels (introduced in The New Ziegfeld Follies), w. Billy Hill, m. Peter DeRose. Shapiro Bernstein & Co., Inc. cop. 1934.

With My Eyes Wide Open I'm Dreaming (film: Shoot the Works), w. m. Mack Gordon and Harry Revel. DeSylva Brown & Henderson, Inc. cop. 1934 by Paramount Productions Music Corp. assigned 1934 to DeSylva Brown & Henderson, Inc. (Successor Pub., Crawford Music).

Wonder Bar (film: Wonder Bar), w. Al Dubin, m. Harry Warren. M. Witmark & Sons, cop. 1934.

You and the Night and the Music (Revenge with Music), w. Howard Dietz, m. Arthur Schwartz. Harms, Inc. cop. 1934.

You're a Builder Upper (Life Begins at 4:40), w. Ira Gershwin and E. Y. Harburg, m. Harold Arlen. Harms, Inc. cop. 1934.

You're the Top (Anything Goes), w. m. Cole Porter. Harms, Inc. cop. 1934.

You Oughta Be in Pictures, w. Edward Heyman, m. Dana Suesse. Harms, Inc. cop. 1934.

President Roosevelt's "fireside chats" (began in 1933) were radio high spots.

The birth of the Dionne quintuplets stirred the U. S. while in pictures Shirley Temple was rapidly on the upbeat.

More kidnappings occurred. The G-men shot and killed John Dillinger, Clyde Barrow and Bonnie Parker, his cigar-smoking girl companion, were shot and killed by officers of the law. Charles "Pretty Boy" Floyd was shot and killed by U. S. officers.

Max Baer knocked out Primo Carnera in 11 rounds in New York to become heavyweight champion. Off Astbury Park N. J. the steamer "Morro Castle" caught on fire; 122 were dead or missing.

Dust storms plagued the mid-west.

In Chicago the Century of Progress exposition re-opened for a second year's run.

Samuel Insull was given a not-guilty verdict in the \$100,000,000 mail fraud trial.

Hill-billy music and rumbas had another heyday.

Russian turban hats were fashionable.

Money-making films of the year included "I'm No Angel" (Mae West), "Judge Priest" (Will Rogers), "Dinner at 8" (Marie Dressler), John Barrymore, Wallace Beery, Jean Harlow and Lionel Barrymore. "It Happened One Night" (Claudette Colbert and Clark Gable) and "The Bowery" (Wallace Beery, George Raft and Jackie Cooper).

The U. S. got its third chain broadcasting system—the Mutual Broadcasting System.

Television invented.

George Gershwin went on tour throughout country conducting popular music concerts.

Hitler becomes Fuehrer, and Dolfuss assassinated by the Nazis in Vienna.

Italy invades Ethiopia.

Best sellers were Joyce's "Ulysses," and James Hilton's "Goodbye Mr. Chips."

Government morals experts were mulling question of admission of the Czechoslovakian picture, "Ecstasy." Top Hollywood money stars were Eddie Cantor, Garbo, Dietrich and Norma Shearer. Leading film names in radio were Katharine Hepburn, Wheeler Woolsey, Ann Harding and Richard Dix.

Best liked radio program were Fred Allen, Jack Benny, Burns & Allen, Amos 'n' Andy, Eddie Cantor, Rudy Vallee and Bing Crosby.

Jack Kapp left Brunswick as general recording factotum to found Decca Records, Inc. Highlights of the past year in music were the rumba craze, film musicals, hillbilly mania, odd-rhythmed dance tunes and attempts to bring back the waltz. "Object of My Affection" was tune of the year.

"Anything Goes," "Tobacco Road" and "Valley Forge" were best legit grossers.

1935

About a Quarter to Nine (film: Go Into Your Dance), w. Al Dubin, m. Harry Warren. M. Witmark & Sons, cop. 1935.

(Continued Next Week)

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HELEN CARROLL	Mercury
PORRY COMO	BCA Victor
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BUSI MORGAN	Decca
DINAH SHORE	Columbia
MARGARET WHITING	Capitol

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Oct. 28—Baltimore	Nov. 3—London	Nov. 17—London
Oct. 29—Baltimore	Nov. 4—London	Nov. 18—London
Oct. 30—Baltimore	Nov. 5—London	Nov. 19—London

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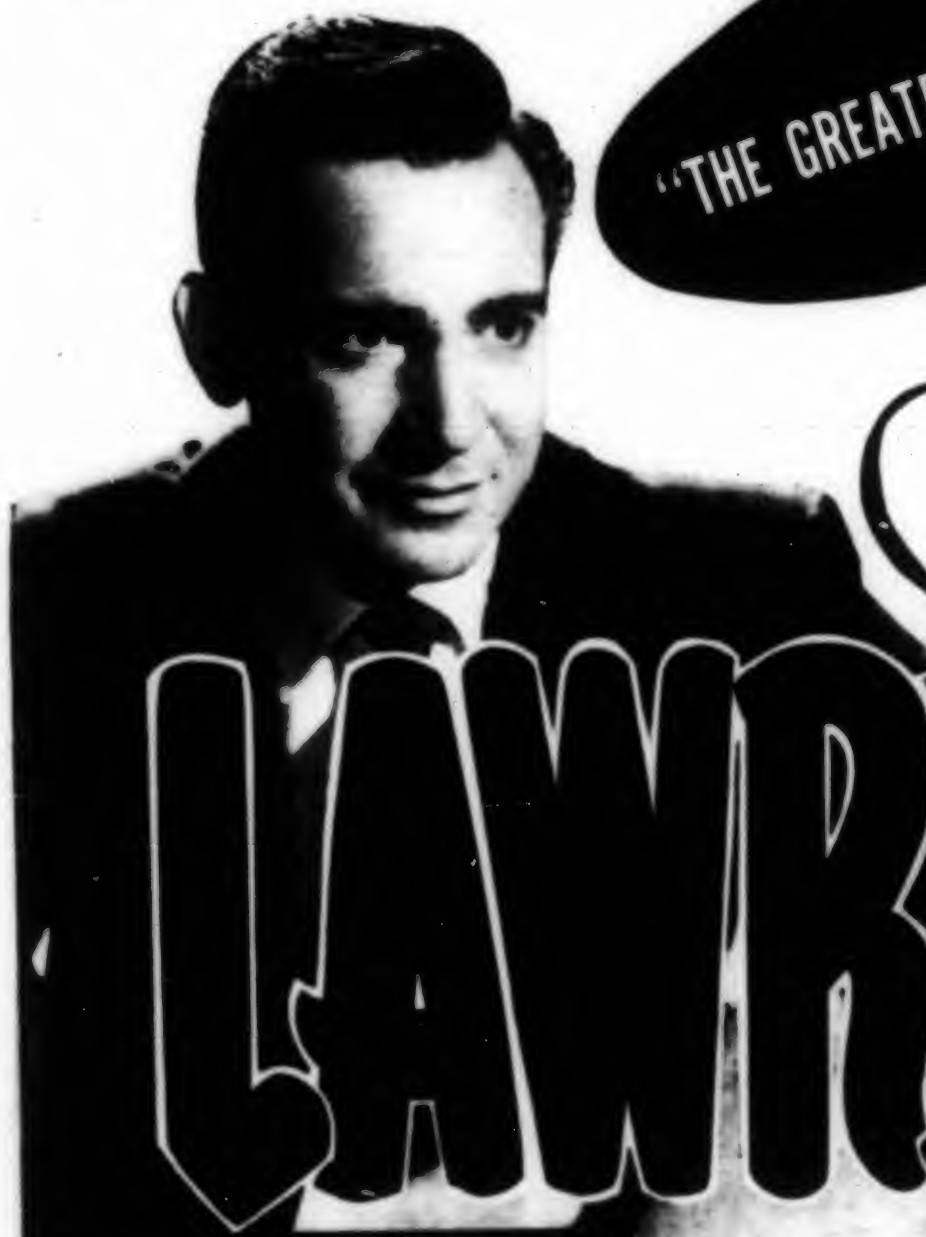
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BLUEBIRD

RECORDS

Package Shows Solving Budget Problems for Bistro Circuit

Boston Oct. 25. More cafe owners are looking to nitery packages to solve their talent budget problems. They're veering to ideas from other fields.

Eddie Meister, operator of the Latin Quarter, is looking to video ideas to perk his act at his spot. He's negotiating with Max Liebman, who produced the "Admiral Broadway Revue" run on the NBC tele-network last season, to produce a show at the L.Q. It would run for four weeks, after which it would be taken on the road under direction of N. Y. agent Nick Agneta and Meister, with ownership of the stanzas retained by Liebman. Deal is expected to be closed this week.

It's probable that Liebman, Meister and Agneta will build the parties around standard acts and a line, with backbone of layout to be sketches authored by Liebman.

Cafe owners' problem these days, it's felt, is difficulty in getting names that will draw. Hub cafe has long used top acts but found that many even in the \$3,000 weekly category aren't pulling as well as in former years. Consequently, they're looking for fresh exploitation pegs, and believe that Liebman's video rep will supply the answer. Cost of the unit hasn't yet been disclosed and will depend on the acts selected.

This unit idea has already worked out successfully for the Harold Minsky nitery package which has been hitting top takes in Karatoga, Cincinnati, and currently at the Carousel (ex-Rio Cabana), Chicago. Unit is selling the Minsky name as well as burlesque type shows.

Another extension of the package booking system in cafes may

come when Lou Walters takes over the Earl Carroll Theatre-Restaurant, Hollywood. Walters, operator of the Latin Quarter, N. Y., may shuttle production ideas between both coasts.

AGVA Tossing Huge Benefit for Insurance Fund in Hollywood

Hollywood, Oct. 25. American Guild of Variety Artists will start a series of seven benefit shows here Dec. 2, to help underwrite first-year premium payments on the \$500 death benefits to be paid to AGVA members' estates. Talent, performing free, includes Abbott & Costello, Jack Carson, Bob Alda, Dinah Shore, Dennis Day, Mel Tormé, Frankie Laine, George Jessel, Three Stooges, Peggy Lee, Ann Blyth, Andy and Della Russell, Dan Dailey, Red Skelton, Bob Hope, Connie Haines, Allen Jones, Rudy Vallee, Kenny Baker and Art Linkletter.

Charles Skouras is giving the Guild Theatre to AGVA for the week, dropping six while the shows go on. LATSE has told AGVA it would give "full cooperation" and Eddie Rio, coast chief for the vaude artists' union, thinks that means stagehands will work for free. He hasn't yet approached the Musicians union.

VAUDE OPENINGS PUT UP AT BRANDT HOUSES

Opening of vaude shows at the Brandt Flatbush theatre, Brooklyn, and the Windsor, Bronx, has been advanced to Friday (28). Originally, vaude was slated to tee off at the Flatbush Nov. 4, but failing grosses of the legit policy forced earlier vaude start.

Each house will play Friday, Saturday and Sunday, with shows starting out at the Flatbush and playing the following week at the Windsor. Layoff has been lightened by the Astoria theatre, Astoria, L. I. coming in to play the same shows Mondays and Tuesdays. Latter house is part of the Skouras circuit.

'College Inn' Pream Set For Byfield's 40th Anni

Chicago, Oct. 25. "College Inn Story," which tees off in the College Inn of the Hotel Sherman Nov. 1, will commemorate Ernest Byfield's 40th year in entertainment biz, besides reviewing history of the historic cafe. As result Byfield and Frank Bering, co-owners of the Sherman and Ambassador hotels, announced they will turn over entire gross of one eve per month of "College Inn Story" to theatrical charities.

New show will retain lighting techniques and contrasts Byfield originated in his "Salute" series and will feature a group of talented unknowns recruited by Byfield and Gloria Safer in New York.

Les Weintrott will produce.

TEENAGE NITERY IDEA SPREADING IN PHILLY

Philadelphia, Oct. 25. The teenagers' nitery idea, which clicked on its intro in northeast Philadelphia about a month ago, is spreading over the area. George Siemon launched the plan here with a "superduper" soda bar and name acts such as the Four Tunes, Bob Bon, etc., and is now facing rivals.

West Philly will get a new and elaborate teenage cabaret next month, with the opening of the 17-Teen Club in a spot formerly occupied by a private club. Another new juve cafe is the Teen & Twenty Club, in suburban Oaklyn, N. J., operated by Mike Guerra, Camden disk jockey. The club, formerly the Danette Ballroom, will feature Harold Ober's orch two nights a week, and play a juke for the dancers on other nights.

N.Y. Glass Hat Will Run As Eatery, Sans Shows

The Glass Hat of the Belmont Plaza hotel, N. Y., will dispense with entertainment activities next Saturday (29) and operate as a straight eatery. Lease on the spot was recently taken over by William Lowenstein, who runs a chain of class eateries in New York. Included are Monte's on the Park and the Hyde Park restaurants. Glass Hat is expected to be rechristened Monte's on Lexington.

With takeover of the lease nitery dropped floorshows, but retained the Eddie Stone orch until transfer of the liquor license came through this week.

Cafes Tightening Up on Talent Budgets; Few Spots Left for High-Bracket Acts

Danny Thomas' Fla. Date

Danny Thomas has been signed for La Boheme, Hallandale, Fla., starting Jan. 21. Other performer signed for that spot is Tony Martin, whose opening date isn't set.

One more headliner is still to be set to round out the spot's attraction needs for the season.

Pres. Truman's Pitch For Higher Taxes Seen Kyoing Chances of Nitery Tax Cut

Washington, Oct. 25. Likelihood of an early cut in the 20% admissions tax and the 20% bite on nitery tabs pale here last week when President Truman announced he will seek higher taxes when Congress returns in January. Country is facing a \$3,000,000,000 to \$7,000,000,000 deficit for the current fiscal year.

Congress had hoped to shave the wartime excises in 1950, which is an election year. Unwritten understanding was that the admissions tax would drop to 10% and that the nitery tax might also fall to that rate.

However, there remains a possibility that if Congress should tilt the corporation brackets, increase some personal income brackets, and otherwise change the taxes, it would still provide excise cuts in certain cases.

ITALO VAUDERS MAP WAR ON GOVT. CENSORS

Rome Oct. 25. A committee composed of vaude artists and comedians was formed here last week to protest against the strict government censorship being levied on vaudeville performances. Headed by comic Nino Taranto, the committee, including such stars as Dante Maggio, Romolo Bianchi and Vincenzo Forlani, charged that the government's red penning of their scripts left their shows void of gag.

Regular police checkpoints keep the performers bound to the script passed by the censor and prevents them from using any new material under penalty of a fine. The feud between the government and the vaude performers has been going on for a year, with censorship getting tougher as the 1950 Holy Year approaches.

Later's Coast Trek

Ken Later, N. Y. talent agent, is currently on the Coast to make reciprocal deals for talent representation with western agents.

Later, who recently resigned from the William Morris agency, will make stopovers in San Francisco and Chicago before returning to N. Y.

Talent agencies are becoming alarmed at the tightening up of the number of nitery outlets for name entertainers in the \$3,000 and up class. Number of cafes has been dwindling steadily to the point where the agencies have only a handful of spots that can bear the financial burden of the upper bracket performers.

Situation is most pronounced in New York. It's difficult to book a high-priced act here. The Latin Quarter and the Copacabana are probably the last of the large cafes that are still interested in buying expensive headliners. Spots such as the Versailles are interested mainly in Continental acts. The more prosperous intimacies operate with small talent budgets. Hop City doesn't use regulation acts and the Diamond Horseshoe uses low budgeted turns.

Chicago and Las Vegas are currently more important than New York as outlets for the expensive talent. Miami Beach, in season, also uses more name acts than (Continued on page 68)

INTERSTATE BOOKING 2D SERIES OF VAUDERS

The Interstate circuit in Texas will book a second series of seven-act vaude shows to play six weeks in the area, starting Dec. 29. Charles Freeman, talent booker for the circuit, arrived in New York late last week to line up the acts. Interstate recently booked its first vaude show since 1933 and found the response heavy. Other houses, including the Maico Memphis, booked the same show off the Interstate line.

Interstate houses that will use the shows include San Antonio, Houston, Dallas, Fort Worth and Tulsa.

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Hilton Hotel Chain's \$2,000,000 Budget Gives Yr's. Work to Top Acts, Bands

Chicago, Oct. 25. With the acquisition of the N. Y. Waldorf-Astoria last week by the Hilton Hotels, Merriell Abbott, entertainment director, emerges as the largest buyer of top talent for hotel rooms in the country.

In addition to the Waldorf-Astoria, Hilton chain is opening the Caribe in Puerto Rico on Dec. 9, with talent and bands slated toward the Latin idiom. Possible starter may be Xavier Cugat's orchestra, but deal isn't definitely set. In the Plaza hotel, N. Y., five bands are used in addition to name talent in the Persian room and Miss Abbott is introducing Maria Neglia, violinist in the Rendezvous room in addition to a musical group. The Roosevelt, N. Y., alternates between Guy Lombardo and Lawrence Welk for musical fare, but the Mayflower in Washington uses a top flight act in addition to a band.

In Chicago, the Palmer House uses top-drawer names plus a Merriell Abbott line and orchestra. At the Stevens, Boulevard Room reverts to ice shows a year ago and has been averaging 3,500 covers per week, most being drawn from conventioners who park the room nightly. In January Arnold Shoda, headliner of the Roxy theatre, N. Y., ice revue joins the show along with other Roxy skaters. Here Frankie Masters has been the maestro for over a year. The Town House, Beverly Hills, Cal., Dayton-Hillmore, Dayton, O., and the Deshler-Wallick, Columbus, O., only non-Hilton hotel in the booking setup, all use bands.

While certain spots switch talent consistently, Miss Abbott sticks mostly to standards. Such names as Hildegarde play the Empire Room and the Persian Room regularly as does Dorothy Shay at the

Empire and Waldorf, and Liberace at the Empire. In addition, the De-Marcos play the Empire and the Waldorf. Last year the hotels used more imports than any single talent buyer other than Ringling Bros. Circus.

The estimated budget for the Palmer House is a minimum of \$4,000 weekly with Hildegarde getting as high as \$7,500. The Stevens ice show runs about \$6,000 weekly with combined talent hitting about \$500,000 to \$600,000 yearly. Plaza's talent bill equals that of the Chi rooms and Washington's is slightly less due to the using of only one top act. Not figuring small orchestras used in other than the main room, talent and orchestra budget for the chain tops \$2,000,000 annually. With the Caribe venture, which expects to hit pay dirt via casino operation and the Waldorf-Astoria added, budget should hit over the \$3,000,000 mark. Board of directors here announced that four more hostilities would be built in the near future. Whether or not these spots would have entertainment is still conjectural but it is likely that new locations will have some form of talent. Oak-

(Continued on page 68)

Pepper's Dallas Nitery

Dallas, Oct. 25. Jack Pepper opens his new night club here, Thursday (27). He has taken over the former downtown Night Spot and will rename it Jack Pepper's Show Time.

Three acts and an orchestra have been booked for opening show. Later are with Den Moore band with Betty Jane Smith as vocalist. Millie Davis, Tommy Mack and George Chatterton. Pepper will emcee the shows.

AFM RAIDS AGVA ON WEST COAST

Hollywood, Oct. 25

First AFM raid against AGVA in western territory has taken place at Denver with Nan Blackstone, who is working a club there, notified by a roving rep of James C. Petrillo to quit the vaude union. Performer plays self-accompaniment on the piano while she sings and has long been a member of both unions.

Thus far, Eddie Rio, Coast chief for American Guild of Variety Artists, has found no strategy as a counter-move against the raid. He has wired Denver, Harto, National exec secretary of AGVA, permission to make some kind of retaliation, but he hasn't divulged the nature of his plans.

Yank Showgirl Reports Life Can Be \$-Less But Never Dull on Riviera

Europe, especially France, is wide open for any U. S. performer who doesn't think that American money is everything. Continental managers and producers, currently short of hard dollars, are dangling the bait of a "glorious European vacation" paid in full in exchange for nitery and music hall bookings abroad. That invitation is being extended to all U. S. performers, from leads to line girls.

One of six girls booked by the William Morris office to appear at the summer gala of the Monte Carlo Sporting Club, Fran Keegan, a model and video bit actress, recently returned from abroad on such a deal saying "I'm not any richer but it was worth it." Miss Keegan and the other girls, between appearances at the club, went on the town in Continental style, mixing with the haute monde and show biz celebs crowding the French Riviera. It was a tony gal round of the gambling tables, cafes and beaches where they rubbed shoulders with the active nobility and unemployed royalty. It was topped off by a whirlwind tour of Paris where the American gals had the chance to blow their last unremittable franc before leaving for America.

Monte Carlo, once the playground for the elite, has changed into a quiet resting place, with nearby Cannes taking over as the most populated spot on the Riviera. Nobody, according to Miss Keegan, knows why the switch was made, but Cannes is booming with the carriage trade. In a move to reverse the fashion, the Monte Carlo promoters are trying to lure back the clientele with showmanship gala productions for which the American gals were hired.

The vacation deal for American performers is open all year round in France. Monte Carlo stages two eight week galas in both summer and winter while the Parisian cafes are angling for American talent 10 months out of the year. A group of U. S. acts have practically settled down in France with the prospect of playing for francs for an indefinite period to come. Although the revival of vaude in the U. S. has cut down show biz unemployment, there are still plenty of acts at liberty, according to the European pitch, who can earn handsome fees and board on the Continent.

Basin Street Blues

New Orleans, Oct. 25.

Operators of the Bourbon street, New Orleans, bistros are playing all angles to entire business. One spot has a performer billing himself as "The original Al Jolson imitator." The pub next door has a gal who strips under water in a tank. Carrie Fennell and Stepan Fitchel also provide further novelty in that area. But business is still off.

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Judge Flays Both AGVA, AFM In Verdict Denying Vauders' Injunction

The American Guild of Variety Artists and the American Federation of Musicians both took a judicial beating Monday (24) when Justice Samuel H. Hofstadler in N. Y. supreme court, handed down a decision denying AGVA's plea for a temporary injunction against the AFM in their jurisdictional tangle. AGVA seeks to restrain AFM from interfering in the performer union's contractual obligations of its membership with employers and talent agencies.

Justice Hofstadler blasted both unions for failure to get together and settle the dispute amicably. "It is deplorable that these unions cannot speedily compose their differences and thus spare their members the hardships to which the existing impasse subjects them. The inability to come to terms is all the more unfortunate since a trial may serve only to establish that this struggle for power is merely an incident in our complex economic life which must run its course and for which the law offers no real solution. It is not at all clear that even if the court should determine that some relief is warranted in law, the remedy it fashioned would prove an effective cure. Though the situation is unfortunate, the uncertainty of the outcome of the action forbids the issuance of a temporary injunction but an early trial is indicated and the case is accordingly set down for Nov. 9."

Court also declared "An injunction now would in effect give the plaintiffs (AGVA) the relief in which they may finally be entitled in court in view of the sharp differences raised by conflicting affidavits and the need for a definitive resolution of those issues before the question of law can be determined, it would be an im-

provident exercise of discretion to grant an injunction at this juncture. What stands out most forcibly in this situation is that the actors and musicians have become victims of the controversy and are the parties actually aggrieved. As each of the unions contends for supremacy in the domain over which it asserts jurisdiction, the performers in whose interest the battle is presumably being waged are ground between the upper and nether millstone."

Battle stems from dispute between AGVA on AFM on jurisdiction over bandleaders who perform emcee chores and sing, and acts which use musical instruments as part of their act. AGVA claims that it has the right to govern them, but those affected may belong to both unions. AFM contends they are under AFM's exclusive jurisdiction.

AGVA had been attempting to get together with AFM head James C. Petrillo, but the latter declared that he would not meet with AGVA unless the performer union refunded \$50 initiation fee taken from handleader Lee Norman, who emceed the shows at the Regent theatre, in New York's Harlem. AFM subsequently pulled the band from that house and there's been no live entertainment there since. The Norman situation brought the current fracas into focus.

F&N's Tab Legits

Hollywood, Oct. 25

Fanchon & Marco is working on plans to send out three tabloid versions of standard shows, "Merry Widow," "Rose-Marie" and "Firefly."

It plans jell, "Widow" will open at Paramount theatre, downtown, Nov. 24.

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Schwartz Offers Foreign Acts 14 Weeks In Move to Bolster RKO Circuit

London Oct. 25. — A. Schwartz, RKO vaudeville manager in charge of theatres, is offering acts in this country a 14-week tour. Schwartz, currently on a Continental tour, has been taking in local vaudeville shows and con-

fering with agents. Several tours have been reported getting offers for a tour of the RKO circuit.

Schwartz is seeking to bolster the supply of U. S. talent to play the Palace theatre, N. Y., plus RKO houses in other cities. Chain is having difficulty in finding a sufficient number of quality acts to work within the Palace budget.

Schwartz has told agencies that if an act registers at the New York house, rest of the circuit is guaranteed.

Exer made a brief stopover in England prior to going to the Continent. He's expected back in the U. S. Oct. 30.

Wash. State Pay Scale

Seattle Oct. 25. — A 65c-an-hour minimum wage for women employed in the theatrical and recreational businesses in Washington state, effective Nov. 28, has been announced by A. M. Johnson, state director of labor and industries.

New ruling also sets a minimum of 30c an hour for minors employed in the industries.

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WE DELIVER WHAT WE ADVERTISE

Fourth Palace Unit Set For Cleve. Opening Nov. 3

Fourth RKO Palace roadshow unit is set to open in Cleveland Nov. 3. Booked for this package are Vince and Gloria Haydock, Carlton Emmy, Three Arnolds, Charles "Slim" Timblin, Anthony Allyn & Hodge, Pat Henning and the Herrings. One act is still to be set.

Route calls for Chicago to follow Cleveland, with other stops being Davenport, Cedar Rapids, Minneapolis, Sioux City, Kansas City, Dayton, Columbus, Rochester, Syracuse and Boston. All are full-week stops except Davenport which is four days, Cedar Rapids three days, and Columbus, four

Hilton Hotel

(Continued from page 67)

land, Cal., Portland, Oregon, Dallas and New Orleans are the cities where new hotels will be erected in 1950.

Although the Waldorf-Astoria policy of one show nightly has been successful, it may be changed for two shows nightly. However, this would conflict with the Plaza, which has had booking trouble in the past due to both spots going after the same acts. No definite policy has been set as yet.

With all these bookings, Miss Abbott can offer a year's work to orchestras and almost as much playing time to acts. Holding such a whip it's inevitable that bistro in towns having Hilton hotels will find it much harder to get top acts, since they would undoubtedly rather work the Hilton circuit. In addition on most dates rooms for the talent are included. However, many nightclub personalities are not suitable for spotting in the Hilton locations.

Cafes Tightening

(Continued from page 64)

New York and while Florida operators are holding off on the bookings of headliners, the percenters fear that in the future they'll have a problem in keeping the upper salaried acts continually booked.

Homeymoon Is Over

At the same time, the agencies note that many cafes are veering to lower priced acts when competition is not so keen. The Latin Quarter, N. Y., isn't booking the upper-crust names at the moment. The Club Charles, Baltimore, also eliminated top price attractions as soon as an agreement with its chief competitor, the Chanticleer, was made. Miami Beach spots are expected to use only one headliner per show as against three of last year.

Most cafemen have been complaining that the same faces have been making the rounds and they'd like an occasional infusion of fresh talent. As it is, some headliners are having trouble getting a New York cafe spot, which is felt to be necessary if they're to stay on top. The billing direct from an important New York nitty is considered an asset.

The Hollywood situation isn't much better. Improvement may come when sale of the Earl Carroll Theatre Restaurant to Lou Walters, of the N. Y. Latin Quarter, is consummated. However, Walters will most likely run the spot with comparatively inexpensive performers.

The fewer cafes interested in names is also a handicap in maintaining peak salaries. With fewer spots, competition isn't as keen as in former years.

Saranac Lake

By Happy Benway

Saranac, N. Y., Oct. 25. — Arthur (ATSE) Perry, new arrival from Cleveland, all aged over surprise visit from the Earl Bakers, his frau, and Jean Benton.

Colony to hold its first beauty contest, winner to be crowned "Miss Saranac." Benny Resner has been appointed chairman of the judging committee.

Abie Zayon, of the Philadelphia Warner office, in to visit Robert Pasquale, who is skedded for a major operation.

Charlie Kaufhold has mastered three operations and showing good progress.

Rufus (ATSE) Weathers, after a year of infirmity routine, got his first, out-of-the-sun pass for a downtown trip and what a thrill.

Joseph LaPierre (Bucky Stone), has taken over the Melody Grill and Marks Tavern.

Margie Regan, from N. Y. C. after a 10-day furlough, her first here in five years.

Ted Caumont all pepped up over surprise visit from Joseph L. Melody, who shot in from N. Y. C.

John Lake, radio announcer, in from Hollywood for rest and observation.

Sam Trincer, general manager of the Legend Theatre Circuit, Charlotte, N. C., motored in to visit Henrietta Allan, who's flashing good clinic reports.

Fred Houser and Sam Keller (RKO) upped for meals.

The A. M. Heinrichs in from Cleveland to bedside chat with Mary Lou Weaver.

Birthday greetings are in order to Ben Schaffer and Dolly Gah, both.

HAYMES CANCELS ON COAST DUE TO ILLNESS

Hollywood, Oct. 25.

Dick Haymes finally was downed by his virus infection and had to bow out of the Coconut Grove after three weeks of a four-week engagement. His doctor has ordered him to remain inactive, except for his radio show, Campbell's Club 15.

Vocalist collapsed during his second week at the Grove and was out for one night. During the third week he missed three shows due to illness. Everett West is filling Haymes' spot during the final week. Sportsmen also have been added to the bill.

Carl Brisson comes in Nov. 1.

'Vaude Victory' Dinner Slated by NVA Nov. 18

Current vaude revival has sparked the National Vaudeville Artists to toss a "Vaudeville Victory Dinner" in the Belvedere Room of the Hotel Astor, N. Y., Friday evening, Nov. 18. Organization is the social and welfare club in N. Y. of vaude and nitty performers, having come into existence some years ago when the former National Vaudeville Artists, founded by the late E. F. Albee, head of the Keith-Albee Circuit, was liquidated and its former clubhouse put on the block. Latter is currently operating as the Hotel Sharon, N. Y.

Sharing the honors at the dinner will be Lou Handin, attorney and 11-year proxy of the NVA, who will be guest of honor. Harry Hershfield will emcee the shindig and reps of American Guild of Variety Artists and other allied talent unions will attend. Lester Rose is chairman of the affair.

Court Mulling Four Bids for Carroll Nitory Takeover

Los Angeles, Oct. 25.

Four bids for the purchase of the Earl Carroll theatre restaurant caused Judge Newcomb Condee in Probate Court to hold the bidding over beyond the weekend. They will be resumed tomorrow morning (26), over objections by counsel for Lou Walters and E. M. Loew, who put in the original bid guaranteeing the Carroll estate \$75,000 a year for 10 years against 5% of the gross.

Other bidders are Gene Mann, operator of the Greek theatre, Herman Hoover, nitory operator, and Mae Allen Humphreys, representing an eastern syndicate. They all want to take over soon enough to capitalize on the Thanksgiving and Christmas holiday trade.

Jackie Kannon?

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Dear Sam,

Just because I had no ad in Variety don't imagine I'm laying off. I just finished a split fortnight at the Olympia in Miami and the Capitol in Washington, D. C., and lookie:

6-8 THE MIAMI HERALD Thursday, October 6, 1949

On With The

SHOW

By GEORGE BOURKE

"This week's stage bill at the Olympia is sort of a light-hearted and festive one all the way up to the closing stint of Jay Marshall, who bills himself as a magician, but who in truth is everything between a ventriloquist and a very polished and suave monologist.

"Jay also doubles as prose and manages to make of the proceedings an affair which well might be called Jay Marshall's House Party—it's that wonderful!"

And in the October 14th Washington Post:

Vaudeville

By Orval Hopkins

"THEY BROUGHT big-time vaudeville back to the Capitol Theatre yesterday and it's a nice idea, I'm sure.

"The 8 Big Acts E are headed by Jay Marshall, who is a pretty funny guy. Marshall does a few tricks with accomplished misanthropy which he salts with self-deprecatory remarks. He had a good-sized house thoroughly enjoying itself.

This week I am at the LATIN QUARTER in Boston, whence comes this word of advice: "Don't pay your agent his commission and he will keep you working to collect." I owe it all to Mark J. Luddy and Leon Newman, 48 West 48th Street, New York 19.

Best wishes,

Jay Marshall

"Thanks, New York..."

FRANK QUINN, N. Y. Daily Mirror: "A wit with a variety of amusing comedy... all a-sparkle with originality."

BILLBOARD: "The lad is a savvy, brash fast-line thrower with better than average possibilities."

BIG SMITH.

VARIETY: "... affable, versatile young comic... has good presence, nice looks, knows how to dance and play the piano and has a neat sense of timing... Has talent."

Horn.



Thanks, BENNY GOODMAN, for eight great months with your band and engagements at the Palladium, London, and Roxy, New York City (just completed).

Thanks, A. J. Balaban, Sammy Rauch, and the entire staff, Roxy Theatre.

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never in the history of show business will so much be told by so few in so short a time.

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the brilliant young talent assembled by les weinrott. carolyn gilbert and gloria safier is on its way to stardom.

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we will give substantial donations to theatrical charities -theatrical charities only-each month from the proceeds of the college inn story-repaying in part our great indebtedness to the people of the stage, screen and radio.

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we have run the college inn for forty years-the longest continuous nightclub operation that we know about. it has been a punishing task. the college inn story is our reward.

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we are grateful to the composers and to the young stars who made possible the success of our "salute" shows. we recommend any performer who took part in these shows to any producer in search of exceptional and devoted talent.

Ernest Byfield

Frank W. Boring

Other attractive sketches in the show are "Sunday at Home" a scathing and witty comment on the contents of some of the Sunday newspapers and "Come Dance with Me" in which the entire company supports Joan Heal in some clever eccentric dancing. All in all it's a vivacious 30 minutes of entertainment that should easily find favor with the clean patronage this opus attracts. Show is expected to run for five or six weeks. Music is supplied by two bands, Max Jaffe and Don Carlos' Samba crew, thus catering to various tastes of customer dissipation. Myro

Paramount, N. Y.

Erskine Hawkins Orch. (13) with Madeline Green; Nellie Litcher, The Treniers (2) with Gene Gilbeauz (4), Stump & Stumpy, Clark Bros. (2), "Red, Hot & Blue" (Par), reviewed in VARIETY July 6, '49.

In line with its policy of booking an all-Negro layout from time to time, the Paramount currently has Erskine Hawkins' band and pianist-warbler Nellie Litcher plus several septa supporting turns as companion stage fare to the screen feature, "Red, Hot and Blue." Although a compact, 55-minute session, the new show has a plethora of singing which tends to give it a tinge of sameness. Fact that the bill could have been balanced better evidently was overlooked at Wednesday's (19) initial matinee for a capacity house appeared to relish every act.

Miss Litcher tackles a quartet of numbers for smash returns and wisely includes her recording faves, "Hurry on Down" and "He's a Real Gone Guy," in her repertoire. Unfortunately, the size of the theatre tends to mar her effectiveness to those in the farther pews, since her facial expressions and vibrant personality can't be grasped at a distance. For a closer she gives "Alexander's Ragtime Band" a workout on the ivories and augments the fingering with a clipped, staccato vocal of the chorus.

With five reed, three rhythm and seven brass, Hawkins' outfit is a neatly garbed crew whose musicianship pars their sartorial aplomb. In opening the show, aggregation cuts loose with the brass to recall the halcyon "Tuxedo Junction" era. Subsequent numbers, however, are more reserved. Also in the sweet motif in buxom Madeline Green's okay chirping of "That Lucky Old Sun." Particularly well done is a fine arrangement of "Temptation," which has Hawkins eschewing his trumpet in favor of some riffs on a drum.

Stump & Stumpy, yet comedysinging-dancing duo, open with a vocal of "Swing for Sale" then shift to comic repartee and fast stepping. Knockabout duo is considerably toned down for this stand, but nevertheless, reaps ample salvos. Terp team of the Clark Bros. works hard in dishing out some average footwork. Pair, however, winds with a dash of acrobatics for sock applause.

In closing niche are The Treniers, a racy twin, who are backed by the Gene Gilbeauz quartet. Identical twins, the former have a brash, harum-scarum manner of dashing off and on stage and occasionally staying long enough to vocalize such novelties as "Ain't She Pretty" and "Good Rockin' Tonight." Boys get around the suggestive lyrics of the latter by chanting only excerpts from the verse. Gilbeauz group, with piano, sax, bass and drum, is an adept combo but is mounted badly. Foursome could have more individuality if set up as a unit in front of Hawkins' band instead of partially scattered amongst the larger outfit. Gilb.

Orpheum, L. A.

Los Angeles, Oct. 20

Sandi the Seal, Lela Moore, George Andre Martin, Eddie Fisher, Lipham Trio, Shaw & Lee, Merry Macs (4), 3 Swifts, Rene Williams House Orch. (10) with Herb Kern, "Holiday in Havana" (Col).

This week's Orpheum bill has several good spots, but overall lacks the zing necessary to rate it as solid entertainment. The reliable Merry Macs hold up their end of the bill, there's an interesting stage bow by young Eddie Fisher, vocal newcomer and an Eddie Cantor protégé, and the closing act, Three Swifts, comes over strongly. Otherwise the fare is spotty.

Young Fisher, with an upper register baritone, has a recorded Cantor introduction to get him on stage and he backs up the Cantor talent-finding eye with expressive delivery of four numbers. The young man needs only a bit more stage seasoning. The voice is good, his personality clicks and he earned an excellent reception.

Merry Macs shine on six tunes, displaying the assurance that experience brings. Novelties and straight numbers are well blended and they give "What Has Become of the Old-Fashioned Waltz" a production treatment as well as smart vocals. Solid closer is "Pass the Biscuits, Miranda."

Three Swifts are deft jugglers. Three males work only with Indian clubs and keep them twirling while dressing up their turn with good patter in a comedy vein. Their act is good vaudeville. Seal lion turn of Sandi the Seal, kicks off the bill. Sandi divides the tricks with Kelpi and Princess, and they go through their stunts

nicely. Trainer, however, should work with a hand mike, as his intrus of the stunts are not heard. Lela Moore's dual act of a pair of lovers in the park is more for niteries than vaude stages. Returns are only so-so. Also mildly received is George Andre Martin's finger dancing. Lipham Trio, two brothers and sister, pleases with acrobatics. Shaw & Lee grabbed a handful of giggles with their clowning and dancing, antics being new to a good portion of audience at show caught. Comics hold over to present their "Take the Two Dollars" skit on next week's bill. Brog.

Capitol, Wash.

Washington, Oct. 23

The Barretts, Jack Powell, Ross & Stone, Guerra's Seals, Kay Vernon, Mac Farland & Brown, Gary Morton, Yvonne Cleveland & Farrar, "Scene of Crime" (M.G.).

Fortnight departure from Capitol's standard four-act layout to an expanded vaude bill, along "old time" lines, has been only partially successful. Current bill, and final one in the two-week experiment, is far brighter and more successful than last week's, with audience approval apparent throughout. Nevertheless, format has done little or nothing to hypo h.o., so future of the eight-act pattern is dim here.

Lacking a headliner, show's appeal for payers seems fairly evenly distributed, with nice send-off given almost every act at show caught. Best bet, where galleries are concerned, seems to be Jay Morton, comedy impressionist. Comic's gags are on the worn side, but his impersonations, though standard in choice, are angled strictly for laughs, with nice success. There's the Bette Davis-Peter Lorre-Bogart turn, with a really funny wind-up on a trumpet.

Jack Powell's drumming act rates special attention also. His familiar routine impresses as still fresh and fast. Technique with the sticks is fine, and timing and personality add to an enjoyable act. Walked off to fine mist action.

Rounding up trio of top attention getters is that old standby, an animal act. Guerra's Seals delight with almost human clowning and a real flair for showmanship on the part of the animals. This is a natural for juves, but adult Sunday night crowd responded enthusiastically.

Rest of acts contribute to a nicely rounded bill. Ross & Stone get good results with a bluish comedy act that was a bit rough in spots, but had novelty and a good pace. Kay Vernon, husky-throated chanteuse, does okay with a trio of tunes, though "Lucky Old Sun" is definitely not her dish. Mac Farland & Brown do some rather amazing loose-limbed acrobatics along slapstick lines, and please, though they sometimes overstep the bounds of good taste for a laugh. The Barretts, boy and girl team of terps, are pleasing as curtain raisers. Yvonne Cleveland & Farrar, another terp team along continental lines, did not appear at show caught.

All in all, it's a rather sad commentary on the hold of the headliner system that this sprightly bill was not a bigger draw though it clicked with those who saw it. Lave.

Paramount, Syracuse

Syracuse, Oct. 19

Al Castle & Helene, Al & Jean Johnson, Russ Bros. (2), Wally Ward & Mita, Buddy Ebsen, Willie West & McGinty, Whitey Roberts, Martez & Lucia, "Once More My Darling" (U.I.).

As Syracuse's newest vaude stand, Schine's modest budget eight-acter built around Buddy Ebsen at the Paramount is pretty mild in comparison to the glitter of Billy Eckstine downtown at Loew's State.

Gential Ebsen is an accomplished dancer and showman and had the customers begging for more. He reprises his Hollywood and Broadway clicks in an autobiographical song and dance opener and then gets in some solid hoofing numbers, best of which is impress of Bill Robinson.

There's many a nostalgic guffaw set in Willie West & McGinty's "House Wreckers" routine which has plenty surefire slapstick. Also, there's a familiar ring to the vocal antics of the Russ Bros., and the xylophoning of Al and Jean Johnson, who click with stuff like "Post and Preasant" overture. Even corner is Wally Ward's "Kidding on the Keys" with Mita.

Al Castle, one-legged artist, demonstrates his skill as a stuntman for the opener, and Martez & Lucia combine rumba and acrobatic balancing for a clever closer. Whitey Roberts as m.c., however, could stand some fresh, better laundered gags. Hoyd.

Roxy, N. Y.

Ethel Waters with Fletcher Henderson, Mary Beth Hughes & David Street, Langs (6), Bob Evans, Pat Beucher, Roxettes (16), Paul Ash House Orch, "Everybody Does It" (20th) reviewed in VARIETY Aug. 31, '49.

Although the Roxy bill is unbalanced because of a surplus of singing, there are enough elements to make for an entertaining show once the tightening process is completed. Booked Sammy Rauch tried to vest the show with as much name value as is possible under present budgetary considerations, has done fairly well with Ethel Waters who's prominent in 20th's "Pinky" at the nearby Rivoli, and Mary Beth Hughes and David Street.

Miss Waters is by now a show-business tradition. There are more songs that she's been associated with than can be done on one vaude session. She's a cavalcade by herself having run the gamut of several periods in the entertainment world. Her voice holds up excellently and although she tried to do many numbers she helped popularize, time limitations cut her short. She took several bows before retiring. Fletcher Henderson's piano accomps are tops.

The other major acts, Street and Miss Hughes (New Acts) and Bob Evans display singing as a major part of their turns. Sometimes this uniformity gets in the way of the proceedings and doesn't permit each turn to achieve maximum values. Evans is a good contraltoist whose impish dummie, Jerry O'Leary, renders several falsetto aras. There are some barren stretches in the act indicating need of stronger material. Although a sufficient number of laugh values are inherent, Evans unfortunately relies on the explosive dummie to utter a few epithets to get him out of the hole. It's not good for the predominantly family trade here.

The Langs, a letter-board act comprising three mixed couples, show some excellent tricks with a catalog including a three high and perch placements. Their full value here is handicapped by a deep expense in back of them which makes it difficult for the viewer to follow. Their tricks however, get them off excellently.

Pat Beucher does the emcee chores and a bit of singing himself. He's a personable chap and performs his intrus unobtrusively. More important is the return of Paul Ash to the Roxy pit. He's been out for some time because of illness and this is his first opening in several months. The house band responded with more than usual alacrity in honor of the occasion. An extra on the first show was the appearance of Paul Douglas and Mel Allen in conjunction with the opening of Douglas' picture.

The Roxy's one production number in a Scotch vein, came off well. However, there's a deep feeling of regret in the Roxettes as currently seen. Out of that magnificent mass of cheesecake that once patrolled on that stage, only eight sets of gams remain. The equal number of boys in that sequence doesn't compensate. These are in deed evil times. Jack.

Palace, N. Y.

Three Ds, David Powell, Marshall Bros. (2), Enrica & Novella, Chester Dolphin, Art Lund, Charles "Slim" Timblin (3), Alphonse Berge, Don Albert House Orch, "Prison Warden" (Col), reviewed in current issue of VARIETY.

The major strength of the current Palace bill is concentrated in the beginning where a couple of strangers to VARIETY's New Act files, Three Ds and David Powell give promise of an entertaining layout, but which peters out shortly afterwards.

Some of the turns can be converted into prime acts. For example, the Marshall Bros. (2) need a few more trips around the minor time before hitting a good stride. The lads have a good sense of comedy, their impressions are generally okay but frequently go off on too many tangents to achieve maximum effectiveness here.

Also in the comedy vein, Chester Dolphin, a standard performer, who shows some good twirling patterns, gets off to a slow start because of some unfunny chatter. He gets into high gear when he does his upside down juggling and is off to a good start.

Art Lund, who records for M.G.M. and who hit upper ratings with his dinking of "Mamzelle," a couple of years ago, needs a stronger song selection for top returns here. This former Benny Goodman vocalist shows up well with rendition of his top record and "Blue Skies" and got off to an okay hand.

Charles "Slim" Timblin has

filled his blackface act around the circuits for many years. There's still lots of vitality in this old-timer even though the material hasn't changed appreciably for these many years. He's still good for laughs with what he's got, but there are some sections of his act that could be eliminated. There are some racial digs that do not hold up well in this era. Timblin is assisted in his wedding sequence by an unbalanced couple also in blackface. Turn, on the whole, is one of the brightspots on the bill.

Enrica and Novella show some good lifts and spins, but are weak in straight terp passages. Closer goes to Alphonse Berge (5) who does rapid contouring on a trio of lookers. His costuming gets a pat and provides a reason for some bows. Jose.

RKO, Boston

Boston, Oct. 22

The Stapletons (2), Walter Nilsen, Richard Adair Dancers (5), Al Gordon's Dogs, Ray Eberle, The Albins (2), D'Arco & Gee, Rosales Sisters (2), "Yes Sir, That's My Baby" (U).

With plenty of variety and laughs on hand this layout has no difficulty standing on its merits this stanza, even though house is now booking stronger pics to parlay with vaude.

The Stapletons, boy and gal terps, open with an okay send of tipping, followed by Walter Nilsen, the "Lasso Nut on Wheels," a racy who keeps up a line of chatter while riding on a unicycle full-a-way bike and the smallest bike ever seen. Winds staid riding a round table top fitted with bike pedals for nice returns. Rich & Adair dancers, two rugged boys in riding outfits and three femme partners in leopard skins, prance around in a "Clyde Beat" Fantasy, lads alternating between throwing gals around and lashing out at them with huge whips.

Frustration of Al Gordon at tempting to induce his pouches to do tricks, cups, nice yocks. Ray Eberle, personable baritone, formerly with the late Glenn Miller, handles vocal chore nicely, with such faves as "Best Things in Life," "Black Magic" and "Again Getting Nice Results." Comedy dance turn by the Albins with the ludicrous looking male tossing his diminutive gal partner around for a series of pratfalls and missed tricks sells solidly.

Continuing in the comic vein, D'Arco & Gee, in a stilt slightly reminiscent of burley, wows with okay chatter. Guys have nifty singing voices with D'Arco especially whammo with an operatic bit. Rosales Sisters close bill with one doing balancing tricks atop a pole resting on other's shoulder. Etc.

Oriental, Chi

Chicago, Oct. 20

Las Galas (3), Crosby Sisters (2), Leon Navara, Desi Arnaz, Carl Sandt, Orch, "Tokyo Joe" (Col).

While the picture is the main draw in this three-week stint, stage fare stacks up as a welcome addition. With a little trimming in certain spots, there should be no lags in this bill of four acts.

Crosby Sisters have refurbished their material, with blonde sister mugging her way through impresses of Joan Davis, Jerry Colonna, Luk Spots for hefty returns. Other sister straightly perfectly and displays okay singing voice when they team for "Sunny Side of the Street."

Las Galas Trio, acrobatic youngsters, start off the show solidly with terrific muscular controls to a jitterbug beat. Three-high break away sends group off to nice applause.

Leo Navara sells semi-classical piano in leisurely style. His corny philosophy, as built up to his piano work registers, although much of it is musty. He registers strongly with "Warsaw Concerto," "Solo" and "Rhapsody in Blue."

While Desi Arnaz has abandoned his orchestra, retaining only a drummer and leader, his Latin-screaming still is work salesman ship. For intro he does "Guadalupe" and then breezes through a novelty chumba with bouge overtones, "Straw Hat Over Your Eyes." Then in complete switch of character, singer strums his guitar as "Similau," an eerie Cuban tune. Taking a handkerchief with him, Arnaz goes into audience, singing "Cuban Pete," and chatters with the customers for folks pay-off. Jumping back on the stage, he grabs a congo drum and pounds out "Babalou" for staunch closer.

Will Harris, house producer, has bedecked the stage in Latin fashion, with huge sombreros as a back drop. Carl Sandt urch backs in ruse fashion. Zebe.

Strand, N. Y.

"Make Mine Manhattan" condensation, with music by Richard Levine, sketches, Arnold H. Horwitz, choreography, Lee Sherman, Stars Gil Lamb, Betty and Jane Kean, features Bobby Brandt, Muriel King, Ralph Young, Peggy Henry, Stuart Davis, Perry Bruckner, corps de ballet, musical director, Jo Lombardi, staged and lighted by Harry Anzor, "Beyond the Forest" (WB), reviewed in VARIETY, Oct. 19, '49.

The streamlined version of "Make Mine Manhattan," second tab musical being offered at the Strand under its new presentation policy, is a sock item, marking a terrific advance over the initial experiment with "High Button Shoes." Current show, having the advantage of a first-rate company headed by Gil Lamb and the Kean Sisters, is also facilitated by its revue-type format. The "Shoes" condensation had to get around a book.

Although physical production is still limited to backdrops plus a couple of stage props, show's impact hinges on the snappy and clever execution of virtually all the major sequences of the original. Lamb does yeoman's work in a multiplicity of roles with solid backing from Betty and Jane Kean who handle the bulk of the vocalizing and comedy hoofing assignments. Supporting troupe is headed by Bobby Brandt, a fancy terper, Ralph Young, a fine baritone, and a well-trained ballet corps. Jo Lombardi, hatching a 13 man orch, does a competent job in the pit.

Following a fair curtain-raising number, "Anything Can Happen in New York," musical builds with a succession of breezy skits. Lamb, in the original Sid Caesar role, is standout in his caricature of international diplomats in the "United Nations Cafe" sketch and does top-notch straight comedy in two solo turns. Lamb, in fact, is spotted in practically every production number in some capacity, lending a sure hand in buttressing the weaker material.

Jane Kean registers as a clever comedienne in "A Bit of Park Avenue," while her sister Betty scores heavily with the clever "Traffic" bit, besides executing a couple of comedy hoofing routines and stomping for Lamb. Both sisters join for an okay autobiographical number late in the show. Brandt handles two solo terping stints with a flashy acrobatic style.

One of the show's more pleasant surprises is the work of the line, which bespeaks intensive rehearsals. Their ballet rendition of the "Phil the Fiddler" number, with Young delivering the lyrics, is a nifty sequence handled in the spotlight least manner. Line of 14 girls and boys also does well in the finale, "Saturday Night in Central Park," and their choreographic talent underscores each of the production numbers. Continuing is generally good.

If the Strand can maintain this standard in future legit musical abbreviations, it has a surefire competitive formula for the Broadway vaudeville trade. Horn.

Stanley, Pitt

Pittsburgh, Oct. 21

Donny Kaye, Georgian Githa, 3 Rockets, Sam Propper, Max Addins House Orch, "Stranger Bargain" (RKO).

WB deliverer has his first fresh in nearly a year. Jack Carson was the last attraction in January, and probably the crone de la crone of all time in that department. Say Donny Kaye and that's enough. The guys easily The Entertainer of our time.

He doesn't waste a moment after coming on late in the layout and for half an hour, the drinks are on him. What Kaye does isn't too important, how he does it is. Let him ask the crowd to collaborate on some gypsy gibberish (a number from his new WB picture, "The Inspector General" and they're not only in his hand but in his lap as well. Anybody who can recall his stuff for as much as a split second needs psychiatric assistance.

Kaye's got the kind of a magic that sweeps down over the seats from the word go and keeps on getting stronger as the session progresses. He works easily, almost casually, and there isn't a gesture, a facial expression or a lift of his pinkie that misses. What he doesn't know about pulling 26 auds on along isn't worth knowing.

One minute he has them splitting their sides and front with one of his inventive, triple-tongued numbers, the next he has them clapping down to a juk drop with something soft and happy. He's "Monie the Masher" in split a 100-gram and a Scotch ditty for Harry Lauder taught him the trick. (Continued on page 72)

'MAIL ORDER' STOCK'S 40G WKLY.

A. G. Hays Authors League Counsel, Will Handle Appeal; Colton Named

Arthur Garfield Hays, appointed general counsel last week for the Authors League of America and its member guilds, will handle the appeal against the anti-trust decision of last summer against the Dramatists Guild. The action, to be brought in the circuit court of appeals, will seek reversal of N. Y. Federal Judge Simon H. Rifkind's decision outlawing the Guild's minimum basic agreement with the League of N. Y. Theatres.

Edward E. Colton, temporary negotiator of film sales since the recent death of Sidney R. Fleisher, has been named permanent negotiator, at an annual retainer of \$15,000, plus \$10,000 expenses. He was Fleisher's law partner and worked with him on film sale negotiations for 14 years.

As League general counsel, succeeding Fleisher, Hays will represent the Authors Guild, Dramatists Guild and Radio Writers Guild, but not the semi-autonomous Screen Writers Guild, which has its own attorney on the Coast. Hays, who helped draw up the original minimum basic agreement, takes over the appeal against the anti-trust decision from Edward S. Greenbaum, who tried the case before Judge Rifkind.

Unique Ad Situation In Broadway SRO Setups Of Sadler's, Paris Ballets

Unique situation in regards to ads has arisen as result of sock success of the two ballet troupes, Sadler's Wells and Ballets de Paris, on Broadway. French company, presented by Arthur Lesser and the Shuberts, at the Winter Garden, has been splurging on special advertising. Sadler's, the British troupe, at the Met, has been cutting down its ads, or eliminating them entirely.

Sadler's last week ran a 30-line Monday ad in the papers, and not another till Saturday. Theatre-goers who picked up a paper during the week ostensibly didn't know there was a Sadler's in town, much less what the particular evening's program was. Lack of any sort of ad for so many days is considered unprecedented in show biz, especially in the dance field.

The Sol Hurok office, which handles Sadler's exploitation and bookings, explained that with the engagement 80% sellout, constant review coverage from changes of bill, and lines at the boxoffice, they didn't need the ads. Too many turnaways, they claimed, would create ill-will. Company is doing SRO biz, although seats are still to be had. Performances are sold, however, by curtain time. Sadler's is adding an extra performance Thursday matinee, Nov. 3, presenting "Sleeping Beauty."

The Shuberts, on the other hand, usually not liberal with ad coin, have been going all out on the Ballets de Paris though show got terrific notices and has proved a box hit.

BINYON, TIOMKIN IN B'WAY TUNER COLLAB

Hollywood, Oct. 25. "Romantic Weather," musical by Claude Binyon and Dimitri Tiomkin, has been set for Broadway production, with negotiations on for Hedy Lamarr or Lucille Ball to star.

Deal has been cooking with John Shubert for some time.

BUFFALO BOOKINGS

Buffalo, Oct. 25. Legit bookings for the Erlanger following Katharine Cornell's premiere last week include "Anne of the Thousand Days," current week; "Barrett of Wimpole Street" (Susan Peters), Nov. 3-8, and Blackstone the Magician, week of Nov. 14.

Berlin, Allyn McLerie In Lady Liberty Ceremony

Irving Berlin, Allyn McLerie and the vocal chorus of "Miss Liberty" will participate in the 63d anniversary ceremonies Friday (28) at the Statue of Liberty, on Bedloe's Island, in New York harbor. They will sing the "Give Me Your Tired, Your Poor" number from the Berlin-Robert E. Sherwood musical, in which Miss McLerie is featured.

Mayor William O'Dwyer and French ambassador Henri Bonnet will be the principal speakers at the ceremony. That will parallel a scene in the musical, in which the Mayor and the French ambassador give speeches at the dedication of the statue.

Tele 'USA' Fails To Hurt Legiter

Television edition of "Inside U.S.A." is apparently not hurting the boxoffice draw of the touring legit production of the revue. On the basis of last week's grosses in Columbus and Indianapolis, where the TV version is aired locally, and the advance sale for the current engagement in St. Louis, the stage original may even profit from the video exploitation.

The touring musical, with Beatrice Lillie starred, got a near-capacity \$34,400 last week in eight performances in the two towns. The take for four performances in Columbus was over \$15,000 and the figure for the second half-week in Indianapolis bettered \$19,000. The advance for the two-week stand in St. Louis, opening Monday night (24), was \$25,500. The only other date played by the show since it reopened for the fall season was Toronto, where the TV edition is not available. The week's gross for that date was a satisfactory \$34,100.

It's figured that since the legit and TV versions of the revue obviously have different casts, there is little chance of the public confusing them as the same show. However, producer Arthur Schwartz fears there may be a slight chance of potential legit patrons getting the impression that the material in the two offerings may be the same, or at least similar, so he's trying to work out ways of clarifying the situation in publicity and advertising.

'GOODBYE,' 'LORD' PULL CUT-RATE LEBLANC'S TIX

Managements of "Goodbye, My Fancy" at the Martin Beck, N. Y., and "Yes, M'Lord," at the Booth, have withdrawn allotments of tickets to Leblanc's agency for cut-rate sale. However, seats for the revival of "Twelfth Night," at the Empire, are still being cut-rated by the brokerage.

Publication in the dailies last week of the fact that Leblanc's, which formerly carried on an extensive trade in cut-rates for Broadway shows, was selling tickets to "Fancy" and "M'Lord" at reduced prices brought immediate action from the producers in question. In the case of Aldrich & Myers and Michael Kanin, presenters of "Fancy," they declared they had not known the theatre had been cutting prices, and they ordered it stopped in the case of the Shuberts, they merely halted the reduced-scale allotments to the agency.

Meanwhile, Leblanc's this week opened its newest branch office in the Abraham & Strauss department store, Jamaica L. I. They already operate outlets in Glen Head, Wadsworth's and other Manhattan stores, and plan to expand the system still more.

SUPPLIES STAFF TO LOCAL GROUPS

Kansas City, Oct. 25. Although it has never had a show on Broadway or on tour, a legit producing outfit in Kansas City grossed over \$2,000,000 last year. That's averaging almost \$40,000 a week on a year-around basis. The business was chalked up on presentations in nearly 2,600 towns, including every state of the union and 183 in Canada. The take was split 50-50 between the producing firm and local sponsoring organizations.

Gimmick is that the show in every case is the same, with the producing company supplying script, costumes, director, etc., and the local outfit providing the cast, hiring the auditorium and selling tickets. Kansas City firm is Empire Producing Co. It has a large staff of directors to take charge of the local presentations, a sizable production crew, with a warehouse of costumes, drapes, props, etc. Local sponsoring organizations, which have numbered some 20,000 in Empire's 18-year history, include chambers of commerce, parent-teacher groups, social clubs, Scout troops, etc.

Deal for a local group to present such a show (last season's offering was a revue, "Laff It Off") involves no guarantee, no script or music to buy (or rights to clear), no director fee, no transportation and only a few simple items to supply. Empire sends one of its staff of lemma directors, who takes charge of the show, advises on terms for rental of the hall, makes suggestions as to exploitation, ticket sales casting, acts as business manager, rehearses and puts on the show.

Empire pays the director's salary and transportation, but the local

Ann Lee-Charlton Eye Broadway Production For Tryout in Phoenix

Ann Lee and Richard Charlton, currently setting their winter stock schedule for the Sombbrero playhouse, Phoenix, hope to do at least one new play during the season, with the idea of presenting it on Broadway next year. With their producing setup, they figure they could bring in a one-setter for under \$10,000. That would include the physical production, which they would build at Sombbrero for which they have signed Broadway scene designer Robert Howe Paddock for the season.

Set for the Sombbrero season thus far are "My Sister Eileen," with Una Merkel, "The Man Who Came to Dinner," with Moss Hart and Kitty Carlisle, and Dorothy McGuire and Ruth Hussey in plays to be selected. Schedule opening Jan. 10, will run 10 or 12 weeks.

Although they can pay relatively modest salaries, Miss Lee and Charlton hope to be able to get well-known actors for their resident company. Players will be put up rent and board-free at Echo Lodge.

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See ANTA Operating D.C. Belasco in '50

Prospects of the American National Theatre and Academy taking over the Belasco Theatre, Washington, have brightened with the report last week that a needed fire exit could be established without reducing the seating capacity. With this problem practically cleared away, it was felt by an ANTA representative that the theatre might begin operating early next year.

Among the problems still to be solved and by ANTA is the appointment of a manager. Tom Belasco has a seating capacity of 1,450, which is 253 less than Washington's National Theatre, which switched last year from legit to film presentations after a big segregation snarl.

Rattigan to Preem Next on B'way; To Write New Comedy for Olivier

Frank Fay May Tour In 'Silver Whistle'

Frank Fay may star in "The Silver Whistle" on the road this winter. The actor, who last spring completed a long run in "Harvey," his first part in a straight play, is being considered by the Theatre Guild to take over the Jose Ferrer part in a tour of "Whistle." Ferrer is not available.

With Fay apparently unwilling to play another season's tour in "Harvey," Brock Pemberton was considering other possible stars for the assignment, but hasn't been able to get anyone satisfactory. Meanwhile, the producer is busy with the presentation of "Love Me Long," currently trying out in Philadelphia.

'Anne' Will Tour Colleges, '50-'51

"Anne of the Thousand Days" will be booked for the 1950-51 season on a tour of colleges and cultural groups. Special touring production will be devised, so the show can play one-nighters and be set up in auditoriums, gymnasiums and other spots not regularly booking professional shows. Top stars will be sought for the two leads now played by Rex Harrison and Joyce Redman in the original edition, and the regular script will be used.

If the operation is successful, other Playwrights' Co. shows may be similarly toured, including past and future Anderson scripts and some by Robert E. Sherwood and possibly other members. Actual bookings will be arranged by the firm's presagent, William Fields, who handled the same assignment for "The Green Pastures" some years ago.

"Anne," currently on a tour of key cities, recently closed a season's run on Broadway.

LAS VEGAS ROW FOLDS TROUPE; EQUITY PROBE

Las Vegas, N. M., Oct. 25.

Following a row between the cast and management, including a scene on stage in full view of the audience, the Bird Cage playhouse here closed abruptly over the weekend. Sara Lee Harris, producer, fired the company without notice and is reportedly seeking to reopen with a new cast, with Edward Everett Horton as guest star, but that presumably depends on action by Actors Equity.

Climaxing growing reports of differences between the cast and management, a violent quarrel broke out backstage Sunday night (23), with Miss Harris allegedly slapping one actress in the face. Then she reportedly went before the curtain to announce to the audience that she was firing the entire company because of "disension among the actors." Statement to that effect appeared in the local press.

Understood that the Equity deputy with the company has filed a lengthy report of the situation to the union and that the bond for two weeks' salaries is being held pending settlement. Meanwhile, unless Miss Harris posts additional bond to cover salaries of the new company, there's a question of whether Equity will permit its members to appear at the theatre.

White's New 'Scandals'

Hollywood, Oct. 25. George White is opening a new "scandals" at the Caravan, Elmore. He was recently in N. Y., eyeing talent.

By HOBE MORRISON

Having received favorable notices from seven of the nine New York dailies, Terrence Rattigan is inclined to be confident about the boxoffice chances of his double-bill, "The Browning Version," at the Coronet, N. Y. And as a veteran of many previous workouts by the critics, the British playwright is philosophical. As for the two aisle-sitters who didn't like the new show, he discounted them in advance, being pretty sure from past experience what they would say.

As an indication that his emotional feathers aren't ruffled by the two unflattering estimates of his work, Rattigan plans to have his next play produced in the U. S. before it is done in England. He has an idea for the script and a verbal understanding with a British star (whom he carefully avoids identifying, but who may be Sir Laurence Olivier) to play the lead in it. But that's only one item on the quiet, good-humored playwright's crowded slate.

Besides the new full-length play, Rattigan wants to write another double-bill consisting, like "The Browning Version," of a serious drama and a farce. He has various ideas for other scripts, but nothing that he feels an urgent desire to get on paper. However, he has a commitment to do the screen adaptation of his stage success of several seasons ago, "O Mistress Mine."

Last week, he received an offer from British film producer J. Arthur Rank for the picture rights to "Browning." His other recent legit click, "The Winslow Boy," has been filmed in England, but has

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'Brig,' 'Lives,' 'USA' Hire 2 Press Agents As Double-Checker

Possibly initiating a new policy for touring musical shows, the managements of "Brigadoon," "Inside U.S.A." and "Private Lives" have employed two pressagents for each production. One man follows the traditional road schedule of traveling two weeks ahead of the show to plant advance publicity, arrange hotel accommodations, set up interviews, etc. The added agent travels with the company to follow-through on the various projects set by his colleague.

Cheryl Crawford was the first to try the new system, hiring Anthony Butitta to go ahead of her production.

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SHOW OF THE MONTH'S \$150,000 IN TICKETS

About \$150,000 worth of tickets for five incoming Broadway shows have been bought by the Show of the Month Club. Most of the purchases have been by members of the organization, with a small part of the business representing theatre parties. Meantime, the SOMC membership is rapidly increasing, with 78 applications having come in Monday (24) and the total enrollment expected to reach 3,000 by Saturday (29).

Five productions represented in the SOMC purchases, with the amount for each, are "Double Bill" (\$21,000), "Montezuma" (\$37,000), "Lost in the Stars" (\$29,000), "Regina" (\$15,000) and "Gentlemen Prefer Blondes" (\$37,000). All are SOMC selections or alternates.

3d to Drop 'Poison'

The failure of Kevin Burke to renew his option last week on Leonard Lee's "Secret Poison" makes him the third producer in this past few months whose plans of production the play failed.

Both Lee and (producers) and Richard Kramert had previously announced the drama presentation this season.

Shortage of Suitable Theatres Crimping Off B'way Production

A dearth of suitable theatres is the principle reason for the tremendous drop in off-Broadway activity, according to Mel Goldblatt, managing director of the Interplayers. Practically all of the five experimental groups that operated this summer and composed the Off-Broadway Theatre League have run the course of their leases, or are on the last lap. Inability to meet costly rental demands, bad location of a number of houses and insufficient seating accommodations in most of those that come within their financial range indicate that most of these outfits will remain under wraps this winter.

In addition to the Interplayers the off-Broadway quintet included Studio 7, People's Drama, We Present and Off-Broadway, Inc. Two of the groups, We Present and People's Drama, faded before the end of the summer season. The Interplayers lease on Carnegie Recital Hall expired Oct. 9, leaving that group without a home. Studio 7 left the Provincetown Playhouse Oct. 18 to make way for the annual Gilbert and Sullivan offerings, and off-Broadway, Inc. has to vacate the Cherry Lane theatre before Nov. 1 when On-Stage takes over.

Of those five outfits, the Interplayers is currently negotiating for a theatre. If the deal materializes, the group may go into joint operation with Studio 7. The other groups have shown no signs of situating themselves this winter. As pointed up by Goldblatt, the off-Broadway organizations are faced with limited finances which keep them down to weekly rental that comes to about \$300 tops for a 300-seater. But according to Goldblatt, the 300-seat theatre, which is necessary to make a profit on the \$1.80 top price asked rents in excess of \$300.

Some of the places looked into by the Interplayers, but which turned out to be too expensive were the Barblum Plaza, the Chinin Auditorium and Times Hall. Theatres like the Hudson Guild on 23rd st. are badly located and have proven unpopular. One theatre available is the New Stages on Bleecker street, which is a 300-seater and too small for that group's operations. Problem of leasing it to an amateur group, however, entails an ironing out of the present concessions allowed the New Stages by the theatrical unions.

WILL MAHONEY MULLS LONDON, AUSSIE OFFERS

Back in the U. S. after a long Australian stay as a legit producer and performer, ex-vaudeville Will Mahoney has been offered the leading role in Jack Hyllton's projected London production of "A Girl Go" Show is scheduled to be put on next spring. Mahoney has also been approached by the J. C. Williamson circuit to star in the Australian version of "Harvey" next year. Both offers are being considered but it is understood that the amateur vaudeville headlines prefer to remain in this country.

Mahoney, who did a guest show a couple of weeks ago, may make a stage appearance at the Capital Theatre N. Y. shortly.

10 Musicals Slated By Detroit Opera Co.

Detroit, Oct. 25. The Detroit Civic Light Opera Assn. announced a program of 10 musicals for its seventh season beginning Christmas night and ending March 3.

The association had its biggest season last year when it grossed more than \$450,000 in 10 weeks. Shows this year will include "Silent Boat," "Naughty Marietta," "Good News," "Chocolate Soldier," "Desert Song," "No, No, Nanette," "Up in Central Park," "Song of Norway," "Annie Get Your Gun," and "Carmen Jones."

No. Carolina U. Play Chapel Hill, N. C. Oct. 25. "The Spirit of Cedarhurst" by Mildred E. Danforth, will be presented Thursday and Friday (27-28) by the Carolina Playmakers, dramatic group of the Univ. of North Carolina.

Bring Repertory To Negro Communities

Designed to bring theatrical productions to Negroes in small communities, the American Negro Repertory Players began their third season Monday (24) with a presentation of Ibsen's "Ghosts" at Tuiliston college, Austin, Tex. Approved by the American National Theatre and Academy, the troupe will continue along the southern circuit, offering "Blithe Spirit" and "Angel Street" in addition to the Ibsen play.

Headed by actor-director-producer Milton Wood, the cast includes Isabelle Cooley and Charles Swain (both from N. Y. production "Anna Lucasta"; Jacqueline Levy, Helen Marsh and Oden Browne. The outfit, booked by National Concert Artists Corp., travels in a trailer, carrying portable sets and doubling in theater chores on the road. Sets for this all-colored traveling repertory group are by John Matas. Dorothy Nies did the costumes.

St. Louis Muni Al Fresco Season (31st) Best Yet With \$638,900 Gross

St. Louis, Oct. 25.

Despite a national trend towards a slump in the al fresco entertainment field, the St. Louis Municipal Opera Assn.'s 31st consecutive season recently closed, broke all attendance records. A total of 890,448 saw 87 performances during the 12-week season and the mark bettered the previous high registered in 1946 by 31,483 and the 1948 mark by 77,403.

Estimated gross for the 1949 season was \$638,900, but because of the rising costs all along the line the margin of profit was small. During the season a new attendance mark for a single performance was set, with 12,016 turning out Aug. 14 for "Roberta," one of the best coin grabbers of the organization's repertory. A 13-night stand of "Song of Norway," presented for the first time in the Forest Park playhouse, drew 151,597 customers. An extra performance was added to the sked this year to accommodate out-of-towners Labor Day. Two performances were lost because of rain.

Recently Jacob M. Lashly, a local barrister, was elected prez of the organization for the fourth consecutive time.

Sadler's Wells Ballet

Sadler's Wells Ballet of London added two new works to its N. Y. repertory at the Met Opera House last week in "Cinderella" and "Swan Lake." Both are full-evening works never done before in America, although the second of the four acts of "Swan Lake" is presented regularly by U. S. dance troupes under the same title as a complete ballet.

The two works are worthy additions to Sadler's list, and as given by the brilliant British company, afford absorbing evenings in the theatre. "Cinderella," to the music of Prokofiev, with choreography by Frederick Ashton, has fun and spectacle vying with classic dance for attention. In fact, the fun predominates, with less dancing as fabled than customarily expected. But with Robert Helpmann and Ashton playing the two stepsisters, the fun is high-grade while being definitely lush and slapstick. Margaret Fonteyne's performance as Cinderella, and ensemble dancing in the ballroom scene, amply repay the strictly ballet ad.

With "Swan Lake," however, Sadler's makes the most impressive showing of its presentation to date. This is classical ballet in its purest form, and with Miss Fonteyne dancing superbly as the Swan Queen, and the corps de ballet exhibiting its amazing precision and discipline, it makes an enchanting evening. For beauty and glamor as well as dancing excellence, Sadler's "Swan Lake" is probably unrivaled in the dance world.

\$7,240 Judgments On 'Carrolls,' 'Overtons'

Default judgments against producer Paul Cinner, his actress-wife Elisabeth Bergner and producer - pressagent Robert Reud have been awarded in N. Y. Supreme court. They total \$7,270 and cover unpaid claims involving the Broadway productions, "The Two Mrs. Carrolls" and "The Overtons."

Three judgments, in favor of Hattie Carnegie, are for \$5,611 for costumes for the two shows. Defendants in these actions are Cinner and Reud. A fourth judgment, for \$1,659 in favor of S. Ellman, is against Cinner and Miss Bergner.

"Carrolls," produced by Reud and Cinner, and starring Miss Bergner, was a hit during the 1943-44 season. "Overtons," presented by Cinner and staged by Miss Bergner, had a five-month run during the spring of 1945, but failed to pay off.

Grandma Moses Nixed on 'Pursuit'

The Theatre Guild, which had considered having the scenery for its musical production of "The Pursuit of Happiness" in the style of Grandma Moses, has dropped the idea. Reason was two-fold, partly because the scenic artists' union rules forbid it and also because, on further consideration, the idea seemed impractical.

Present plan is to use a "primitive" theme for the decor, with Horace Armistead set as designer. It was decided that, since the most familiar Grandma Moses paintings are exteriors, her style would not be suitable for "Pursuit," most of the scenes of which will be interiors.

Under the regulations of the United Scenic Artists, scenery may not be designed by a non-union artist, nor adapted from the work of non-union artists.

FIRST PIANO QUARTET HASSLE GOES TO COURT

Hassle over whether Edwin Fadiman and Fadiman Associates, Ltd., or the players themselves, have the exclusive management rights to the First Piano Quartet, was dragged into the N. Y. supreme court last week. Adam Garner, originator of the quartet, filed suit against Fadiman and Fadiman Associates to declare null and void a contract made between them in 1945. Countering the move, Fadiman and Fadiman Associates also filed suit charging Garner with an alleged breach of contract.

The contract, which Garner entered into four years ago, turned over to Fadiman half the rights to the quartet's title and also enabled Fadiman and Fadiman Associates, according to Garner, to take from 60% to 70% of the grosses racked up by the outfit. Jaffe and Jaffe is handling the case for Garner. L. Arnold Weissberger is attorney for the Fadimans.

Bush-Stone-Hart In Brit. Tryout Pre-B'way

Robert Bush and Harold Stone, in association with Bernard Hart, are planning a British tryout of "Love on Her Petting," comedy by Amy Stuart, which they intend to present on Broadway next spring. The English production, by arrangement with the West End firm of Beckwith and Stoker, is slated to premiere at Brighton, then be brought directly to New York.

If the show clicks, the idea is to do another edition for London.

New Haven's Sked

New Haven, Oct. 25.

Shubert, dark for two weeks since break-in of "Regina," dons the bookin again with current preem of "Texas L'il Darlin'" (25-29).

Further revision in fall lineup now offers this sked through November. "Signor Chicago" (premi Nov. 3-5), "Closing Door" (premi Nov. 10-12), "Private Lives" (Tallulah Bankhead, Nov. 17-19), "Clutterbuck" (premi Nov. 24-26), "As You Like It" (Katharine Hepburn, Nov. 28-Dec. 3) prems.

Inside Stuff—Legit

Joseph Wood Krutch, winding up 25 years as drama critic for The Nation this week, claims he's the oldest practitioner, next to George Jean Nathan, in point of legit service. Writing on "The First 25 Years," he points out that the theatre is one of the few places in a divided world where human beings can still agree at least on one thing—that they are members of the human race. "Perhaps the theatre," he adds, "is indeed the only truly catholic temple still standing and gathers the only worshippers not divided. The church is sectarian; nearly every other meeting place is partisan. But an audience laughing or weeping at a play is truly united. It is impossible to feel wholly isolated or completely alone."

"And it may be that those plays whose subject is honor, or pity, or fear, or love, are actually more significant than those which deal with what are called 'problems.'"

Despite the continued newspaper shortage there, newspapers in London are still (more than a week after the premiere) devoting lavish space to the West End production of "Streetcar Named Desire." Not only in weekend follow-up critical columns, but also in features with art layouts, and editorials, the Tennessee Williams drama is being denounced with such terms as "brutal," "disgusting" and "degrading." There are additional raves for the performances of Vivien Leigh, Bonar Colleano and Renee Asherson, the three leads and, to a lesser extent, to Laurence Olivier's direction.

Nearly all the articles mention the show's unprecedented boxoffice success. But perhaps equally indicative of the public interest is the way in which the Evening Standard plays up a page one announcement that it is serializing the play's complete script.

While Ken Englund is on the Coast scripting for RKO, his family is holding down the legit fort. His daughter Pat has been signed for a role in the forthcoming Theatre Guild production of "As You Like It," while his son George is currently performing in the touring Sarah Churchill starrer, "The Philadelphia Story." Mrs. Englund (Mabel Albertson) is appearing at the Pasadena (Cal.) playhouse as the lead in "Happy Birthday."

Legit Bits

Harry Mirsky, company manager of the touring "Student Prince," a patient at Boston City hospital, with Irving Becker subbing. Alexander Cohen, Emanuel Rosenfeld, Jack Shlesel and Arthur Klein admitted to membership in the Assn. of Theatrical Press Agents & Managers. Vernon L. McReavy, John F. Walsh and Mary Porter were turned down. John Beal and Helen Craig (Mrs. Beal) will guest-star in "Antigone" at Woonter (O.) college Nov. 9-12. Donald Buka guesting in "Golden Boy" at the Resident theatre, Kansas City, and Nancy Carroll starring in "The Two Mrs. Carrolls" at the Wilkes-Barre (Pa.) little theatre.

Frank Hall has joined Michael Todd as general production manager. Charles Stewart is the new house manager of the Music Box, N. Y., succeeding Morris Jacobs. Latter continues as general manager for Richard Rodgers & Oscar Hammerstein, II. Henry Martin will stage manage Cheryl Crawford's production of the Alexander Knox meller, "The Closing Door." Producer Ben Katcher back from Columbus where he arranged for the construction of a special tank for his traveling skating show, "Keep It on Ice," which Ken Parker will direct. Sam Wansmaker, rather than Sir Cedric Hardwicke, will stage the Richard Aldrich & Richard Myers revival of Shaw's "Caesar and Cleopatra," in which Hardwicke will co-star with Lilli Palmer. It opens Dec. 20 at the National N. Y. without tryout but after a week of previews.

Tresselt Ripley, who played Olivia to Betty Field's Viola in the Boston Repertory theatre revival of "Twelfth Night," is staying on to play Mashie in "The Sea Gull," starring Louise Rainer. Al Rosen and Herbert J. Freerer last week distributed the first dividend of 25% to the backers of "Diamond Lil." Karl Nielsen will stage manage the Theatre Guild revival of "As You Like It" to star Katharine Hepburn. Robert Ardrey's "Thunder Rock" revised and with a completely rewritten third act, will be toured this winter by the Barter theatre. The author, in New York this week, leaves in a few days for Dallas, on his way back to Hollywood. Harvey Robinson is associate p.a. with Karl Bernstein.

Marian Hyram has resigned as associate to pressagent Nat Dorfman in order to drive her parents to Florida. Her husband, Paramount exec John Hyram, is visiting the studios, but is due back east in a couple of weeks.

Eunice Healey has opened a production office sharing space with producer Harold Bromley. The Shuberts have made the following house manager assignments for their New York theatres for this season: Rex Connor, Century; Jack Small, Shubert; Lawrence K. Lawrence, Jr., Majestic; Norman Light, Imperial; Robert Rosenthal, Plymouth; Bernard Clancy, Broadhurst; Robert Ward, Broadway; Lynn Hardy, Royale; Sam Horowitz, St. James; Emanuel Rosenfeld, Golden; John Johnstone, Winter Garden; Elias Weinstein,

Booth; Henry Sorenson, Barrymore; Frank O'Connor, Mansfield; Frank L. Smith, National.

Marcus Helman convalescing at home after several weeks' hospitalization for a chronic eye ailment.

Katherine C. Shea, widow of Al Shea, who formerly booked the Lyric, Bridgeport, is booking the Klein auditorium there, opening the season Friday-Saturday (28-29) with Tallulah Bankhead in "Private Lives." "Mister Roberts," nearing the two-year mark at the Alvin, N. Y., will shutter the pre-Christmas week to give the cast a breather, relighting Dec. 26. The Calgary Brothers have joined the cast of "Hoody, Mr. Lee of 1950."

Co-producer Ernest Martin and librettist Jo Swerling are due Nov. 15 from the Coast to work with co-producer Cy Feuer on finishing the book for the forthcoming musical, "Guys and Dolls." Composer Frank Loesser will come east about Dec. 1 with the completed score, after which they'll go into production. Georges Guetary, who'll play the male lead in the Theatre Guild's musical edition of "The Pursuit of Happiness," opposite Nanette Fabray, is due tomorrow (Thur.) from England.

Cheryl Crawford's production of "The Closing Door" is due Dec. 1 at the Empire, N. Y., and Leland Hayward's presentation of the Garson Kanin play, "Rat Race," may go into the Barrymore, with "Streetcar Named Desire" moving to another house.

Yvonne Adair has withdrawn from "Lend an Ear" with Beverly Hooper, Jenny Lou Law and Shirley Brown dividing her duties. Michael Todd already preparing the production of the musical "My Darlin' Aida" may simultaneously read a "Tired Business Man's Revue" with Garson Kanin's comedy "For Men Only" on his future slate.

London producer Hugh Beaumont, who operates as H. M. Tennent Ltd. and theatre owner Prince Littler, in New York to try to button up a West End presentation of "Carousel" are home guests of British-born actress Adrienne Allen (Mrs. William Whitney). Bill Doll succeeded Samuel J. Friedman as pressagent for "Lend an Ear" revue which shifts this weekend from the Shubert to the Mansfield, N. Y. However, Friedman remains on full salary, as he has a run-of-the-play contract with producers William R. Katzell, Franklin Gilbert and William Evthe.

Irene Mayer Schmick in N. Y. after setting up London and Paris prems of "Streetcar." Has other legit ventures planned, but prefers not to make announcements at present. Arthur Margetson, due for a role in Benn Levy's upcoming "Clutterbuck," in from Britain last week. Prince Littler, British impresario, another arrival. He'll look over the current shows during a brief Gotham stay.

Vivian Van Dam, operator of London's Windmill theatre, returned to England last week. Frederick Londale in New York until December, when he sails for Britain to be on hand for the preem of his comedy, "A Lamp Went Out."

Total Legit Grosses

The following are the comparative figures based on VARIETY's boxoffice estimates for last week (the 21st week of the season) and the corresponding week of last season:

	This Season	Last Season
BROADWAY		
Number of shows current	20	21
Total weeks played so far by all shows	341	392
Total gross for all current shows last week	\$532,800	\$602,300
Total season's gross so far by all shows	\$8,992,800	\$9,164,400
Number of new productions so far	8	20
ROAD		
(Excluding Stock)		
Number of current touring shows reported	22	31
Total weeks played so far by all shows	257	390
Total road gross reported last week	\$473,658	\$621,100
Season's total road gross so far	\$6,147,965	\$8,147,100

'Kate' Ups House Record, \$52,886

'Salesman' \$27,200, 'Brig' 23G, Chi

Chicago, Oct. 25.

Newest addition to Chi's legit lineup, "At War With the Army," opened Sat. (22) at Harris theatre, while "Brigadoon" pulled stakes after a n.g. three-weeker at the Great Northern. Ballet Russe de Monte Carlo, at Chi Civic Opera House, started slowly after opening Monday (17) but is climbing steadily, with past weekend a sell-out. College of Surgeons' annual convens here boosted "Death of a Salesman" to near-capacity and helped keep "Kiss Me Kate" tickets at bootleg prices of \$25 a pair. New product for November are "Detective Story," slated for Nov. 1 opening, and "Goodbye, My Fancy," Nov. 7.

Estimates for Last Week
"At War With the Army," Harris (1,000; \$3.71). Opened Sat. (22) at Harris Theatre.
"Brigadoon," Great Northern (3d wk) (1,500; \$4.94). Closed Sat. (22) after three weeks, finale at \$23,000.
"Ballet Russe," Civic Opera House (3,593; \$3.71). Chalked up \$51,000 in nine performances thus far.

"Death of a Salesman," Erlanger (5th wk) (1,334; \$4.33). Near capacity since off Guild subscription at \$27,200.
"Kiss Me Kate," Shubert (4th wk) (2,100; \$6.18). SRO as usual, boosting its own house record to \$52,886.

'STREETCAR' BIG \$23,500 IN 3 WESTERN STANDS

Denver, Oct. 25.
Playing return engagement, "Streetcar Named Desire" did a big \$9,700 in three shows at the 3,000-seat auditorium with a \$3.60 top.
Show played here last June and did a big \$11,000 for the same number of shows.

\$9,900 in Salt Lake City.
Salt Lake City, Oct. 25.
"Streetcar Named Desire" collected a neat \$9,900 for three performances last Monday-Tuesday (17-18) at the Capitol theatre here. Tennessee Williams drama got favorable reviews and audience comment.

Boulder's \$3,900.
Boulder, Col., Oct. 25.
For a single performance last Thursday night (20) at the 2,543-seat Macky auditorium, "Streetcar" pulled \$3,900. Show lost a performance Wednesday (19), as it spent that day traveling here from Oklahoma City.

'Love Me Long' \$3,000 In Wilmington Bow

Wilmington, Oct. 25.
Brook Pemberton's production of Doris Frankel's "Love Me Long," premiering last Thursday-Saturday (20-22) at the 1,200-seat Playhouse, grossed over \$3,000 at a \$3.60 top. Comedy is in Philadelphia this week for a final tuneup before opening next Tuesday night (1) on Broadway.

Shows in Rehearsal

"Barrett's of Wimpole Street" (road)—John Kenley.
"Gentlemen Prefer Blondes"—Herman Levin & Oliver Smith.
"Man Who Came to Dinner" (road)—Max Gordon.
"Metropolitan"—Max Gordon.
"Private Lives" (road)—John C. Wilson.
"Signor Chicago"—Joseph M. Hyman.
"The Closing Door"—Cheryl Crawford.
"The Father"—Richard Krakeur & Robert L. Joseph.

Atlanta's Penthouse Still Crossing Big Biz

Atlanta, Oct. 25.
Capacity business or near it, continues at the Penthouse theatre, situated atop Atlanta's downtown Ansley hotel. Theatre-in-the-round, operating in what used to be hostelry's Rainbow Roof, is presenting touring name stars, bought in package deals, at a single admission price of \$2.40. There are 450 seats and rarely is there a vacancy.
New show, John Patrick's "The Hasty Heart," starring Freddie Bartholomew, opens tonight (25). Others in cast are Joe Starr, Don Gibson, Carl Betz, Norman Roland, George England, Elsiebeth Hotman, John Davis and Frank Lyon. Britisher Gerald Savory is resident director.
"Let Us Be Gay," starring Kay Francis, closed out its six-day, seven performances run after grossing \$6,000.

'SUMMER' NG \$4,700 IN CLEVELAND WEEK

Cleveland, Oct. 25.
"Summer and Smoke," in for a one-week return date at the 1,435-seat Hanna theatre here, wound up Saturday night (22) with a brutal \$4,700 on the eight performances. Management didn't want to bring back the Tennessee Williams drama, which tried out here a year ago, but the only other choice was to remain another week in Chicago, where business had already dwindled beyond the safety point.
Play moved over the weekend to the Davidson, Milwaukee, where it reportedly has a \$12,000 advance. It'll be on Theatre Guild subscription there and for the remainder of the tour.

'U.S.A.' POTENT \$34,400 IN COLUMBUS-INDPLS.

Indianapolis, Oct. 25.
"Inside U. S. A." took more than \$19,000 in four performances at \$4.80 top to open legit season at Murat here Oct. 20-22. Peculiarity is that mail orders, slow in starting, kept right on coming even after show had opened.
Mixed press apparently did it no harm. But Murat now has nothing except varied concert and lecture dates until "Anne of Thousand Days," set for Nov. 17-19.

'USA' 15G in Columbus.
Columbus, Oct. 25.
"Inside U. S. A." with Beatrice Lillie starred, collected \$15,000 in four performances last Monday-Wednesday (17-19) at the 1,578-seat Hartman theatre.
Revue was scaled to \$4.80 top.

'USA' in Big St. L. Tiroff.
St. Louis, Oct. 25.
"Inside U. S. A." with Beatrice Lillie and Lew Parker, teed off a two-week stand at the American theatre last night Monday (24) with the 1,700 house filled. Advance is big. House is scaled to \$4.88.

Blackstone and his magic show wound up two-week engagement at the American Saturday (22) with an estimated \$10,000 for eight performances. This gross was equal to that of the first week. House was scaled to \$2.44 for Blackstone.

'Philly Story' for Richmond.
Richmond, Va., Oct. 25.
Sarah Churchill and Jeffrey Lynn will tee off their winter tour of "The Philadelphia Story" from here, when they open at the WRVA theatre for five performances beginning Nov. 16.

L. A. Legit Dismal; 'Finian' \$39,300 Finale

Los Angeles, Oct. 25.

Legit scene grows very gloomy here at present, with "Finian's Rainbow" moving along to other pots of gold after a four-week stand at the Philharmonic and with two smaller shows folding after trying valiantly to get by. These are "I Remember Mama" and "The Respectful Prostitute."

"Mama," with Charlotte Greenwood starring, remained at El Capitan for a sorry two weeks. "Prostitute," after moving from one smaller house, the Coronet to the slightly-larger Las Palmas, died the second week of the transfer.
Only thing open now is "Behold the Day," play about Israel, at the Coronet. Doing well too.

Estimates for Last Week
"Behold the Day," Coronet (5th wk) (255; \$2.40). Second week at this house capacity \$2,800.
"Finian's Rainbow," Philharmonic Aud. (4th wk) (2,670; \$4.80). Good final week topped \$39,300.
"I Remember Mama," El Capitan (2d wk) (1,142; \$2.40). Sad \$5,000 on closing week.

"The Respectful Prostitute," Las Palmas (5th wk) (388; \$3.60). Poor \$3,200. Show apparently couldn't draw for long by itself and there was no controversial publicity campaign to focus attention upon it since no censorship groups would get het up enough to make protests.

'Anne' OK \$28,300, Lunts \$29,400, 'Regina' 16G, Hub

Boston, Oct. 25.
Momentary halt in Hub's legit season after a nice rash of plays the last month, with nothing new coming in this week at all, and two moving out. This leaves the city with but one legit, the buff "I Know My Love," which has been doing capacity biz despite very so-so notices.

"Texas L'il Darlin'" tees off Oct. 31 at the Colonial, with "Private Lives" at the Shubert and Charles Laughton at Mutual Hall same night. "The Father" comes into the Plymouth on Nov. 3. Prospects after that, though plenty braner than in many years, carry through to the holiday season.

Estimates for Last Week
"Anne of the Thousand Days," Shubert (2d wk) (1,750; \$3.60). This one gained every week here to wind up its run at over \$28,300. Moved out Sat. (22), and house is dark this week.

"I Know My Love," Plymouth (2d wk) (1,200; \$3.60). First Guild show of the season and with its sock marquee draw it has been going clean, topped \$29,400. Final week without Guild subscribers is current.

"Regina," Colonial (2d wk) (1,500; \$4.80). This one drew mixed notices and has never been a steady puller, but the \$16,000 it took this frame is fairly good. Moved out Sat. (22) for B'way.

'SHOES' MILD \$23,200 IN FINAL FRISCO WEEK

San Francisco, Oct. 25.
"High Button Shoes," with Eddie Fox Jr. chalked up a soft \$23,200 for its 5th and final stanza at the 1,775-seat Curran (22). Show which was scaled to \$4.80, slipped on 5th week without bolstering from Civic Light Opera subscriptions.

"Finian's Rainbow," with Joe Yule, Marilyn Day and Harry Stockwell, opened at the Curran Mon. (24).

Cornell 7-Performance Buff Record, \$23,372

Buffalo, Oct. 25.
Katharine Cornell set a seven-performance house record for a straight play at the Erlanger theatre here last week getting \$23,372 at a \$3.60 top in the 1,416-seat house. Actress-manager, returning to her home town, premiered Tuesday night (18) in her new production, Kate O'Brien's historical drama, "That Lady."
Straight-play record for a regular eight-performance run is still held by Katharine Hepburn, who got \$25,106 in "Philadelphia Story" at the same house.

B'way Spotty, But Generally Up; 'Touch' Sock \$34,600, Evans \$22,700, 'Roberts' \$34,500, 'Chaillot' 20 1/2 G

'Roberts' Builds To Nice \$22,900, Toronto

Toronto, Oct. 25.
"Mr. Roberts" started slow but quickly built up to sellouts after mid-week for a fair enough \$22,900, with Royal Alexandra (1,525) scaled at \$4.20 top.
Prices, usually associated here with a musical, undoubtedly militated against bigger gross.

'Montserrat' 18G, 'Fancy' 23G, Phila.

Philadelphia, Oct. 25.
With biz generally good for the few shows on tap, Philly's legit season is still limping along and will continue to do so until Nov. 7 when real activity begins.

The Shubert relighted for the season last night (24) with a revival of "The Student Prince," with a healthy advance sale and prospects of a profitable fortnight. Bowing in last night was Brock Pemberton's new comedy, "Love Me Long," which has only a week at the Locust. "Montserrat" moved from that house to the Forrest last evening for five extra performances to take care of ATS subscribers disappointed because of show's original postponement.

Estimates for Last Week
"Goodbye, My Fancy," Forrest (2d wk) (1,766; \$3.90). Madeleine Carroll starter got over \$23,000 in its second and final week.
"Montserrat," Locust (2d wk) (1,580; \$3.90). Good \$18,000 in first full session.

'OKLA.' BOFF \$39,400 IN 4TH MPLS. BOOKING

Minneapolis, Oct. 25.
Playing its fourth local engagement, "Oklahoma!" racked up a powerful \$39,400 at \$4.20 top at the 1,850-seat Lyceum last week. Practically capacity prevailed for every performance and at some of them there were turnaways. Show remains through tonight (Tues.) and should get a total of about \$50,000 for the 11-performance stand.

Boston Opera Co. is in for five performances, Oct. 28-30, for an exclusive Twin City engagement, and then "Summer and Smoke," first of Theatre Guild-ATS subscription attractions, comes in Nov. 2-5 for six performances.

'Detective Story' Fair \$17,000 in Detroit

Detroit, Oct. 25.
"Detective Story" got almost \$17,000 for the first seven performances starting Tuesday (18) at the Cass. It remains for another week. In the audience opening night were author Sidney Kingsley and his wife, Madge Evans, and co-producers Howard Lindsay and Russel Crouse.

Shubert-Lafayette dark since its season-opener, Mae West's "Diamond Lil"—the first week in September will reopen Oct. 30 with "Brigadoon." Musical is booked for two weeks.

'Sky' NG \$13,000 In Week at Pittsburgh

Pittsburgh, Oct. 25.
"Light Up the Sky" had pretty tough sledding last week at the Nixon, barely getting an even break at around \$13,000. After the previous three stanzas of "Mister Roberts" got over \$80,000, it was a little disheartening.
Number of factors probably contributed to the slim gross. Show had already played White Barn theatre here, where it was the clerk of the straw hat season; notices were mixed and mounting unemployment locally on account of a flock of strikes were all considerable factors.

Nixon currently has Blackstone for its annual visit, then gets "Goodbye, My Fancy" and "Anne of Thousand Days" in succeeding weeks, with nothing definite after that until possibly a preem of "Mother Hildebrand" by local author, Rosemary Casey, Dec. 8.

Last week's legit grosses on Broadway held about even with the bullish previous week. Attendance was strong from the start, with only the midweek matinee getting lighter patronage in most cases. Six shows had capacity grosses.

Closing of S. M. Chartock's Gilbert & Sullivan series last Saturday night (22) cut the list to 19 shows for this week, but openings are scheduled for five consecutive nights, starting next Saturday (29). The new entries, in the order of their arrival, will be "Montserrat," "Lost in the Stars," "Regina," "Love Me Long" and "I Know My Love."

Estimates for Last Week
Kew: C (Comedy), D (Drama), CD (Comedy Drama), R (Revue), M (Musical), O (On tour).
Other parenthetic figures refer to seating capacity and top price, including 20% amusement tax. However, grosses are net, i.e., exclusive of tax.

"As the Girls Go," Broadway (40 wk) (M-1,900; \$6). Bobby Clark starer has done disappointing business since reopening, but has been making a profit; \$32,300.

"Born Yesterday," Miller (194th wk) (C-940; \$2.40). Hovering around the break-even point, almost \$6,500.

"Browning Version," Coronet (2d wk) (CD-1,027; \$4.80). Terence Hattigan double-bill, co-starring Maurice Evans and Edna Best, made a promising start, can get by at about \$14,000 with a possible capacity of \$27,000 at the scale, first full week bettered \$22,700.

"Death of a Salesman," Morosco (37th wk) (D-919; \$4.80). Getting all the house will hold, almost \$24,100 again.

"Detective Story," Hudson (31st wk) (D-1,057; \$4.80). Maintained the previous week's fine pace, topped \$23,000.

"Diamond Lil," Plymouth (10th wk) (D-1,063; \$4.80). Also got about the same as before, satisfactory \$24,200.

"Gilbert & Sullivan," Hellinger (3d wk) (M-1,543; \$4.80). Comic opera repertory never quite got off the ground at the b.o. closed Saturday night (23) after 23 performances, final approached \$17,000.

"Goodbye, My Fancy," Beck (48th wk) (CD-1,214; \$4.80). Hold-over has been getting satisfactory grosses, but must vacate this theatre Nov. 19 for the incoming Katharine Cornell show; \$14,000.

"Howdy, Mr. Lee of 1950," Center (22d wk) (R-2,250; \$2.28). Tapered off a bit, but still ample margin; \$35,000.

"Kiss Me Kate," Century (43rd wk) (M-1,654; \$6). Another week of stardom houses for all performances; \$47,100.

"Lead An Ear," Shubert (45th wk) (R-1,341; \$6). Moves next Monday (31) to the Mansfield, with the Lunts in "I Know My Love" taking over this theatre; hefty \$29,200.

"Madwoman of Chaillot," Royale (34th wk) (CD-1,035; \$4.80). Rose again to \$20,500.

"Miss Liberty," Imperial (15th wk) (M-1,400; \$6.60). Irving Berlin-Robert E. Sherwood musical continues to get great business; SRO \$44,800.

"Mister Roberts," Alvin (89th wk) (CD-1,357; \$4.80). Rolling along at powerful pace; \$34,500.

"South Pacific," Majestic (59th wk) (M-1,650; \$6). Has never failed to get the stardom limit of any performance; topped \$50,000 again.

"Streetcar Named Desire," Barrymore (99th wk) (D-920; \$4.80). Getting a nice profit margin as it nears the two-year mark; over \$17,000.

"Touch and Go," Broadhurst (3d wk) (R-1,140; \$4.80). New George Abbott musical has made a speedy start, generally goes clean down stairs, but has had some vacancies on the balcony; first full week bettered capacity at \$34,600.

"Twelfth Night," Empire (3d wk) (C-1,082; \$3.60). Announced by closing Saturday (29), but may stay if everyone agrees to further cuts; \$7,300.

"Where's Charley?" St. James (34th wk) (M-1,500; \$6). Capacity again for the 10th straight week; \$37,800.

"Yes, My Lord," Booth (3d wk) (C-712; \$4.80). Attendance has wavered, but show has a low operating nut and the Shuberts can afford to go along indefinitely with this tenant for their small-capacity theatre; over \$10,000.

Plays Out of Town

That Lady

Buffalo, Oct. 18.

Katharine Cornell production of drama by Kate O'Brien, adapted from her novel "For One Sweet Grape." Stars Miss Cornell, features Henry Daniell, Henry Stephenson, Torin Thatcher, Joseph Wiseman. Staged by Guthrie McClintic. Set design and costumes, Roli Gerstard. At Erlanger, Buffalo, \$1.00 top.

Rodrigo Declassa Watson
Anchiba Jada Rowland
Bernardina Canero Esther Minnelli
Juan de Encarnado Joseph Wiseman
Antonio Perez Torin Thatcher
Philip II Henry Daniell
Ana De Mendoza Katharine Cornell
Public Peter Barbo
Cardinal De Guirgus Henry Stephenson
Eusebio Will Rubens
King's Footman Wallace Chadwell
Main Valet's Secretary Oliver Cliff
Don Manuel David J. Stewart
Antonio, at 18 Richard Sterling
Pedro Richard Sterling
A Durior Oliver Cliff
Soldiers, Servants, Anthony Roderick
Wallace Chadwell, Lila Dal Porto

If a brilliant pageant production directed with insight and decision, if a completely competent job of lighting and period designing, and if half a dozen bravura acting performances in the top tradition of the spoken theatre are enough to assure the success of "That Lady," Katharine Cornell's latest vehicle can be counted on as being in for the season.

Guthrie McClintic has gone far into the historic Iberian fields in search of a suitable stage story for his wife's histrionic virtuosity, and has come back with this robust saga of love and intrigue among the lofty despots of the court of Philip II of Spain in the late 16th century. Unhappily, the play which was fashioned by Kate O'Brien from her own "For One Sweet Grape," smacks strongly of the original novel in treatment and pace, and is lacking in the sustained technical continuity and cumulative climactic progression which might have marked it as a great dramatic epic.

For Miss Cornell, the part of Ana De Mendoza, notorious Spanish beauty of her time, offers one of the most satisfactory roles she has had in many seasons. This portrait of a heroine is safely within the scope and frame of Miss Cornell's own physical and emotional temperament and attainments.

The plot is concerned with the middle-aged illicit attachment of the great Spanish noblewoman of Philip's court for Perez, his Secretary of State. This is the Spain of the Armada and the Inquisition. Ana, despite the wearing of an eye patch throughout her whole adult life, has been historically described as "remarkable for her beauty, unconquerable in her pride and irresistible in her fascination." Almost anyone can improvise a story from there on.

Loved platonically throughout his life by Philip, Ana, upon her widowhood at the play's opening, becomes the mistress of Perez, her husband's diplomatic successor. Philip's jealousy, inflamed by Escovedo, a political rival of Perez, results in his estrangement from Ana and the forced separation and imprisonment of both Ana and Perez following the assassination of Escovedo. The play covers a dozen years and ends with Perez's final escape into practical exile in Aragon, with Philip in a mad rage, ordering Ana to be actually walked up in darkness and to a living death. Modern significance is given the story by the angle that the persecution of the lovers to appease Philip's personal vanity leads to eventual national scandal, popular unrest and the decline of personal liberty in Spain.

On the acting side, the evening is sparked by some of the most pulsating and evocative performances witnessed here in a long time. The Perez of Torin Thatcher is an alert and passionate portrayal worthy of long cherishing. It should rocket him to stardom. Henry Daniell gives the role of Philip a physical

ly and sartorially attractive, although somewhat prissy interpretation, limning a definite picture of the regal victim of a maniacal jealousy. Joseph Wiseman projects the over-wrought Escovedo with sharp bite and incisiveness. Henry Stephenson's Cardinal De Quiroga is colorful, but fumbling, because of weakness in the writing. For the lovers of Miss Cornell's art, she will be found here at her best. Her Ana is a thing of grace and luminosity, paced with the tone and rhythm of great artistry. Each member of the supporting cast gives a rounded and compelling performance.

The play needs shortening by a half hour. Despite its loose connective construction, it has numerous moving scenes and lofty passages which include an early battle of wits between Thatcher and Wiseman, several strikingly introspective exchanges between Daniell and Miss Cornell, and a blunt boudoir love scene in Miss Cornell and Thatcher.

If anyone around Hollywood is looking for a rich and robust costume story for pix, this one has something.

Love Me Long

Wilmington, Del., Oct. 29.

Brock Pemberton production of comedy in three acts (five scenes). By Doris Frankel. Set design by Doris Frankel. Staged by Margaret Perry. At Playhouse, Wilmington, Del., Oct. 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Bright and saucy, this lightweight comedy has possibilities for Broadway. On the weak side is a confused plot, but plenty of laughs are sprinkled throughout as the central characters exchange barbed wire insults and scintillating wisecracks with equal ease.

Doris Frankel can write smart, amusing dialog which keeps acts 1 and 2 moving at a brisk pace. However, the middle stanza sagged badly at the premiere.

The plot revolves around the tug-of-war between two couples for possession of a New York apartment, and the two girls' personal battle for the affections of the men involved. Abby Quinn, a brash type of female who knows her way around stakes her claim on the apartment with her current husband—the strong, silent type. Years before she had lived in the same place with an old flame she had married and divorced twice.

Who appears but the ex-husband, under the impression he had legally rented the quarters along with his bride-to-be, a money femme from Providence. All four take up residence and the battle is on. Since it is obvious that Abby and the ex-husband are still in love, and that the gal from Providence and the current spouse are destined for each other, the ultimate switch in couples comes as no surprise. The curtain falls with Abby getting the lease to the apartment in exchange for divorcing hubby, so true love can take its course.

Breezy playing by a competent cast of funmakers is one of the show's definite assets. As Abby, Shirley Booth keeps things moving while she's onstage. Her deft handling of lines heightens the play's humor. Close behind is Anne Jackson as the fiancée. Her transformation from an ugly duckling into a determined, attractive woman is well done and in the more serious scenes she displays plenty of ability. Jennifer Howard registers in a bit as the scatterbrained interior decorator.

George Keane as Abby's old flame and current antagonist, makes every scene count, proving an excellent foil for the star. Russell Hardie creates a real character out of Abby's down-to-earth spouse. His scenes with Miss Jackson are especially good. In supporting roles Harry Bannister draws chuckles as the confused landlord, and Heywood Hale Brown contributes to the gaiety as a nosy telephone man.

Producer Brock Pemberton handles the direction, assisted by Margaret Perry. The handsome living room setting was designed by John Root.

Schechter Cincy Mgr. As McDonald Shifts to Chi

Cincinnati, Oct. 25.

Noah Schechter, veteran local press agent, booker and manager of theatres and night spots, takes over Nov. 7 as resident manager for the Shubert enterprises. He succeeds Leo McDonald, who moves on to Chicago for the same reasons.

First legit show booking for the 1949-50 campaign is "Summer and Smoke" in the 1,300-seat Cox theatre for a week starting Nov. 14, to be followed by "Anne of the Thousand Days" at the 2,500-seat Taft.

Current Road Shows

Oct. 24-Nov. 5:

"Anna Lucasta"—Dunbar high school, Little Rock (24-25); Municipal Aud., Atlanta (27); Avon, Macon, Ga. (29); County hall, Charleston (30); Aud., Columbia (31); Aud., Savannah (1); Washington high school, Rocky Mount, N. C. (3); Mosque, Richmond (4); Aud., Danville, Va. (5).

"Anne of the Thousand Days"—Aud., Rochester (24-25); Erlanger, Buffalo (26-29); Royal Alexandra, Toronto (31-3).

"At War with the Army"—Harris, Chi. (24-5).

"Barrett's of Wimpole Street"—Community, Hershey, Pa. (27); Playhouse, Wilmington (28-29); Rajah Reading, Pa. (31); Lyric, Allentown (1); Kariton, Williamsport (2); Erlanger, Buffalo (3-5).

"Blossom Time"—Victory, Providence (28-29); Opera House, Boston (31-5).

"Brigadoon"—Indiana Univ. aud., Bloomington (24); Hall of Music, Lafayette, Ind. (25-26); Paramount, Toledo (27-29); Shubert-Lafayette, Detroit (30-5).

"Death of a Salesman"—Erlanger, Chi. (24-5).

"Detective Story"—Cass, Detroit (24-29); Blackstone, Chi. (1-5).

"Finian's Rainbow"—Curran, San Francisco (24-5).

"Goodbye, My Fancy"—Ford's, Baltimore (24-29); Nixon, Pittsburgh (31-5).

"High Button Shoes"—Russ and Oakland, Cal. (24-25); White, Fresno (26-27); High school aud., Stockton (28); Memorial aud., Sacramento (29); Aud., Portland (2-5).

"I Know My Love"—Plymouth, Boston (24-29).

"Inside U. S. A."—American St. Louis (24-5).

"Kiss Me, Kate"—Shubert, Chi. (24-5).

"Light Up the Sky"—Empire, Syracuse (24-25); Avon, Utica (26); Strand, Ithaca (27); Aud., Rochester (28-29); His Majesty's, Montreal (31-5).

"Love Me Long"—Locust, Phila. (24-29).

"Man Who Came to Dinner"—McCarter, Princeton (2); Playhouse, Wilmington (3-5).

"Mister Roberts"—Hanna, Cleve (24-5).

"Montserrat"—Forrest, Phila. (24-27).

"Oklahoma!"—Aud., St. Paul (24-29); Playhouse, Winnipeg (31-5).

"Private Lives"—Klein Aud., Bridgeport (28-29); Shubert, Boston (31-5).

"Signor Chicago"—Shubert, New Haven (3-5).

"Streetcar Named Desire"—Omaha, Omaha (24-26); City Aud., St. Joseph, Mo. (27); Music Hall, Kansas City (28-29); Convention hall, Tulsa (31-2); Home, Oklahoma City (3-5).

"Student Prince"—Shubert, Phila. (24-5).

"Summer and Smoke"—Davidson, Milwaukee (24-29); Aud., St. Paul (30-31); Lyceum, Minneapolis (1-5).

"Texas L'il Dartin'"—Shubert, New Haven (25-29); Colonial, Boston (31-5).

"That Lady"—Royal Alexandra, Toronto (24-29); Cass, Detroit (31-5).

"The Father"—Plymouth, Boston (3-5).

Webster-Shakespeare—Page hall, Albany (24); College Aud., New Paltz, N. Y. (25); Congress, Saratoga (26); High school Aud., Middlebury, Vt. (27); Junior high school Aud., Glen Falls, N. Y. (28); Memorial Aud., Burlington, Vt. (29); Civic Center, Potsdam, N. Y. (31); Madill hall, Canton, N. Y. (1); West Junior high school, Binghamton, N. Y. (3); Old Main Aud., Genesee N. Y. (5).

Perry Book Dramatized—Dallas, Oct. 25.

A dramatized version of George Sessions Perry's latest book, "My Granny Van," which was published last month, will be produced here by Margo Jones and Theatre '50.

Stage version will be performed here in Jan. Lauren Disney is collaborating with Perry on the adaptation.

Yiddish Plays

Schargel, Leon Schechter and Yasha Rosenthal.

Score by S. Solomon, with special songs by Lou Weissman, has some sprightly moments, but tunes are expressive at all times. George Toulier wields the baton. Joe.

Subway Circuit

Bloomer Girl

Subway circuit production (George Brandt), of musical in two acts (10 scenes). Book by Sig Herzig and Fred Sauts. Based on play by Lillian and Don James. Stars Vivian Blaine, features Frances Williams, Avon Long, Matt Briggs, Ralph Magelsen, Patricia Quinn O'Hara, Dorothy Keller, John Hall. Staged by John Lipman, music, Harold Arlen, lyrics, E. Y. Harburg. Agnes DeMille's choreography, created by Verna Hamilton, musical director, Arthur Lieff, settings, Louis Kennel. At Flatbush, Brooklyn, Oct. 12, '49, \$2.50 top. Married Doctors.

Octavia	Jan Schirmer	Frank Roberts
Della	Margie Gerson	Bill Dunbar
Julia	Eileen Winter	Norman Sherry
Lidia	Dorothy Tuden	John Hall
Phoebe	Nancy Shannon	Ken Vee
Servant Applegate	Patricia Quinn O'Hara	Frances Williams
Dorothy Keller	Dorothy Keller	
Matt Briggs	Matt Briggs	
John Hall	John Hall	
Vivian Blaine	Vivian Blaine	
John Lipman	John Lipman	
Harold Arlen	Harold Arlen	
E. Y. Harburg	E. Y. Harburg	
Agnes DeMille	Agnes DeMille	
Verna Hamilton	Verna Hamilton	
Arthur Lieff	Arthur Lieff	
Louis Kennel	Louis Kennel	
George Brandt	George Brandt	
Sig Herzig	Sig Herzig	
Fred Sauts	Fred Sauts	
Lillian and Don James	Lillian and Don James	
John Schirmer	John Schirmer	
Margie Gerson	Margie Gerson	
Eileen Winter	Eileen Winter	
Dorothy Tuden	Dorothy Tuden	
Nancy Shannon	Nancy Shannon	
Patricia Quinn O'Hara	Patricia Quinn O'Hara	
Dorothy Keller	Dorothy Keller	
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Margie Gerson	Margie Gerson	
Eileen Winter	Eileen Winter	

Plays Abroad

The Big Show of 1949

London, Oct. 19
Val Parnell and George & Alfred Black presentation of revue in two parts (15 pieces). Directed by Alec Shanks and Joan Davis. Stars Charlie Chester and Gene Marvey. Peggy Ryan, Ray McDonald, John Tiller, Girls Great Alexander, Henry Lottin, Marquis & Family, Francis Clery, Sheila Matthews, Andrea Danvers. At Palladium, London, Oct. 18, 49.

To fill in the gap between the end of the vaude season and the opening of the Christmas pantomime, the Palladium has staged a new, colorful revue. Once again the emphasis is on the spectacular and a series of big production numbers insure its success for the limited season.

Although Charlie Chester and his gang of radio personalities have the top spot in the show, biggest individual hit of the evening is scored by Gene Marvey, making his Palladium debut and at once becoming a warm favorite. He displays his ability with a range of numbers that stretch from "Eli, Eli" in Yiddish to "Donkey Serenade" with a bunch of pop hits in between, such as "Riders in the Sky," "So in Love" and "You're Breaking My Heart." Two other Hollywood visitors, Peggy Ryan and Ray McDonald, also register big with a smooth line in eccentric dancing and an easy flow of songs and patter.

Retaining their popular radio personalities, Charlie Chester and his team keep to their accepted pattern and make no endeavor to break new ground. Result is mainly a succession of well-worn stories which still please the gallery, but don't click with the other customers.

Taken all around, it's a well-blended show. There is some fine adagio dancing by the Andrea Tins, strutting precision hoofing by the John Tiller Girls, excellent acrobatics by the Great Alexanders and a good novelty line from Marquis and his family of performing monkeys. There is also a colorful Spanish scene with tenebrous semi-classical singing by Frederick Ferrari and Francis Clery. *Mign.*

Top Secret

London, Oct. 20

Daniel Mayer Co. presentation of comedy in three acts by Alan Melville. Directed by William Mollison. At Winter Garden, London, Oct. 19, 49.
Wago Pitt-Fosterer, Tom Gill, Maudie Fish, Joan Lang, Patricia Winter, Anne Hayes, Peter Cadden, London, Oct. 19, 49.
By Christopher Winter, Hugh Wakefield, Felipe di Bruna, Derek Sedgwick, Salvador di Bruna, Frederick Volk, Louis Constance, Walter, Revell, James, Louis, Michael, Betty, John, Foster.

This is a pallid reflection of the sparkling wit displayed by author Alan Melville in his "Sweet and Low" revue series. Story is involved, jokes are of the adolescent era and too much responsibility rests on the shoulders of Hugh Wakefield, on whose drawing power the fate of the production will largely depend. It received a mixed reception at the premiere and its chances in the U. S. would be nil.

Poking fun at the old school diplomatic service, play concerns a nonaligned British Ambassador in a South American island depicted as a fussy, henpecked nonentity. He participated in a local fiesta to the extent of an indiscreet midnight bathing party, scenes of which have been photographed by the son of the native Foreign Minister. His daughter has got engaged to this heel-clicker and plans to overcome parental opposition by threatening to have the film publicly shown.

Wakefield oozes his usual benign charm as the emissary and Tom Gill does a dim-wit role with upturning skill. Joan Lang has a delightful comedy role as a fluttering secretary, and Derek Sedgwick and Frederick Volk make excellent exotically father and son. Show is creditably directed by William Mollison, but needs drastic cutting if it is to overcome unpropitious start. *Clegg.*

Goshberry Fool

London, Oct. 14

A. A. Dubois presentation of comedy in three acts by Reginald Rothwell. Adapted from the French of Louis Verneuil and Georges Rey. Directed by C. Denis Freeman. At Doreen, London, Oct. 13, 49.
Bernie Beauport, Anthony Forwood, Leonard Ardoune, Allan Leves, Caroline Ardoune, Eleanor Summerfield, Michael Arnold, Harold Woodhouse, Annette, Richard, Warner.

This trifling farcical comedy adapted from the French suffers as it so often the case, considerably in the transition. It's the old triangle theme of a woman torn between husband and lover, with few amusing lines to relieve it from mediocrity. With small cast and threadbare theme its prospects aren't rosy.

expectedly returns to his villa in Nice. His two months absence have proved too much for his bored young wife, who is on the verge of eloping with a younger admirer. Hubby, without disclosing his knowledge of their plans, contrives to thwart them by calling on his rival, whom he discovers to be an old schoolmate. He keeps harping on the days of their youth until the boy is too late to keep his assignation. The infuriated runaway wife has no other course but to return home and thankfully relinquish herself to her husband's arms.

Harold Warrender displays all his familiar charm as the infuriating husband and a new actress, Eleanor Summerfield, makes a delightfully spoiled child of a wife.

Anthony Forwood is very "old school tie," despite his French moniker and locale of the story, and exhibits great relief when the call of friendship prevents him from betraying his re-found buddy. Allan Leves gives the only real Gallic atmosphere as an inept, unattractive father-in-law indifferent as to which of the two wealthy men provides him with handouts to recoup his gambling losses. Richard Warner turns in a neat characterization as a philosophical valet.

In Tramway Nomme Desir

(A Streetcar Named Desire)

Paris, Oct. 25

French production of French adaptation by Jean Cocteau of Tennessee Williams' play, from a translation by Paul de Beaumont. Directed by Raymond Rouleau, assisted by Jacques Lacombe. Set by Lila de Nobili. At Theatre de la Madeleine, Paris.
First Leader: Jean Lueas
Blanche: Helmi, Lucie
Femine Leader: Marcelle, Knapp
La Mama: Sino, Darlin
Second Leader: Jean Legation
Father: Jacques, Johnson
Schuman: Louis, Thompson
Stella: Helena, Bessie
Mandy: Yves, Vincent
Mick: Daniel, Jeanne
Public: De Funes
Stella: Maurice, Raymond
Mandy: Pierre, Colette
Collector: Alain, de Marval
Nurse: Lodi, Retha
Director: Robert, Stone

"Streetcar Named Desire" has been given an exemplary Paris production. The Jean Cocteau adaptation is both excellent French and extremely colloquial, while adhering strictly to the English lines. Raymond Rouleau's direction is unerring and also follows the N. Y. production closely, while the set is identical.

Acting is of the highest order throughout. As Blanche, Arletty's strong personality stands out during the first scenes, making her character tougher than the N. Y. original, to become again extremely sweet and refined towards the end. Her rendition of the character is excellent. As Stella, Helena Bessie is a fine thesp. The men couldn't be better.

Unusualness of the theme and of the production surprised the first-night audience, making the fate of the Paris showing look doubtful. But the play has caught on. It looks now due for a sizable run. Cocteau's adaptation, which misses nothing of the wisecracks, provides enough laughs to insure relaxation from the tougher scenes, and the audience eats it up. *Eves.*

A Woman for Two

Paris, Oct. 11

French production of French adaptation by Jean de Létray, adapted in English by Bennett and Philip Mollison. At the Comedie de la Madeleine, Paris.
Director: Patrick, Young
Blanche: Pierre, Tranchesi
Mandy: Marguerite, Popple
Nurse: Annette, Stone

Ever since its creation back in 1928 Jean de Létray's comedy, "La Femme pour Deux," has been on and off the French stage, but it has had a real success the past year because of its close resemblance to a much later hit, "La Petite Fille," which Fernand Gravy has been playing at the Nouveautés the past two years. Now Pamela Stirling has made an English version of the play, which is being given evenings at 7, before the performance in French at 9:30.

The eternal triangle of husband and lover, has in this instance been given the exotic background of a desert island, and the plot revolves around the "sharing" of the wife by the two men. As usual in such adaptations, much of the froth of the French text becomes heavy and humorless in English, and at times downright vulgar. The actors, however, do their best, and it is not altogether their fault if they do not succeed in capturing the fantasy that lightens the French version. They are all good in their respective roles, but the play itself just doesn't go down in English.

DUBLIN GATE DEFERS LEGIT UNTIL 1950

Dublin, Oct. 25

Hilton Edwards and Michael MacLiammoir, who are to work with Orson Welles on film editions of "Othello" and "Julius Caesar," probably won't bring their Dublin Gate Theatre Productions here until the fall of 1950. Meanwhile, they will reorganize the company.

MacLiammoir has an agreement to play Lago in "Othello," with Welles directing and playing the title part. For "Julius Caesar," in which Welles is to play Mark Antony, MacLiammoir is set to portray Brutus and Edwards to direct. No release has been contracted for the pictures.

Rattigan

Continued from page 73

not yet been released in the U. S. Metro will produce "Mistress" in England, possibly with Ronald Colman and Irene Dunne in the parts played on the stage by Alfred Lunt and Lynn Fontanne.

Before returning to London in about a week, Rattigan may reach an agreement with the Theatre Guild for a Broadway production of his "Adventure Story," a drama about Alexander the Great as a young man which was a critical hit in the West End last season. Colonel Wilde has been mentioned for the part, and Rattigan would be interested in having either Martin Brandt or Montgomery Clift do it. Maurice Evans, now producing and co-starring in "Browning," is also a possibility, although the character is supposed to be in his twenties.

Disagrees on 'Harlequinade'

Rattigan disagrees with critics who think the comedy portion of the current bill, "Harlequinade," should be presented first, as a curtain-raiser for the serious "Browning." In the first place, he says, farce is more difficult than serious drama and might not go over with the audience if warmed up. Also, since "Harlequinade" kills the theatre and, to some extent, the stars, Evans and Edna Best, it might be difficult to get the audience to take "Browning" seriously, particularly as there are several laugh lines at the start of the latter work.

However, the author was inclined to try reversing the order of presentation of the two plays at least for one performance. "Browning" has always been done as the opener and Rattigan believes that's the only way the two works can be effective, but he's willing to try switching them if only to make sure he's right. So he and Evans will probably do so within the next week or two.

Rattigan more or less agrees with those who dismiss "Harlequinade" as a comparatively lightweight work. He wrote it merely as a companion piece for "Browning" in order to fill out a full evening's program. He thought it might be fun, but had no great belief in it or urge to write it. When he finished it, he didn't like it as he put it away. Later, Oliver read it and wanted to present it and "Browning" at the Old Vic. At though the author still didn't think much of it, he gave permission.

Ann Lee

Continued from page 73

A former guest-ranch just outside town where they will live in private guest houses, with the use of a swimming pool on the premises. Another inducement to actors is the fact that a number of people from Hollywood vacation in Phoenix and attend the shows.

With a capacity of 500 seats, Summers can gross about \$7,000 for a seven-performance week at \$3 and \$2 admission. Miss Lee and Charlton think they can operate the theatre at about \$4,000 a week so if business is good they stand to make a profit on the season. They failed to break even last winter despite good attendance, as they couldn't open until after the tourist season was over, and then they could run only four weeks.

During the summer, Miss Lee and Charlton, both Broadway actors, operate El Teatro, Santa Fe, on a guest-star basis. They opened a New York office last week in the Empire theatre building.

K.C. Theatre Competition Gripe; Orph vs. Municipal Music Hall

Kansas City, Oct. 25

'Brig,' 'Lives'

Continued from page 73

duction of "Brigadoon" and associate to Jack Toohey, traveling with the company. More recently, Arthur Schwartz engaged Nat Schenker as associate to Joe Flynn on "Inside U. S. A." Latest case involves John C. Wilson, who has signed Fred Schader and Clarence Bell with Charles Mulligan, manager, for "Private Lives," with Tallulah Bankhead. Thus far, no other managements have followed suit, but if the system continues to work satisfactorily, some may do so. It's figured a particularly useful setup for musicals.

Among the pressagent and manager assignments for the fall season are the following: Joe Shea, p. a. and Harry Shapiro, manager, "Detective Story" tour; Ted Goldsmith, p. a. and Harry Kline, manager, "Anne of the Thousand Days"; Jim Keefe, p. a. and Al Cohen, manager, "Light Up the Sky"; Campbell Canad, p. a. Webster Shakespeare tour; Richard Manes, p. a. and Joe Harris, manager, "Touch and Go"; Sam Stratton, p. a. and Arthur Klein, manager, "Yes, My Lord"; Nat Dorfman, p. a. Reginald Denenholz, associate and Hugh Schaaf, manager, "Texas Lullaby"; Al Spink, p. a. "Man Who Came to Dinner"; Also, William Fields, p. a. and Victor Samrock, manager, "Lost in the Stars"; Ed Wallace, p. a. and George Oshrin, manager, "Anna Lucasta"; Tom Kilpatrick, p. a. and Clarence Taylor, manager, "Love Me Long"; William Tidale, manager, "That Lady"; Richard Hunt, p. a. Emmett Callahan, manager, "I Remember Mama"; Hal Oliver, p. a. and Joseph Moss, manager, "Barrett's of Wimpole Street"; Louis Harrison, p. a. and Ed Scanlon, manager, "At War with the Army"; William Bell, p. a. and Al Goldin, manager, "Signor Chi- rago."

Off-B'way Show

Shake Hands With the Devil

Blackface production of drama in two acts by Robert C. Hooper. Adapted by Donald Ogden, sets, Lewis Roper, lighting, Jack, Tim.
Cast: Earl O'Malley, Paul Lynch, Vincent Gordon, William Robson, Robert Kennedy, Leonard L. Talbot, David Gray, Gerald, Edmund, John, Kennedy, George, Michael, Virginia, Nelson, Robert W. Butler, Robert, David, Jane, David, John, Victor, Lane, Victor, Edmund, Mitchell, Robert, Mitchell, Al, Blackface, Theatre, N. Y., Oct. 20, 49, 9:30 top.

"Shake Hands with the Devil" drama which ushered in the 1949-50 season at this off-Broadway blackface theatre is a documentary indictment of Communism. Its two acts were especially well-timed by the semi-pro group, inasmuch as its central theme is based upon recent Communist trial before Judge Harold Medina in N. Y. Federal court.

Handled with "living newspaper" format, it emphasizes the communist infiltration in the U. S. and elsewhere and points up via successive episodes how the party line, capitalizes upon labor disputes and racial issues, particularly the Negro question, to gain in the misguided and bewildered in its line of thought. Starting with the Communist trial, it unrelentingly points up the party's capitalization of the famous Scottsboro case, which mobilized national support for the colored lads allegedly railroaded for a crime they didn't commit, the plight of the Rosen schoolteacher, who practically had to attempt suicide to escape their clutches, etc.

For the most part it is handled expertly. There are some lagging moments in the later episodes which, however, are eventually brought to a stirring climax in depiction of the plight of Cardinal Mindszenty of Hungary. Latter's resignation to martyrdom in interest of world peace, closes play on a poignant note.

Several good performances, particularly those of Earl O'Malley as the patient judge, Paul Lynch as prosecuting attorney, and Vincent Gordon, defense counsel. Others of the large cast also acquit themselves well in lesser roles. Dennis Gurney staged it capably.

While "Devil" has little for commercial Broadway or films, it's highly interesting and gripping little theatre. *Adm.*

Running controversy over an established home for legit road companies here took a new tack last week in action before the city council. Elmer Rhoden, president of Fox Midwest Theatres entered a request that the city discontinue leasing of the 2,562-seat Music Hall for theatrical presentations in competition with privately-owned theatres.

Fox Midwest has just rehabilitated the Orpheum Theatre, 1,850-seater to the tune of more than \$200,000, equipping the house throughout essentially as a legit theatre. House opened last week with Jimmy Nixon as manager on a policy of presenting legit, top class at advanced admissions, or remaining closed. Opener is film, "I Was a Male War Bride."

Legit heretofore has shown in the city-owned Music Hall for a number of years, last few years being brought in by the A. & N. Presentations, a partnership of Nixon with John Antonello. With the opening of the Orpheum, the partnership was dissolved, and Antonello has continued bringing attractions in the Music Hall. Thus far the Orpheum has had no legit, but has set "Barrett's of Wimpole Street" with Susan Peters for a week late in November. Antonello has had "Finian's Rainbow" and "Blackstone" with "Streetcar Named Desire" "Inside U. S. A." and "Mr. Roberts" set for dates during 1949.

Rhoden made his request in a letter to Mayor William Kemp. In the letter Rhoden explained: "We have invested many thousands in the Orpheum in order to give Kansas City a real home for the legitimate theatre. As the Orpheum was originally built for stage attractions, it is best equipped. From an acoustical standpoint, safety, luxury and convenience it is most desirable."

We are now confronted with a most unfair competitive situation with the city-owned Music Hall. The large seating capacity of the Music Hall and the extreme low rental charge make a very difficult competition to meet. In fact, it has obtained contracts competitive to the Orpheum to such a degree that it would be impossible for the Orpheum to exist on road shows or legitimate attractions."

The circuit explained it has no objections to the usual run of concert, opera, lectures, Philharmonic Orchestra and other legitimate events which play the Music Hall. But the objection is in the city-owned theatre as competition to regular theatrical enterprise.

'Mail Order'

Continued from page 73

outfit provides her with room and board. Besides scripts, music and costumes, Empire supplies wigs, makeup and necessary technical equipment. Costs of advertising are shared, and the receipts including sale of ads in the show program, are evenly divided. With expenses so low, seats usually consist of members with a son to act or friends with same; the local group can make a relatively good profit, in some cases up to \$3,000 on the show.

On its \$1,000,000 share of last year's gross, Empire makes a sizeable profit. Besides the salaries of its staff, directors, it operates the office-warehouse in Kansas City, maintains a supply of costumes, drapes, wigs, equipment, etc., and must pay the cost of shipping productions from town to town. Because shows are given only the latter part of the week in each locality, the costumes and other physical items can be rented direct from town to town, so it isn't necessary to have double equipment in each case.

Since a single show is given everywhere during the year, all costumes, etc., can be standardized. However, with so many local shows being given all over the country on the same weekends, a large warehouse and equipment supply must be maintained.

So far Empire has dealt mostly with organizations in smaller communities. However, George De Haven, who heads the outfit, hopes to extend activities to towns of 25,000 population and larger this year.

Broadway

Theatrical attorney Fanny Holtzman back from Coast trip.

Advertising Women of N. Y. annual cocktail party Oct. 28 at Hotel Astor.

Friars' testimonial dinner to Milton Berle at the Latin Quarter Nov. 25.

Robert A. McGuire new proxy of Warner Club for homeoffice staffers.

Paul Blaufox, vet theatre man and his wife celebrated their 25th wedding anniversary.

Ziegfeld Club's annual dinner-dance at the Waldorf-Astoria's Starlight Roof Nov. 5.

Joseph S. Hummel, Warner Bros. International v.p. over European operations, in from Paris Monday (24).

Charles Cantor, the "Finnegan" of Ed Gardner's "Duffy's Tavern" program, in from Puerto Rico for a week between tape-recordings.

The Barry Grays motored back to their Miami Beach HQ for the winter season, now that his special 8-week WOR disk job stint is over.

Lillian Jenkins, publicity director of Madison Square Garden, off to Chicago to o.n. the "Ice Follies of 1950" before its N. Y. opening Nov. 17.

Ben Washer, former Paramount eastern publicity head, opened own public relations office specializing in film and other showbiz chores.

Big turnout at the Lambs Club to honor Horace MacMahon and Les Tremayne last week in "Detective Story Night." Both are in the legit hit.

Harry Nelson flew in from the Coast to sign for the male lead opposite Betty Field in Garson Kanin's "The Rat Race," next on Leland Hayward's agenda.

Twentieth-Fox producer George Jessel in from the Coast to toast-master the inaugural dinner of the N. Y. Variety Tent No. 35 tomorrow (Thurs.) night at the Hotel Astor.

Russell V. Downing, executive veepee of Radio City Music Hall, back at desk last week after motoring trip of several weeks through Canada and New England, accompanied by Mrs. Downing.

Alfred Corwin, New York public relations chief for the Motion Picture Assn. of America, addressed Fordham University journalism students yesterday (Tues.) on industry p.r. problems.

Herbert J. Yates, Republic Pictures' pres., returns today (Wed.) on the America after a one-month European trip. Also arriving is actress Vera Ralston and Mrs. Leslie Banks, wife of the British actor.

Mexican film producer Rudolph Isensthal, after spending two weeks in New York, plans to the Coast tomorrow (Thurs.) for three days before returning to Mexico City to begin work on "The Eternal Flame."

James Edwards, Negro thespian who starred in Stanley Kramer's "Home of the Brave," honor guest yesterday (Tues.) at a Hotel Theresa cocktail party thrown by the Negro Actors Guild, Hunter College Dramatic Society and the YMCA.

Boni's becomes the new tag for the Caviar, w.k. East 40th street eatery. Boni's Miram Miramar on West 40th, opposite the Ritz, was sold by the boniface when he took over a Fishkill, N. Y., roadhouse which he will continue to operate jointly with the new restaurant.

Directly after Thanksgiving the Armand Deutschies (Benay Venu's) due east for a couple of weeks. They must await the Dore Scharys' return from their N. Y. trip around Armistice Day. In the "Pittsburgh" preem. Deutsch is aide to the Metro production women.

Charles Deere Wiman, brother of high producer Dwight Deere Wiman, among those on new board of directors of Waldorf-Astoria Corp. H.C. president of Deere & Co. Machine Co., farm-implementation manufacturers. Robert W. Dowling, president of City Investing Corp., also named to the board.

Cleveland

By Glenn C. Pallen

Ads Leonard and Sammy Walsh brought their shows back to Vogue Room.

Heidi Kral local operatic canary, landed prominent role in Broadway's musicalized "Little Poppa."

Florrie Davidson of Stan Zuckerman's New York agency, here to see his wife and recently born son, his third child.

K. Elmo Lowe, who worked on "Kid From Cleveland" for Republic directing "Edward, My Son" as Play House opener.

Robby May pulled in to pinch-hit for Howard and Wanda when

accident caused trampoline act to cancel Alpine Village date.

"Are You Fooling?" Metro disk, being plugged here by Carl Lampl, town's No. 1 composer, who collaborated with Buddy Kaye in writing tune.

Emanuel Tiviv first oboe, and James Barrett, third assistant conductor, added to Cleveland Symphony Orchestra by George Szell, for 32d season.

Disk jockeys and jukes giving big play to "Cleveland, the Polka Town," a Frankie Yankovic recording for Columbia. Local maestro wrote words, with music by Dr. William Lausche, brother of Ohio's Governor Frank Lausche.

Paris

By Maxime de Belz

(33 Blvd. Montparnasse)

Elaine McDonald back from Rome.

The John Wildbergs over from London.

Cynda Glenn back in Paris for a few days.

Sol Schwartz getting data on French vaude.

Ed Chevitz back from Rome in time for the American Club luncheon.

Bernard Bros. at Club Champs Elysees with a two months' contract.

Elen Dosa prepping a trip to N. Y. and returning three weeks later.

"Queen of Waltzes" likely to hit the Champs Elysees after the Vienna run.

Ilya Lopert to Italy, while Mrs. L. goes home. He'll join her in a couple of weeks.

William Auten, before starting production for good here, off to U. S. for huddles with his backers.

George de la Grandiere, who financed the pic, "Monsieur Vincent" off to U. S. to polish up deal on "Divine Tragedy."

Mexico City

By D. L. Grahame

Emilia Gutu, Spanish-Mexican sex topper, doing stage personals along the U. S. border.

Sofia Alvarez, pic-stage actress, recruiting a Mexican revue troupe for a tour of her native Colombia.

Jorge Negrete, pic radio-actor, also pres. of the national actors' union in L.A. doing personals in Frank Pounce's Latin houses.

Maria Conesa vet Spanish comedienne and Leopoldo Ortiz, top Mexican comic, heading vaudeville at the Teatro Iris. Doing well at the top.

Variety Club of Mexico has named Alfredo Hulgoin, SRO Latin-America manager, and Luis R. Montes top exhibitor. Its delegates in the club's world meet in New York Oct. 25-28.

Barcelona

By Joaquina T. Vidal-Gomis

Marita de Ansa heads the show at Emporium nitery.

Three Somaray dancers doing acrobatic tricks at the Rigal nitery.

Screenstar Jorge Mistral readying for a vacation in Mexico, and might do a pic there.

Cuban show with Nina Verchinnia, Rosita Segovia and their dancers at the Windsor nitery.

Hungarian conductor Bela de Csillery to handle baton with the Barcelona Philharmonic Orchestra.

Ana Mariscal huddling with Andre Maurous to produce a pic in Spain based on one of Maurous' books.

Rosario & Antonio have finished their parts in pic "Jose Maria el Tempranillo." This is their first pic in Spain.

India

By N. V. Eswar

Kanpus is slated to get a studio of its own for production of Hindi films.

Metro has scheduled Rudyard Kipling's "Kim" for production entirely in India.

Bombay Director Zahur Raja currently in France, will produce "Chempaka" there.

Jean Remor will film "River" in Calcutta with location shots to be taken at Narayanganj, in Bengal.

Tino and his Boulevardiers, continental band booked into the Hotel Taj Mahal, Bombay, for one week with a renewal option.

Portland, Ore.

Will Osburn orch on tour in Pacific Northwest.

Mervyn Brin and Emogene Reeves at Chover club.

Les Brown band inked into McElroy's Ballroom for Oct. 27.

Lawrence Welk orch in for one-night at McElroy's Ballroom.

Freddie Slack orch set for Jantzen Beach Ballroom Oct. 29.

Portland Civic Theatre opens "Payment Deferred" next week for three-week run.

London

Bud Flannagan celebrating his silver wedding Nov. 8.

The W. J. Koppers celebrated their 29th wedding anniversary by attending the Variety Club induction banquet.

Renown chief George Minter has postponed his projected visit to New York, and isn't expected to leave before the New Year.

W. C. Bass voted new general secretary of the Variety Artists Federation, succeeding Lewis Lee, who quit the post earlier this year.

Jimmy Campbell, formerly Campbell Connelly music publishers, has acquired old music publishing company of Cecil Lennox.

Reg Connolly sailed on the Queen Mary last Saturday on a routine visit on behalf of the music publishing companies with which he's associated.

Prince Little's offices are moving from Coliseum buildings to His Majesty's theatre. This necessitates Jack Hylton moving from there to Pall Mall.

Phil Gersdorf, who's been in London for five months looking after U. S. publicity for Disney's "Treasure Island," returning to Hollywood early next month with Mrs. Gersdorf.

Scotland

By Gordon Irving

Deep River Boys return to Glasgow Dec. 12.

John Boles paying return visit to Empire music hall, Edinburgh.

Harry Gordon, Scot comic now in U. S., calls for home Oct. 29.

Allan Jones back in Glasgow on quick return visit for variety fans.

"Bless the Bride" to be Christmas attraction at Empire, Edinburgh.

Barbara Mullen to Glasgow Nov. 28 in new thriller, "Murder at the Vicarage."

Tommy Morgan and Bobby Telford, Scot comics, to Belfast for Christmas.

Gracie Fields, doing one-night stands, is booked for Edinburgh in November.

Bruce Trent here in "Lilac Time" to have lead in London's "Brigadoon."

New Scot comic Johnny Victory heading December production at Palace, Dundee.

Ruth Erglen Rep preeming "Uncle Faustus," play by Dundee optician Alec Robertson.

Pete Collins bringing his new oddities show "Jungle Fantasy" to Glasgow Nov. 21 and Edinburgh Nov. 28.

Shakespeare's "Romeo and Juliet" will be Christmas attraction at Dundee Rep theatre opening Dec. 20.

U. S. dancers Jackie Billings and Diana Chase going into winter show at Gaiety theatre, Leith opening Dec. 19.

New stage adaptation of Alexander Dumas' "The Three Musketeers" by Henry Hamilton sked for Dundee Rep Nov. 28.

Washington

By Florence S. Lowe

Rudy Vallee due into Shoreham Blue Room next Monday (31).

Nick Kenny guest of honor at a recent Old New Orleans "celebrity night."

Yehudi Menuhin debuting season for National Symphony with solo results.

Harry Snider folding at Royal Palm Room (formerly the Cairo) after two weeks.

Barrett Kiesling in from Metro studio to do spade work on "Battleground" preem set for Nov. 9.

Society for Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc. concerting here Fridays (28) night.

Rome

By Helen McGill Tubbs

Actress Valerie Hobson in Rome. Producer William Sackels is in Munich.

British director Carol Reed visiting in Rome.

Ire Reuve at the Teatro Valle, with The Three Sailors billed.

Gerald Mayer (MPAA) and Mrs. in Rome for a couple weeks from Paris.

The Robert Buckner troupe making "Deported" are in Naples on location.

Edgar Ulmer at the Hassler preparing to direct exterior shots for a British film.

Mike Frankovich winding up shooting on "The Dark Road" at Selenia Studios.

Maria Montez in from Venice for a few days. "Thief of Venice" film starts any day.

Orson Welles at the Excelsior hotel back from his trip to London for "Marbath" dubbing.

Pietro Brulla, executive of Scalera Films, leaves for New York soon for several months' stay.

Rene Clair finishing up "Faust,"

with Michel Simon and Gerard Phillip, at the Cine Citta studios.

Director Mario Zampa, of "To Live in Peace," off to London to direct "Lady in Black" for Nettlefold Co.

Director Sidney Salkow has announced his engagement to Elaine MacDonald. They plan to be married in Rome.

Anthony Havelock-Allen, British producer, at the Hassler hotel making plans for a film with Italian exteriors.

Pittsburgh

By Hal Cohen

Katharine Hepburn's "As You Like It" dated into Nixon for week before Xmas.

Ted Newlin has quit WPGH sales staff to join Russell (Doc) Pratt agency.

Annual Burton Holmes series of Travelogues opens at Carnegie Music Hall, Nov. 2.

George Price and Pat Wymore heading new show at William Penn Hotel's Terrace Room.

Dona Mason back at Monte Carlo after being down with laryngitis for several days.

Sylvia Kariton, late of "Allegro," playing first nitery engagement in home town at Nixon Cafe.

Ted Goldsmith in town drum-beating "Anne of Thousand Days," season's first subscription play.

Alexander Goussoff, last at Latin Quarter in Miami, managing 7th Ave. Hotel's new Triangle Room.

Rudy Vallee's engagement at Bill Green's ties right in with opening of "Father Was Fullback," in which he appears, at Fulton.

Miami Beach

By Lary Solloway

Dean Murphy out of St. Francis Hotel after appendectomy.

The Vagabonds, Jan Murray and Rose Marie open at Clover Club, Dec. 23.

Judie Manners and June Edwards set for new show this week at Clover Club.

Copa City deal with creditors found majority okaying reopening under Murray Weinger segis.

Kitty Davis tees off winter run this week with Dennis Sisters, Mickey Freeman and Kenny Davis.

If Dean Martin-Jerry Lewis can clear radio commitments they'll preem Ned Schuyler's Beach-comber season again.

Chester Parer expected to open season in mid-November with show headed up by Martha King, Steve Condos and Jerry Brandon and a Don Arden line.

Chicago

Joan Taylor visiting her family in Lake Forest, Ill.

Willie Shore's wife seriously ill at Chicago Memorial Hospital.

Ray Rogers to address National Safety Council Stevens Hotel, Oct. 25.

Producer Merriell Abbott, talent head for Hilton Hotel chain, back at desk after two-month session with broken leg.

Kenny O'Morrison checked into town to join cast of "Golden Gloves Story" being filmed here, with James Dunn in lead.

Phil Regan's opening at Mayfair Room, Blackstone Hotel last week looked more like a political pow-wow, with Mayor Kenelly, Gov. Stevenson, Judge Sullivan and others on hand.

Minneapolis

Ray McKinley band into the Prom St. Paul ballroom.

Don Stolz, Old Log strawhat producer directing convention show.

Ted Lewis and revue due soon at Club Carnival on two-week date.

Paul Villard and Sybil Bowan set for two weeks at Radisson Flame room.

Boston Opera Co. in five performances at Lyceum over next weekend (28-30).

Charlie Ventura band, after single concert in Minneapolis, plays two weeks at The Drum, St. Paul nitery.

Philadelphia

By Jerry Gaghan

Ciro's has switched to recording name policy with Lilyan Carol for opening bill.

The Fawcett Cafe has enlarged the stage and switched to a colored revue policy.

Vivian Cooper formerly with WIP here, named promotion director and in charge of women's activities for WTTM, Trenton.

"Hayloft Hoedown," local hill-billy radio troupe, slated to play for the Massachusetts Square Dance Contest, in Boston, Nov. 22, for New England Veterans of Foreign Wars.

Hollywood

Emma Matro legally adopted her film name, Elizabeth Scott.

Luis Sanchez in from Mexico for huddles with Jesse L. Lasky.

Myrna Loy checked in at 20th-Fox after 18 months in Europe.

Richard Widmark in from England to resume work on 20th-Fox lot.

Gen. Alfredo Delesque Dosantos Cintra of Portugal gandering studios.

John Garfield out of hospital after four weeks' treatment for heart trouble.

Charles P. Skouras selected as "Man of the Year" by Beverly Hills B'nai B'rith Lodge.

Bob Doman returned to 20th-Fox flackery after seven weeks in Victoria, B. C. hospital.

Joseph M. Schenck postponed his South American trip; now slated to start Nov. 20.

Gary Cooper inducted as honorary mayor of Brentwood, with George Jessel as emcee.

Floyd C. Henry heading for Manila as Far Eastern division manager for Paramount International.

Richard Dix left half his estate, valued at "more than \$100,000," to his widow, with the remainder in trust for his children.

Jack L. Warner presented with the Officer's Cross of the Legion of Honor by Alexandre de Manziary, French Consul.

Malvina Pumphrey took three-month leave from Metro's publicity department to join her producer husband, Ken McKelowney, in India.

Vaude unit consisting of Louis Jourdan, Rhonda Fleming, John Agar, Rory Calhoun and Isabella, tees off six-week tour Nov. 2 in St. Louis.

Copenhagen

By Victor Skaarup

Colored swing-singer Viola Jefferson is a big hit at the National-Skala.

Svend Asmussen's band is the big attraction in Stig Lommer's autumn revue, "Festfyrværkeri," at Tivoli.

Mogens Wieth, Denmark's leading romantic actor; went to Israel in a jeep for his summer holidays and made a film, which he is now showing with a lecture about the new Israel.

The reception given old U. S. film revivals in tremendous "Maytime" (M-G) and "Wuthering Heights" (Goldwyn) are being played to sold-out houses at many second-run theatres.

British film, "Quartet," praised by all the crits, only played a week at the Nørrebro. Reception of "An ideal husband" at the Palladium was also so-so. Biggest American film hit is "For Whom the Bell Tolls," at Palads.

"Cruising Down the River" was published in Copenhagen two years ago and was a complete flop. But when the tune became popular in U. S., Danish listeners heard it over American Forces Network in Germany, and now the British waltz hit is the most played tune in Denmark.

Dublin

By Maxwell Sweeney

Judith Furse, actress, in from London on vacation.

Jack Cruise comedian inked for pantomime at Olympia here.

Sean Ryan, tenor, returns to U. S. soon after Irish vacation.

Ben Bone, ventriloquist, back from tour in U. S. zone in Germany.

Dennis Johnston playwright and TV producer, leaves for U. S. next month.

Danny Cummins comedian on tour after season at Butlin's Holiday Camp.

Percy Whittle has sold out his two nabe houses and plans retirement in South Africa.

Frank Carney's Abbey winner, "The Righteous Are Bold," skedded for London in December.

Desmond Perry will manage coming tour of southern towns by Brendan Smith Touring Co.

Warbler Gloria Greene back for season at Queen's, Dublin, after stint in London night spots.

George Jay, Irish manager for Columbia for past 16 years, has bowed out to enter exhib side of biz.

Norma Barry, former tenor, named manager for Irish Entertainment Ltd., owners of Empire, Belfast.

Odion (Ireland) Ltd., part of J. Arthur Rank setup here, announced dividend of 10% same as last year.

Esme Biddle will direct Irish translation of Evelyn Williams' "Night Must Fall" for Galway Gaelic Theatre.

Ron Harris, British 16m biz topper, is planning opening branch here to distribute 20th-Fox and Par product on 16m.

New TV Talent

Continued from page 1

onto established name talent for added audience lure. These actors, while not stars, were acknowledged competent performers who bypassed their careers in the other media to work long hours of video rehearsal and shows. Most of them were paid only token fees, getting instead the standard platitudes that they were "pioneers in a new medium" who would have the jump on their confreres by getting into TV early. Today, when they get a chance at a video show, they are offered the same money but have winded up to the platitudes. As a result, most of them have forsaken video to return to their other work where they can earn a living.

Among these is Mary Patton, who starred in the first serial show on NBC-TV, titled "Black Angel," and later played in a number of the hour-long dramatic shows aired on a sustaining basis by the web in the Sunday night spot now occupied by "Philco TV Theatre." Others are Vaughn Taylor, Vinton Hargraves and John McQuade, all three of whom established names for themselves in video when the number of receivers in N. Y. totaled no more than 15,000-20,000. Latter trio also co-starred on NBC-TV in both presentations of "Mr. Merchants' Lobbies," first original video play to arouse any interest from film producers.

Most of the producers of dramatic shows, on the other hand, have turned almost completely to legit and film stars, to the extent that some have completely reversed the usual practice of finding actors to fit a prepared script. Now such shows as "Chevrolet Tele-Theatre" first determine what stars will be available on a certain date and then shop around for a suitable script to match the particular acting talent of the stars.

Latter show, incidentally, has paved the field in finding and developing new thespians. Charlton Heston, who was featured in last year's production of "Julius Caesar" on "Studio One" and starred Monday night (24) on the series "Battleship Bismarck," was discovered by Miner. Same holds true for Felicia Montealegre, who's also been starred on several "Studio One" shows.

While tele has also neglected the development of new writers, preferring instead to raid other branches of show biz where possible or else adapt former hit plays, films or bestsellers, it has had more success in the direction and production fields. Most of the top producers and directors working for the major webs or ad agencies have had experience in other phases of the business but didn't make their mark until TV. Worthington Miner, for example, had considerable experience on Broadway but came into his own on video. Same holds true for NBC-TV's Fred Coe, who had worked in summer stock and experimental theatres before joining that web to become its top producer-director.

Terpers Walk

Continued from page 1

It good deal for themselves, although they were taking a risk in bringing in an unknown troupe against the highly-touted Sadler's Wells Ballet. With \$2,400 weekly salaries for 14 dancers; \$2,000 estimated for stagehands; \$3,000 for musicians; \$3,000 for exploitation, and some scattered expenses, it's figured the Shuberts are getting about \$11,000 weekly via rent, and another \$12,000 or more weekly (with Arthur Lesser) as profit.

Ballets de Paris was imported from the French capital by Arthur Lesser and the Shuberts for a N. Y. engagement to be followed by a U. S. tour. Roland Petit, founder-director-chief choreographer-leading dancer of the troupe, signed two contracts with the Shuberts in Paris. One was for \$2,400 a month for his own services. The other was for \$7,200 a month for the company. It was an Loh N. Y. project. Petit paying transportation of troupe from Paris to N. Y. and back.

Over last weekend he gave the corps a \$15 raise each, with a \$20 hike to the soloists. But troupe still wants more coin and is still drumming, with sentiment strong or a walkout.

From the \$7,200 a month, Petit

is paying salaries of his troupe. While fair for Paris, they don't stack up to Broadway pay. Bulk of the troupe was getting \$80 a week each, which is \$5 above union minimum. Colette Marchand, who got terrific notices, followed up by more "newspaper and magazine publicity as 'The Legs,' and who is second femme lead in the company, got \$125 a week. Average ballerina lead in a U. S. troupe gets \$300 to \$350.

Milorad Miskovitch, second male lead, got \$125 a week. Gordon Hamilton, who plays character leads got \$100. Renee Jeunisse, getting tons of publicity as troupe's leading femme dancer, and the lead in its boxoffice pull, "Carmen," gets about \$250.

Even Petit himself for his four-way contribution to the troupe, is getting small pay compared to Broadway standards. Instead of his \$600 weekly, trade figures, on basis of the show's \$35,000 gross, that he should be getting \$2,500 to \$3,000 weekly as his share. In "South Pacific," for instance, with its weekly \$50,000 take, Mary Martin is drawing down about \$3,500. So is Elio Pinza. And for acting alone.

Dance world figures Ballets de Paris salaries as much too low for its featured dancers, generally too small when the company has to tour, and certainly low based on its terrific Broadway biz. With \$80 weekly dancers were getting by in N. Y., but had no surplus to buy clothing, other necessities they had figured on. Petit assured them in Paris of raises of about \$15 each in N. Y. if the troupe clicked.

Situation is unusual in that, although Petit has a contract with the Shuberts, he doesn't have any with his dancers. They could walk out on him. For that matter, Petit's contract permits him to give the Shuberts a week's notice, although it isn't likely that he would avail himself of that.

Berlin Life

Continued from page 1

Americans in Berlin. "Some Enchanted Evening" claims all honors for the year's most popular song.

No Rem Patrons

Vicky Thunus and his Belgium orchestra are a big hit at the Anchor Club on Lake Wanne. The Anchor Club will stay open all winter this year. It will offer four shows in addition to dancing in order to attract customers to travel nine miles to the border of the Russian zone. The Russians, by the way, very seldom patronize the club. One night last June a carload of Red soldiers did walk into the place armed with a Tommy gun and demanded whinnies. One of the hostesses took the situation in hand, though and bought them coffee, and then sent them away peacefully.

The opera season is on and the three opera houses are packing them in. Two of the houses, the Staatoper and the Komische Oper, are in the Russian sector, while the Staatliche Oper is in the British sector.

The Berlin Philharmonic Orchestra, with Wilhelm Furtwangler conducting opened its season at the Titania Palace three weeks ago. The McLoys attended, with French Commissioner Francois Ponsot and British High Commissioner Sir Brian Robertson as guests. Conspicuous by his absence was Russian General Kutikov, who was also invited by McLoys.

Rosemary Murphy, daughter of U. S. Ambassador to Belgium Robert Murphy, is starring in "Wir Armen Erdbebenbürger," a German play which has had a very successful run at the Schlossparktheater in the American sector.

'Six Times'

Continued from page 1

the tune although it hasn't been released yet and other platters are figuring to wax it, since jukebox orders were immediate and many.

This marks the third Wackely-recorded tune that has been turned down by NBC. "Slippin' Around," which he did with Miss Whiting and a solo. "One Has My Name, the Other Has My Heart," were the other two. "Slippin' Around" is still barred, but it has sold over 970,000 copies. Bobby Melton Music Co. published "Six Times." Other publishers were after it because of the title, but Melton finally nabbed the rights by giving the writers \$2,000 advance, a large sum for an outlane.

MARRIAGES

Rose Marie Quinn to William Murray, Jr., Pittsburgh, Oct. 15. Bride's on staff of MGM exchange in Pitt.

Donna Atwood to John H. Harris, Waynesburg, Pa., in August. He's showman and producer of "Ice Capades," bride is star of the show.

Elaine Beach to Bill Weems, Las Vegas, Oct. 22. He's a hand and act booker for General Artists Corp.

Roslyn Silverman to Joseph Maharam, N. Y., Oct. 23. He is head of Maharam Fabrics, theatrical fabric house.

Valerie Hilda Cohen to Ben Frommer, Los Angeles, Oct. 23. He's a publicist.

Bertie Nichols to William R. Crane, Jr., Montecito Cal. Oct. 14. Bride is photo editor in CBS publicity dept.

Mary Stringfellow to Frank Roche, Reno, Oct. 17. He's a publicist.

Charlotte Manson to Dick Brown, New York, Oct. 7. He's vocalist on "Stop the Music" radio stanza; bride is a radio actress.

Anne Shirley to Charles D. Lederer, New York, Oct. 19. Bride is a film actress, he's a screen writer and son of the late George W. Lederer, legit producer.

Karen Lindgren to Thomas Foston, New York, Oct. 17. Both are legit players.

Theresa Martin Hanley to Anthony Joseph Paget, Jr., Douglass, N. Y., Oct. 15. Bride is the daughter of the late James F. Hanley, songwriter.

Eunice Gibson to Leon Biedrzycki, Glasgow, Scotland, Oct. 16. Bride is ballet dancer in "Brigadoon" at His Majesty's, London; he's in cast of "King's Rhapsody," also current in London.

Bill Boyd

Continued from page 1

stellar role in a rodeo. He turned down a bid from the Arena Managers Assn. to head a roundup in favor of going out on a series of one-nighters with his own unit. Feeling is that while the money may be heavier on a rodeo, the playing time is limited and tax bite is heavy. On the other hand, as head of his own touring show, he can clean up on one-night stands and will keep more coin because it makes him eligible under the capital gains setup.

Boyd has been making a tour of department stores during the past few months promoting his children's line. He hasn't made a film in more than a year in order to concentrate on this promotion. With this tour, he tested his draw around the country. Recently, in Washington, in an appearance in Hecht's Dept. Store, the emporium found it necessary to rent a time's arena to save wear and tear on the establishment. More than 25,000 showed up in an all-day line. In a recent appearance at Gerts Store, Jamaica N. Y., it was necessary to take him off the floor and use a nearby parking lot.

Boyd in his Washington appearance departed from usual cowboy custom by announcing that while there's no kissing in his films, he personally likes that pastime and would buss any femme desiring same. Some in the older age groups took advantage of his offer.

2 'Roberts' Cos.

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script being written by Clifford Odets.

'Pacific' Nets 166 Weekly

"South Pacific" regularly grossing over \$50,000 at the Majestic theatre, N. Y. is netting between \$10,000 and \$11,000 weekly. As of Oct. 1 the Richard Rodgers-Oscar Hammerstein II musical had earned a profit of about \$100,000 on its \$225,000 investment. On the several occasions when Elio Pinza has missed performances, the profit actually increases, "as the singer is on a percentage of the gross and there have never been any refunds when he has been out."

Royalty setup of the musical is involved. The authors share 10% of this, Rodgers and Hammerstein get 9% (which they split evenly); James Michener, who wrote the original "Tales of the South Pacific" stories on which the show is based gets 1% but Logan, although billed as co-author of the libretto, doesn't share.

As director, Logan gets 2 1/2% of the gross. He also shares with Rodgers, Hammerstein and Hayward in the producers' end of the profits. Michener has a small piece of the backers' end of the profits.

OBITUARIES

JACQUES COPEAU

Jacques Copeau, 70, veteran French actor, playwright and producer, died in Beaune, France, Oct. 20.

Born and educated in Paris, Copeau wrote his first successful play while still a student at the Lycee Condorcet. In 1908, he was one of the founders of the Nouvelle Revue Francaise, leading French literary magazine. Five years later, he established the Theatre du Vieux Colombine, in which he was not only producer, but also director, actor and costume designer.

During the first World War, Copeau was sent on a government mission to the U. S., and for a time director of a French company which played at the Garrick theatre, N. Y. In 1923, he retired to his country estate and established a school for actors there.

After 1924 he devoted most of his time to the school, leaving the Vieux Colombine in other hands. In 1930 he returned to Paris to direct plays at the Comedie-Francaise and to become administrator of the Odéon and the "national popular theatre" at the Palais de Chailot.

The following year, he acted for a time as stage director of the Comedie-Francaise. However, he soon incurred the disfavor of the Germans and the Vichy government and retired once again to Fernand-Vergelesse.

RUTH VIVIAN

Ruth Vivian, English-born actress, died in New York Oct. 24. Miss Vivian, who came to the U. S. originally with the Ben Greet company, was last seen in the Broadway production of "Goodbye, My Fancy," from which she recently retired because of illness. She began her career in London, performing with her brothers and sisters in an act called "Les Petites Vivianes." She toured the continent with Sir Philip Ben Greet in Shakespearean repertory and was later seen on Broadway in "The Man Who Came to Dinner," "The Danish Cheek," "Sweet Alana," "And Now Good-bye," "The Strings, My Lord, Are False," and a number of other plays.

In 1937 Miss Vivian received the Helping Hand Medal from the Columbia Broadcasting Co. in recognition of her work in forming a school to train teachers of dramatic art for the blind and also in securing a library of plays for the American Foundation for the Blind. She and her pupils were responsible for preparing the prompt books now available in Braille for distribution to State schools throughout the U. S.

HAROLD D. CARROLL

Harold "Buss" Carroll, 42, manager of the Equine theatre of the Fox Midwest circuit, died Oct. 20 in Kansas City, Mo. He suffered a heart attack on Oct. 8.

Carroll had been with Fox Midwest for 17 years, beginning as a doorman at the Jayhawk theatre, Topeka, Kans., in 1932. A year later he stepped into his first managerial job at the Peoples theatre, Chanute, Kans. In following years he managed theatres in Carthage, Mo., Topeka and Atchison, Kans. before coming to Kansas City. He became manager of the Fairway theatre, a metropolitan area first-run, about five years ago and later was transferred to the Equine.

Survived by wife, and a brother, Glenn, also a theatre manager in Cape Girardeau, Mo.

CRAIG REYNOLDS

Craig Reynolds, 42, film actor, died Oct. 22 in Los Angeles as a result of a motor crash. Born Hugh Infield, he started his career on the stage, playing in a number of Little Theatres, including the Pasadena Community Playhouse.

His motion picture career, starting in 1934, was interrupted by World War II, in which he was one of the first Hollywood players to enlist. He became a lieutenant in the Marine Corps and was seriously wounded in action. His wife, Barbara Pepper, survives.

KARL DOKTOR

Karl Doktor, 64, of the Philadelphia Musical Academy staff, died in New York, Oct. 17. Born in Vienna, Doktor came to this country in 1939. Prior to that he had been a member of the famed Busch String Quartet.

In recent years he acted as instructor of violin and viola and chamber music coach at the Philadelphia school. A wife and son survive.

CATHERINE MACKENZIE

Catherine Mackenzie, 55, N. Y. Times parent and child editor and radio commentator, died in New York Oct. 24. She conducted a women's column on the Columbia Broadcasting System and was referred to as "radio's first woman columnist." She was also the author of a biography, "Alexander Graham Bell," published in 1928.

Her husband, Edward Halem Bierstadt, survives.

WILLIAM D. ECCLESTON

William D. Eccleston, 81, onetime exhibitor, died at his home in Bayshore, L. I., Oct. 24. In 1910 Eccleston opened the Bay Shore Opera House, the first of a chain of 20 theatres owned by him in Nassau and Suffolk counties. Eccleston sold the chain in 1920 when he opened Captain Bill's restaurant in Bayshore.

Surviving are his wife, six sons and seven daughters.

WILLIAM J. O'BRIEN

William J. O'Brien, 74, first theatre operator in Clarion, Pa., died in that town Oct. 10. He owned the original Grand Nickelodeon 35 years ago, on the site of the present Orpheum in Clarion.

Following his pioneering in the motion picture business, O'Brien became an electrical wiring contractor and at time of his death was the owner of a service station. He leaves seven children.

HYMIE NOVITSKY

Hymie Novitsky, film salesman on Omaha film row for many years, died suddenly in that city Oct. 22. He had been operated on at the Mayo Clinic, Rochester, Minn., and was apparently on the way to recovery.

Experience as a chef in the Army gave him the training to operate a successful restaurant for some years.

MARGARET DOUGLASS

Mrs. H. Ben Smith, 53, actress professionally known as Margaret Douglass, died in New York, Oct. 24. A Texas U. graduate, Mrs. Smith was one of the founders of the Dallas Little Theatre. She appeared on Broadway in "Russet Mantle," "The Women," "The Fatal Weakness" and "Bloomer Girl."

Her husband, a son, a daughter and two sisters survive.

JACK D. GRANT

Jack Douglas Grant, 52, former motion picture editor for the L. A. Mirror, died Oct. 20 at his home in Beverly Hills after an overdose of sleeping pills.

Grant began his newspaper career with the N. Y. World, later serving as western editor for film maps and reviewer for trade papers.

J. E. BLACK

J. E. Black, 79, onetime vaudevillian, died at his home in Hot Springs, Ark., Oct. 19.

He was a comedian and a dancer and member of the Black and O'Donald dance team which played vaude houses in the early 20's. His partner was his wife.

HARRY BRACK

Harry Brack, 54, stage manager of the Palladium theatre, London, died after a heart attack there, Oct. 21.

Brack had been stage manager of the variety theatre for nearly 25 years.

RUTHVEN McDONALD

Ruthven McDonald, 54, baritone and former manager of the Adanac Four, died in Toronto, Oct. 22. Survived by wife.

Martin J. Deaver, 54, pioneer film art director, died Oct. 15 in Hollywood.

James Wade, 54, former and film director, died Oct. 15 in Hollywood.

BIRTHS

Raul and Eva Reyes, daughter, Fort Lauderdale, Fla., Oct. 18. Parents are cafe and vaude dance team.

Mr. and Mrs. William Russ Howard, son, Hollywood, Oct. 20. Mother is Dorothy Lanour, screen star.

Mr. and Mrs. Tom King, daughter, Chicago, Oct. 20. Father is press agent for the Chicago Stadium.

Mr. and Mrs. Edward Hinkle, daughter Boulder, Col., Oct. 22. Mother is Josephine Antonio. Met opera soprano. Father is radio program director there.

Everybody's talking about
ANDY and DELLA
RUSSELL

...Now on tour



"Chicken Foot,
 'Sparagrass,
 Hominy
 'n Butter"

"Shine On
 Harvest
 Moon"

Rave notices
 of their Recent Engagement at
 the swank MOCAMBO in HOLLYWOOD

THE BILLBOARD

Mocambo, Hollywood (Wednesday, September 29)

For freshness and excitement, you have to go some to top the Andy and Della Russell team. They make a sparkling pair and click solidly with each song selection. Luscious Della is equally blessed with good voice and looks, a contagious personality and plenty of sales savvy. Twosome's stage manner is relaxed and pleasing. Patter is cleverly scribed to suit the young-couple type, and delivery is polished without being stilted.

Russell opens solo with a couple of mike-linging ballads. Act takes on sing the minute his wife walks on, building to a sock windup with a series of straight and comedy song and dance offerings. You Could Be Replaced ties in a string of Russell take-offs on Dick Haymes, Vaughn Monroe, Tony Martin and Frankie Laine. Last named was riotously presented, and brought down the house. Twosome won many miffs for song flashbacks, including Say It With Music, Ain't She Sweet, Shine On Harvest Moon, My Time Is Your Time and For Me and My Gal. Rural routine complete with hard-down hoofing on Chicken Foot, Hominy and Butter is a sock selection and brings cheers. Wind-up number is cleverly handled, pair going dreamy for Maybe It's Because while doing a couple of turns on the dance floor. Each picks an elderly partner from the ringside to start the customers dancing.

Lee Zito

VARIETY

Mocambo, Hollywood, Hollywood, Sept. 27.

Andy and Della Russell should manage to chalk up another successful appearance here with their pleasant warbling of pop and specialty tunes. Show-folk who patronize Charley Morrison's Sunset Strip nitery like the pleasant, heart-warming way the two youngsters work together and the fresh, newly-married romantic feeling they have towards each other in their solid trouping.

Russell, with his velvety crooning and large store of energy, carries the duo, but his wife supplies plenty of charge to the act with her blonde beauty. Best of their numbers opening night was an amusing specialty, "Chicken Foot, 'Sparagrass, Hominy 'n Butter," by Louise Long and Earl Brent. During their more than three-quarters of an hour at the mike, however, the Russells were interrupted time and again with bursts of applause. . . . Russell has unveiled a talent for pleasant burlesquing of other performers, such as Jimmy Stewart, Clark Gable, Vaughn Monroe and Tony Martin.

Day

EXCLUSIVELY ON



Soon to Be Released: CHICKEN FOOT, 'SPARAGRASS,
 HOMINY 'N BUTTER, SHINE ON HARVEST MOON

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